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All the Motion Picture News

HOLLYWOOD filmograph

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DIRECTOR WHO USED TO BE BEN HECHT'S PAL, NOW SEEKS TO DIRECT HIS MASTERPIECE AS TALKIE

By HARRY BURNS

Fate sometimes makes strange bed-fellows; for instance, we have in our midst a motion picture director who used to be a newspaper man, who was the pal and co-worker of Ben Hecht in Chicago when the pair counted their nickels and wondered just what the future held in store for them. His Honor, Mr. Hecht, has startled the literary world with some real masterpieces. His "Front Page" became the talk of newspaperdom, theatrical and cinema world, and now gives promise to make "talkie" history in the hands of Howard Hughes, the most talked-of producer in filmdom, and Ben Hecht's former "Buddie" and bed-mate is bidding to direct his greatest story as an oral film. Who is the man? Why, E. H. Griffith.

We Heartily Endorse His Selection

Of the many directors who are now putting in their bids to direct "Front Page" we heartily endorse for Howard Hughes' selection E. H. Griffith to the post. We take this stand after taking into consideration every qualification that the other directors have at their command to back up their claims for recognition, and we stand corrected if we are wrong in our judgment. BUT WHAT MORE CAN ANY ONE ASK OF A DIRECTOR THAN THAT HE IS FAMILIAR WITH HIS SUBJECT—HAS ACTUALLY LIVED IN DAILY CONTACT WITH THE AUTHOR AND WHO KNOWS WHERE AND HOW HE CREATED HIS STORY, AND MANY OF THE THINGS THAT HE FAILED TO BRING OUT IN THE STAGE PLAY WHICH CAN BE BROUGHT INTO THE PICTURE PLAY, ESPECIALLY BY ONE WHO KNOWS THE VALUE OF THE CAMERA AND TALKIES AS THEY ARE BEING MADE TODAY.

Lawrence Tibbett a Great Artist



MAX L. HAASMANN
DIRECTOR
Created Fire Sequences
"GIRL OF THE PORT"—R-K-O
Just Returned From Dutch East Indies
NOW AVAILABLE

Lionel Barrymore Proves a Master Director Via M.G.M. Picture

What Al Jolson did in "The Jazz Singer," Lawrence Tibbett does in "The Rogue Song." If you know what we mean. If not, in each instance the star of the piece carried the whole show and has made cinema history.

"The Rogue Song" is the singiest song festival ever concocted for entertainment purposes. M.-G.-M. proved Friday evening at Grauman's Chinese Theatre that they are ever alert to give the public something different. In the operetta, which is based on "Gypsy Love," by Franz Lehar, Dr. A. M. Willner and Robert Bodansky, with the story by Frances Marion and John Colton, suggested by Wells Root, with the most entrancing and captivating music by Franz Lehard and Herbert Stothart, with lyrics by Clifford Grey. Superb dancing created by Madame Albertina Rasch and last but not least, ballet music by Dimitri Tiomkin. All these are aided and abetted by perfec synchronization over the Western Electric system over which Douglas Shearer presided as the recording engineer. Excellent art direction work on the part of Cedric Gibbons. Costumes and gowns designed by Adrian, which were very much in keeping with the story, and last but by far not the least by any means, extraordinary direction of the picture by Lionel Barrymore.

"The Rogue Song" will immediately make Lawrence Tibbett one of the great personalities of the screen. Although the rest of the cast served adequately, not a single artist has been permitted to compare with the real ability of the star. Those who do outstanding work are Catherine Dale Owen, Judith Vosselli, Elsa Alsen, Nance O'Neil, Wallace MacDonald, Ullrich Haupt and Florence Lake. The latter young lady revealed a sympathetic cord that actually gnowed at your heart strings as she died.

Old timers, like Kate Price, Lionel Belmore, Burr MacIntosh, James Bradbury, Jr., H. A. Morgan and the old favorite team of Stan Laurel and Oliver Hardy aided and abetted to keep the story moving.

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News Flashes From All Over The World---By Dad

Film News and Chatter Brought Right Up to the Minute

A British firm, desiring to secure a hold in the Canadian film market, sent a considerable quantity of literature to Toronto. Of the twelve productions offered, only one was in synchronized form, and the result was that the Canadian franchises for the British releases have gone begging. There are no first run silent theatres in Canada.

A Canadian chain of houses equipped for presentation of Grandeur pictures is planned by Fox in conjunction with N. L. Nathanson, former managing director of Famous Players Canadian, and Sir Robert Holt, of Montreal, also formerly a director of Famous Players Canadian.

The new Turkish tariff, which raises the customs duty 400 per cent on films, classified as luxuries, is expected to exterminate the picture house as far as the Anatolian peasant is concerned. One by one their theatres are being forced out of business. In the meantime, houses in Constantinople, Angora, Smyrna and Samsoun are importing international screen hits in an effort to meet the increased tariff.

Pacent installations have increased considerable during the past few months. The most outstanding is in Argentine and Uruguay, where progress is being made under the leadership of Max Gluckman.

Carl Laemmle, president of Universal, has been elected to Fellowship in the Royal Society of Arts, Manufactures and Industry of London. Laemmle's name was proposed by R. A. Watters, London physicist and engineer.

BERLIN—Oscar Straus, composer of "The Chocolate Soldier," the "Waltz Dream" and other popular operettas, is to enter the American movies. Leaves for Hollywood January 14.

MADRID — An edict has been handed down putting a ban on all foreign language talking pictures. Spanish capital is said to be making a series of talkies in the Spanish language in Paris.

Western Electric and Warners can only show talking pictures in Germany by permissoin of Klangfilm Tobis, by a decision handed down by the highest court in Germany. An injunction was granted in favor of Klangfilm Tobis. It is expected that an appeal will be taken to the Appeal Courts by Western Electric.

ROE—Pietro Mascagni has finally consented to compose specially for the sound films. The celebrated composer of "Cavalleria Rusticana" changed his attitude towards the screen when offered a contract for an original screen opera score. The identity of the producer in the negotiation is not yet revealed.

NEW YORK—A cable received by E. E. Shauer, stated that the Paramount theatre in Paris had to keep its doors open and the show going on for 39 hours to accommodate the crowds which flocked to see the screen version of "Abie's Irish Rose" during the holidays.

The RCA Photophone system of sound recording has been chosen by the Societs Anonima Stefano Pittaluga of Turin. Italian producing and exhibiting organization for its modern Cines Studio at Turin.

Australian motion picture producers are meeting this week to consider a proposal that the government of the commonwealth devote the money provided for annual prizes for annual pictures and scenarios to the purchase of a fully equipped sound recording unit to be used in the production of talking films in Australia, according to Trade Commissioner Chas. F. Baldwin.

LONDON—A non-intermittent projector which incorporated in its design a number of features which, if successful, might have a revolutionary effect on present methods, has been demonstrated at the workshop of W. E. John in the Kingston-on-Thames near London.

MONTREAL—Rumors in financial circles were that the N. L. Nathanson chain may be delayed because of the Fox situation, particularly if the superior court here awards possession of the disputed downtown theatre site to Famous, when injunction proceedings are heard January 17.

OTTAWA—A sensational clash of authority between the Dominion and Ontario government over Sunday shows resulted in the cancellation at the zero hour of premiere presentation of the Dominion government's special five-reel production "The Arctic Patrol" in the Avalon theatre Sunday night while 1,000 sought admission.

Announcement was posted that the Ontario government has not issued a permit for Sunday performance despite federal auspices. The finger of moral uplifters is seen in the situation and a real issue has been raised.

The Paris Palace was showing "The Innocents of Paris," with Maurice Chevalier. Local French folks received the shock of their lives when Chevalier spoke in English, instead of in French, most of the audience stormed the box-office and demanded their money back.

PARIS—Paris motion picture theatre owners voted to join the legitimate theatres in a general strike which will close all theatres upon an agreed date. The theatres have been fighting excessive taxation laws.

Edwin Carewe, recently signed by P. F. L. to direct George Bancroft in "The Spoilers," is on his way to Havana, Cuba, by way of the Panama Canal. Will be gone a month, during which time he plans to work on preparations for the screen play of the Rex Beach story.

LONDON—The screen rights of "Murder on the Second Floor," which is now having a successful run at the Lyric Theatre here, has been purchased by First National. Loretta Young will be featured in the picture and Roy Del Ruth will direct.

With a court suit between Ufa Films, Inc., and Ufa Eastern Distributors, Inc., settled out of court, distribution of Ufa silent is expected to be confined to Super Features, Inc., a new company which re-places Ufa Eastern. Sound features made by Ufa, as usual, will go through Paramount and M-G-M, provided the German studios turn out product held to be suitable for the U. S. market.

Marshall von Hindenburg, of Germany, permits movie men to film him at work at his desk.

A dispatch from Moscow states that a contract which goes way up into millions may be entered into by the Soviet government and the Photophone Company, a subsidiary organization to Radio Pictures Corporation of America. The contract is for the importing of talking picture producing equipment, and also take some of the Soviet's technicans to the U. S. A. to study our methods of making oral films.

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Central Casting Creates Improvements

Casting Contest Is Talk Of The Town

Dave Allen Is Out to Bring About Finer and Better Understanding

There are 17,000 extras registered on the books of the Central Casting Corporation, over which Dave Allen presides as general manager, and just that many more who are in Los Angeles and Hollywood who think they ought to be registered as "extras" and still another similar amount who can be recruited from the downtowners and down and outers who can be mustered into action any time that they are needed for work in pictures.

Talkies Bring Many Jacks of All Trades

The other day when the Central Casting Corporation send out an S O S for singers to work in the talkies 3000 answered the call, all claimed singing experience, some said that they worked in vaudeville, sang in churches, choirs and whatnots. After Dudley Chambers finished trying their voices he and Dave Allen discovered to their surprise that only 230 actually passed examination and were really suitable and fitted for the work that the talkies demanded of singers, and those who claimed that they could perform what was wanted of them proved like many others, just will o' the wisp Jack of all trade claimants.

An Adjustment and Request Department is Formed

Just imagine the difficulties that Dave Allen and his associates run into within 24 hours of a given day. One thousand requests were sent in one day by the various studios for certain types of actors and actresses, this out of a 3000 extra call. This meant that Mr. Allen and his coworkers were forced to put through as high as four calls to a person to locate those desired—messages had to be left at the homes of those who were out or working—each telephone call costs Central Casting Corporation 3½ cents per call, besides taking up the time of the staff to complete this request call—however, this must be done—and whenever someone calls and says that a request for their services has been put in, the actor's or actress' message is immediately turned over to Fritz Beetson who is in charge of this department—while Miss Mel looks after the "adjustment department" whenever an actor or actress claims that they are entitled to an overtime check and haven't been paid by the studios. Should the artist be right he is immediately paid by the order of the Central Casting Corporation, while if they are in error they are informed why their claim has been disallowed and an extract from the law of the State of California which governs the extra employment as operated by Central Casting is sent with a letter to the worker explaining the situation. All these improvements have been brought about by Dave Allen and sanctioned by Fred W. Beetson, president of the Central Casting Corporation.

Telephone Operators Are Not to Blame

Many extras have complained that the Central Casting Corporation telephone operators are to blame for their not receiving their calls, some even charge that the girls sometimes don't even call off their names when they spend their nickels to call C. C. for jobs of an evening. This is so far from the truth that it is laughable to even discuss the matter. For instance, when an extra calls into Central Casting for a job, the switchboard operator repeats the party's name and if the boys casting fail to ask to have anyone calling in to be given to them, the operator merely opens the key of the line that the party is on and says "nothing in," meaning that there is no work for the "extra" who called in for a job. Sometimes one person waits on an answer and the telephone operator located in the central offices other than the Central Casting Corporation offices accidently disconnects the party waiting for an answer and another applicant for a job calls in and before he has a chance to give his name so it can be repeated to the "casting boys" the Central Casting switchboard operator not knowing that her man or woman who was waiting for his or her answer had been cut off says, "nothing in" to the innocent person just about to call and ask for a job, this is unavoidable, and some times happens.

Tried to Save Extras Their Nickels—But It Didn't Work

One night recently at the Central Casting Corporation, there wasn't a single call in for "extras" about 7:30 p. m. and all the boys who handle the casting were sitting about talking, so Dave Allen called his right hand man, Gus Dembling over and told him, since there wasn't any work for any one, he thought it would be a good idea to shut off the switchboard so the people would be able to save their nickels when calling for work, and they closed the switchboard, figuring that they were doing the people a favor. About 8:15 p. m. officials of the telephone company sent a trouble hunter and officials of their company to the offices of the Central Casting Corporation, to investigate what happened with their switchboards, for extras had called "Information—Chief Operator," and everyone in power of the telephone company to find out why they couldn't call "Central Casting" for a job, for the offices were known to be open till 8 p. m. every night—and when explanations were made to the telephone company, the half-hour earlier shut-off of the switchboard was made. They told Dave Allen that if he ever does such a thing again they would discontinue their service, for the "Extras" seeking work almost wrecked their offices and whole system; that they would rather pay for the calls of the extras, so they could call C. C. C. than to go through all the worry of trying to explain to those who called in at the rate of a 1000 or more calls per hour at that very time that the telephones were not out of order, but that "Central Casting" does not answer and return their nickels owing to failing to complete the connection.

President Beetson's Son Takes On a Hard Task

Fritz Beetson, son of Fred W. Beetson, has accepted a position with the Central Casting Corporation, that assures the extras and day players who receive daily requests for jobs from the studios, a service that is second to none. He is in complete charge of the "Request Department" and has at his command a system of calling those desired that assures them of every consideration for the positions that they are wanted, and if after they have missed their calls, they can never let it be said that Central Casting Corporation hadn't tried in every way, means and manner to get in touch with them. Young Beetson isn't holding down this job because he needs what the position pays; to the contrary, he is fixed financially in his own name and rights so that he doesn't have to worry about what he earns for many a year to come. But he became facinated with the job when he saw the great work that there was to be done, and since his Dad is the president of this corporation, along with his other duties of vice president of the Producers Association of which Will H. Hays is president, he readily agreed to devote his entire time to making this department one that would render a greater service to the "Extras" and the Central Casting Corporation.

Many Surprises Will Be in Order Before Washington's Birthday

Who will be crowned the most popular casting and assistant casting director in filmland, is the talk of the town. They are standing on the lots and talking about their favorites and boosting their stock, until it has commenced to lok like one of the most hotly fought political battles of the century, instead of a voting contest that is bringing to the surface the hard labor that the men who cast our pictures go through to serve the companies that they represent.

Fred Datig, who heads the Paramount studios casting offices, will find himself losing out as far as leadership in film casting circles, if some of his friends don't take more interest in his behalf. Freddie Schuessler, who is the United Artists studio casting chief, is going great guns, and is out in front right now. This is amazing, for Mr. Datig schooled Mr. Schuessler in the casting business for years on the Universal lot when Fred Datig was chief casting director there.

Bill Mayberry, who cast First National pictures, is climbing to the front and is liable even to force Mr. Datig to third place, which would be another surprise of surprises in filmland. Bill is young, ambitious, and always pleasing to those he comes in contact with during a day's work. The way the young casting directors are climbing to the front is the talk of the town. Bobby Mayo at First National and Paul Wilkins at M-G-M are forging to the front among the assistant casting directors.

The contest is to close Washington's Birthday. The cup which is to be given the winner of the casting directors and the wrist watch which will be the prize of the assistant casting directors winner, are to be placed on view in the Robert Gail, Inc., Jeweler windows Saturday in their establishment located at Cosmo and Hollywood boulevard.

BELOW IS A VOTING COUPON—Subscribe to Hollywood Filmograph for one year at a cost of $5 and give 100 votes, or $10 for three years' subscription for 300 votes to your favorite casting director. EDITOR'S NOTE—These votes are worth their face value. In subscribing to gain the added votes mark your subscription plainly as CONTEST SUBSCRIPTION so we can properly credit the purpose intended.

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WALTER FUTTER, HEAD OF WAFILMS, NEW YORK, IN HOLLYWOOD ON BUSINESS

Walter Futter. president of Wafilms, New York, well known stock shot library for the motion picture industry, has arrived in Hollywood on business connected with his firm. He is making his headquarters at Columbia studios.

* * *

Why waste your time and money? Advertise in Hollywood Filmograph.

HOLLYWOOD filmograph INC.

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ALL ROADS LEAD TO HOLLYWOOD

The dawn of 1930 finds Hollywood proclaimed the theatrical center of the country. We are told by the public press that the new talking motion picture has supplanted the stage and that its biggest producers and greatest stars are flocking to the new form of entertainment.

The battle for supremacy between the East and the West has been going on since the birth of the motion picture. In the soundless days various of the big picture-producing companies maintained eastern producing studios; and there were times when New York proudly boasted that it was taking from Hollywood its great motion picture industry. Many of our big stars spent most of their time on trains between New York and Hollywood.

Now all is changed. The new talking motion picture, successfully reproducing stage productions, settles down in Hollywood and draws to the motion picture capital the best talent the stage has to offer, at salaries far greater than they could hope to receive in the theatre.

By common consent, Hollywood, for the present, becomes the real theatrical center of the United States and the world.

And because of its position as Hollywood's leading motion picture publication, Hollywood Filmograph becomes leader in its field.

While Hollywood is the theatrical center of the United States the public will look to it for news of its theatrical favorites; and that news will be found in Filmograph.

No publication in the theatrical field watches the studios closer than Hollywood Filmograph. Its representatives are in constant personal contact with all engaged in making motion pictures; no news of importance escapes them, and all the news worth printing is published in our columns and sent to all parts of the world.

To those who support this publication we extend an invitation to make Hollywood Filmograph their own paper, keep it informed of their doings and it will tell the world.

In return for this service Hollywood Filmograph asks that, when the players are buying space, they will remember their own paper.

Filmograph will not forget its friends.

When considering publications it must be remembered that Filmograph is HERE. The news it publishes is first-hand news, not second-hand. Throughout Europe and the Far East, including Australia, it is read by many. It tells New York as it tells Sydney what is going on in motion picture Hollywood, Berlin, Paris and London read it, and look to it for news of Hollywood.

We want you with us, and to have you with us we are going to give you service.

Remember us and we will remember you.

ALL AROUND

Don Donahue recently arrived in Hollywood from the East, drawn here by the talkies, is an all-around athlete.

He pitched for the Crimson and White ball team in Kansas City, and later played professional ball with Topeka in the Western Association.

He then drifted into theatrical work with the local stock company, where a season was spent—a new part each week—a bit wearing on the nerves—but experience worth while. This was followed by an engagement with "His Lady Friends," then a season in vaudevile, which brought him to the Coast and Hollywood.

Mr. Donahue is going to freelance, and is under the personal management of H. Dale Brainard.

MAN AT THE GATE IS NOT TO BE LAUGHED AT

Crashing the studio gates of Hollywood is one of the favorite occupations of peddlers, would-be writers, unemployed actors, curiosity seekers and others who are convinced that great opportunities are awaiting them inside the sacred precincts.

The gateman of every big studio can relate tales, some ludicrous and others pathetic, of the many ruses used to get by him, and E. C. Mathews, the genial guardian of the Tiffany Studios, is no exception.

Recently a woman tried to escape the notice of the Colonel, as Mathews is affectionately called at the studio, as she hurried through the door.

He stopped her and asked, "Are you working here, lady?"

"Certainly. I am doubling for Miss Stone," came the quick reply.

"Where is your costume and make-up box?"

"I work the way I am."

"Sorry, but Miss Stone is a colored woman."

"Oh, I must be in the wrong studio," answered the gate-crasher confusedly, as she beat a hasty retreat.

Mathews, during his two years at the Tiffany Studio, has been making a tabulation of the thousands of visitors and has found that for every one who comes on legitimate business there are at least two who would make a nuisance of themselves or waste some studio official's valuable time, if they were allowed to enter.

They are relatives of some employee, one of the extras on a set has forgotten his automobile key and they want to take it to him; they are boyhood friends of the big boss and he is anxious to see them; they have inventions that will revolutionize the film industry—these and a thousand and one other reasons—but never the real one—to get by the gate. Being refused admittance, they proceed to tell their troubles to the gatemen until the latter have become more surfeited with other people's woes than any other class of martyrs.

No wonder that Mathews and most of the other studio guardians are gray-haired before their time.

Moral: Don't go to Hollywood to be a gateman or a gate-crasher.

THE STUDIO GATEMAN'S ANTHEM

The studio gatemen at First National Studios, in Burbank, all uniformed gentlemen and regular members of the Burbank police force, fare better even than traffic "cops" during the holidays.

But Lee Snell fared best of all. And worst!

Snell is the St. Peter of a studio gate beside the production room booths, and from the open doors he hears constantly snatches of music and song or whole records of it, from the recently filmed and recorded "daily rushes." Music is with him throughout his 10-hour day.

And Snell doesn't like music!

He explained to any and all stars who came to wait for their pictures to be "run" in the projection rooms that in the apartment where he lives "there's radios an' radios, phonographs an' phonographs, a player piano and a saxophone player—an' I hate a saxophone worse'n anything!—goin' at top speed all the time, usually when I'm trying to sleep."

Recently Snell received a saxophone, with the names attached of Dorothy Mackaill, Alice White, Jack Mulhall, Loretta Young, Grant Withers and other stars or featured players.

Fortunately he didn't immediately throw it over the studio fence, for on closer inspection he discovered that it was filled with perfectly good, and more or less silent, U. S. currency.

BELIEVES IN LAWS

He's the chimera of the Metro-Goldwyn-Mayer Studio gate—the hardest-boiled gateman in Hollywood. He knows everybody, and everybody's business. In six years, he boasts, no one has ever crashed the gate on "Red" Owen.

"Gwan!" he tells the extra trying to slip inside on some pretext, "the casting office is the place for youse guys."

Once the police commissioner drove up and parked against the studio curb.

"On your way!" said Owens. "No parking here—you guys made the law, so it's up to you to obey it."

He has held up mayors and other dignitaries until they got the "okay" from the front office to enter.

Peddlers, salesmen, extras and would-be visitors who have tried to get by the portals say that he's deaf to all argument, and has a heart of solid flint. He's never off the job.

But that's only the professional Owen of the studios.

Owen can be just as agreeable as he is disagreeable when someone tries to give him the "rush act." He was a politician in Chicago once, and used to spend his time making friends for the city administraton. He was one of the most popular men around the city hall.

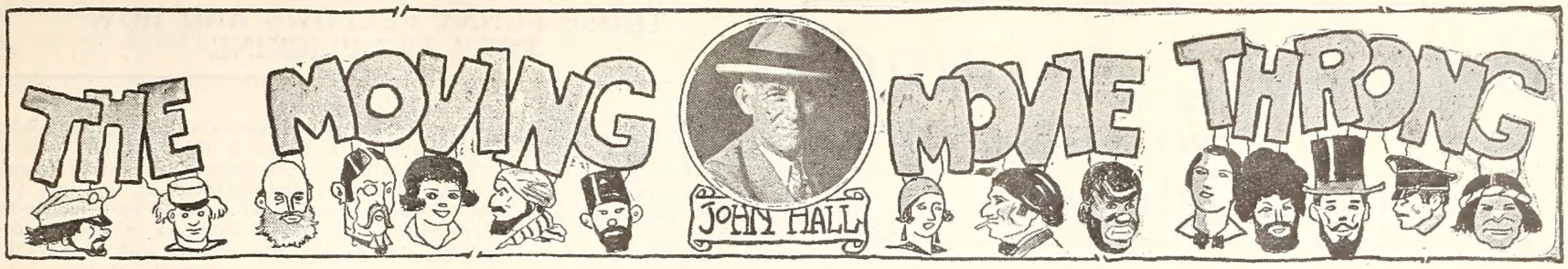
Today his pride is that nobody gets by his gate—and, away from the studios, his sons. They are war veterans, and distinguished themselves in battle. He loves to tell about their exploits. In fact, by getting him to tell about his son at Chateau Thierry, you can almost crash the gate on him.

But not quite.

MEET MR. HAND

Over at the Warner Bros. Studios lot there is a man whom everyone has sort of gotten to calling "Mr. Hand." When Texas Guinan was out here, telling everyone to give this and that one "a great big hand," those about the Warner lot couldn't get used to hearing her say that, for they figured she was talking about Mr. Hand. And, if you ask us, he is deserving of a great big hand, for he is the last word in "human," always even tempered and willing to lend a hand to anyone that crosses his path.

Someone once said that you can always tell by the man at the gate just what kind of an organization he represents. The gateman is the hub of the business, the pulse of the people he represents, the very backbone of all that the institution stands for—and if such is the case, Horace Hand, sure enough, reflects it at the gate as he sits there, the center of all questions from people of all walks of life, from the biggest executive, star, extra, or what have you. In all the time that he has held down that post, we have yet to see or hear him lose his patience, and he is a sort of general information bureau for everybody and everything that they might need any time of the day that he is on duty.



Hollywood, the theatrical center of the universe!

Bag and baggage, they are deserting dear old Broadway and trekking to sunny Hollywood boulevard.

Yes, sir; the Roosevelt, one of the biggest taverns on Hollywood boulevard, is becoming all cluttered up with Broadway producers industriously hornin' into the talkie racket.

And that's what is making Hollywood the theatrical center of the universe — theatrical producers, not actors; the present supply of actors is more than enough.

The theatrical nabobs from Broadway, abundantly supplied with the open sesame to all things necessary to a full enjoyment of the creature comforts, are very welcome additions to our population. Of course, they do not know it, but most of them are going to buy homes in Southern California.

California is just like that. The man with lots to live for, and the means to satisfy all his wants, caught by the lure of our climate, never escapes. That old crack about rather being a lampost in New York than a millionaire in the sticks does not apply to Southern California; and the big guns of the New York theatrical world are going to know it.

The new talking and singing motion picture, plus the beauties of Southern California—Hollywood—are the chief reasons why the tide of theatrical empires moves west. For the present, the speaking stage cannot hold its own against the talkie. Heads bowed to the new king, the Broadwayites are coming, bringing their plays and their big stars and their showmanship; and during the present year they will join forces with the makers of talkies. Real wise men of the East, they read the signs of the times and accept the inevitable.

"There's no use denying the fact that the talkies have hurt the business of the legitimate stage; but I believe that the public always will patronize a good play. The talkies will compel the stage to produce better plays."

The above statement is made by Walter Huston in the Los Angeles Examiner. Mr. Huston, an outstanding Broadway stage star, remembered for his fine work in "Gentlemen of the Press" and "The Virginian," is here to play Abraham Lincoln for United Artists. He knows theatrical conditions.

And now that the cherished dream of all motion picture people is realized; now that Hollywood is, in fact, the theatrical capital of the world, it behooves one and all to deserve the distinction. The output, as stated by Mr. Huston, must be such that it will compel the stage to produce better plays. If Hollywood can't do that—it won't REMAIN the theatrical center.

The stage is immortal. It cannot be destroyed. Always it will be with us to CHALLENGE the talking picture. Stricken as it is by the new form of theatrical entertainment; abandoned by many of its greatest backers (now gone to the new talkie with their brains and capital), its remaining vitality will be exerted to regain supremacy.

Robbed of its greatest artists and its most powerful producers by the new talkie, the stage, sustained by its innate immortality, will carry on. The ranks of its workers may be thinned to a mere handful, but that faithful handful will work and go hungry; will suffer any privation rather than give up. Inescapably gripped in the lore and traditions of the stage, they will go down glorying in the fact that they passed on like troupers.

You can't lick that spirit; and by the same token it is the spirit out of which come great things. It will be wise to remember that all the great artists now adorning the new talkie are CHILDREN OF THE STAGE.

And they are great artists because THE SPEAKING STAGE cradled them! and in their hearts is the KNOWLEDGE that they owe someing to mother stage. They know that, BECAUSE OF THEIR SUCCESS ON THE STAGE, they ARE great artists. Now it remains to be seen whether or not the new talking picture is WORTHY OF THEIR WORK.

In taking over these great STAGE ARTISTS and proclaiming itself the theatrical center of the universe Hollywood accepts the challenge of the stage to take its children and make them GREATER in their art, not merely enlarge their audience to the known confines of the civilized world.

Hollywood assumes the task of making itself GREATER than the stage. Its new talking pictures, using the lure of MONEY, take from mother stage her choicest artists. Temporary COMMERCIAL success is not going to be the final verdict. In the end the public will sit in judgment, and if the ART of the stage players falls below the stage standard—mother stage will smile and take back her own.

R. K. O. Celebrate First Anniversary

Pres. Hiram S. Brown Talks About Future Outlook

Today marks the completion of the first year of the operation of the merged amusement interests represented by the Radio Corporation of America, National Broadcasting Co., R-K-O Vaudeville Exchanges, the Orpheum Circuit of Theatres. The merged groups, headed by Radio-Keith-Orpheum Corporation, is celebrating its first anniversary, not only locally, but through the national jubilee campaign.

Commenting on R-K-O's progress during the first year, Hiram S. Brown, the financier who was drafted to become president of these various amusement groups, stated yesterday in a wire to local officials:

"In reflecting on the first twelve months of Radio-Keith-Orpheum's existence, devoted very largely to reorganization and planning, the most genuine satisfaction comes from the co-operation and encouragement which we have had from the personnel of our organization, our associates in the theatrical and motion picture industry and profession, the press and the public.

"A year ago I made the statement that I believed the entertainment business was not different from any ordinary commercial business and summarized this thought in one sentence, 'Make and distribute a consistently good product and let the people know where they can get it.'

"In conducting this business we have a full sense of the responsibility which such a public service demands. We have compiled an extensive campaign of development which embodies the presentation of substantial, attractive amusement of the human type on the R-K-O stages and the finest available in screen offerings."

Commenting in a similar vein in another wire sent local officials, Joseph Plunkett, general manager in charge of operation of R-K-O, states:

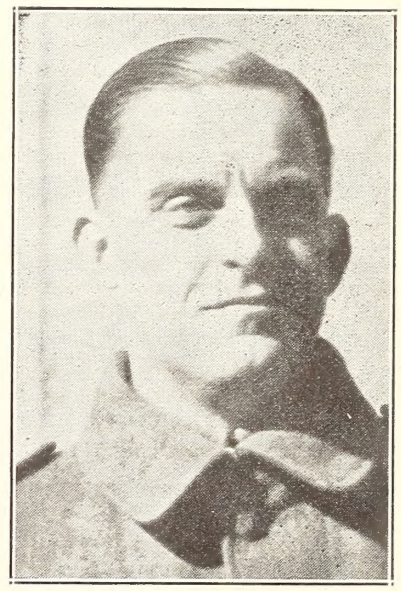
"In the last twelve months we have brought about the successful regeneration of a vast organization in the amusement industry. As we enter the second year of R-K-O stewardship of the world's most important amusement interest, we do so upon the rising tide of the industry.

"Having attained this leadership, it is today a most advantageous position, and during the coming twelve months we will endeavor to increase the prestige and importance of Radio-Keith-Orpheum Corporation."

Further commenting upon the phenomenal growth of the new organization, which now embraces over 400 theatres throughout the country in addition to studios both here and in New York and a wide variety of affiliated interests eastern officials pointed out the sudden strengthening of the vaudeville business.

At the present time there are 125 weeks of vaudeville playing time, according to a statement sent out by the general offices of the corporation and of this, more than 80 weeks are controlled by the R-K-O organization. It is the aim of the organization to increase this branch of the business to 150 "playing weeks" before the end of the year.

Locally the R-K-O Corporation, through the R-K-O Studios, are celebrating the first anniversary with outstanding bills on the part of the theatres, and the beginning of a new cycle of talking and musical pictures at the studio.



THOMAS WHITELEY

Finishing one of his best parts that he has done since the advent of the talkies, in "Journey's End," Thomas Whiteley stands in line to be a very busy individual this season.

Browsing Around
with
The Nighthawk

As gentle as the dewy drizzle that wooed the Southland into a verdant smile, Johnny Hamp and his marvelous band of Kentucky Serenaders crooned their way into the hearts of almost a thousand of the Cocoanut Grove's vast clientele last Tuesday night. The luring, haunting and velvety strains of his music, and its whispering cadenzas, at times, spoke eloquently of his mastery of nuances in syncopation. His inimitable style is a subtle unfolding of jazz magic at its finest. The pedal urge; the rhythmic yearn; the undulating thrill and the madcap twirl, all meet in every throb of his forte or pianissimo melodies.

Col. Abe Frank, the "big shot" of the Ambassador Hotel, was the happiest mortal this side of the Tehachipa. With uncontrolled exuberance he let loose "With these weapons we will conquer." As Hamp raised his graceful baton to beat the lilting tempo of "Chant of the Jungles" his eyes leveled opposite him on a trio of Apollo's three diamond specials; Paul Whiteman, Abe Lyman and Earl Burtnett. Under the glare of these Big Berthas, Johnny stood the gaff with fortitude.

Their heads were together as close as a football huddle. It was a star chamber verdict, but the old Night Hawk—"The Eye That Never Sleeps"—got this through his eardrum: "You gotta go some to tie that bird," rumbled Paul; "Why in the hell did I come back from the east," burbled Abraham; "The Biltmore will never seem the same to me again," yodeled Earl.

Verily, brethren, Johnny Hamp and his jazz joys have come to the Land of Beulah for a protracted stay. The merry-makers' appraisal almost to a man was, "great." Salute to Abe and Ben Frank. And the greeters—what a bunch. One of the first to extend Johnny the glad hand was Al Jolson and wife. Then there was Carmel Meyers and husband, Mr. and Mrs. William A. McAdoo; Lawrence Gray; Don Lee; J. V. Baldwin; Young W. R. Hearst; De Wolf Hopper; Walter Hagan; Grant Withers; Loretta Young; Sid Grauman and mother.

Joe McClockey; Wilson Mizner; Jane Winton and hubby; Eddie Brandstatter; Alphone Strahl; Sam Holland; Raquel Torres; Bert Wheeler; Bobby Gross; Bobby Crawford; Frankie Taubaur; Isadore Friedman; George Fabregat, and Frank Borgaze and wife. Hats off to Maitre D., Henry De Soto, and his side kick, Jimmy Manos.

The Blossom Room (Roosevelt Hotel, Hollywood), swung its night of nights last Monday in its softer-hour glorifying of the "Show of Shows" stars, fresh from their triumphs of Warner Brothers' masterpiece Revue. Program Purveyor, Norman Manning, ably assisted by his understudy, prince of publicity Sam W. B. Cohn, was particularly felicitous with his bag of feature tricks. His offerings were by far the classiest the famous Blossom Room has ever known. The merry jingle of composite twirl, murmur and gayety came to a sudden fadeout at 11:30 o'clock following George Olsen's lads persuasive, "quiet please."

Then George trundled himself into imperishable renown with his latest drummajor stick effusion, "I Dropped It," the packed house fairly shouting its head off in hilarious surprise. The stunt is a wow, but it threw the final bars of "The National Emblem" off its railroad tracks, and the coda sounded something like a police-auto's honk gone haywire. George declares that it was simply his version of "I Faw Down," and that the damned stick was "Dancing around in its bones." Sweet-voiced Robert Borger smiled suavely as he ventured "Boopy, Boopy, Doo."

Then James Liddy bridged the situation by rendering "If You Were Mine Alone" in a voice of tender resonance that vibrated the heartstrings of all present. Followed, Al Golden and George Dougherty, monarchs of tap dancers. Ah ha—Monte Blue bursting on the scene as if from the hands of the genii and with a tonsil full of japes, interspersed with a just eulogy of the Warner Brothers. Monte's little guff about "My sugarbowl haircut" put him temporarily in the Will Rogers class.

Billy Elliott's "Old Man River" brought forth an enthusiastic burst of acclaim. The Campus Trio (three lovely peris), intoned, "Tain't No Sin to Take Off Yer Shoes and Dance Around in Your Hose." And Charley King with his cyclonic personality tore off three of his best song hits, shooting delirious joy into all hearts. Among those that were specially introduced by George Olsen were: Frank Fay, Alberta and Ada May Vaughn, and Sam H. Harris, famous Broadway producer. The Night Hawk caught Frank Mayo and his beautful wife, George Cohan's sister Helen, Colleen Moore, Bob Goldie, Ye Editor Harry Burns and wife, Lon Anger, Lew Cody, Mack Sennett, A. W. Strauss, Buster Collyer, Marie Prevost, Rufus LeMaire, Milton Golden, Countess Hauftman, Jack Fisher, Owna Brown, Arthur Unger, of "Variety," Alan Hale, Doc Martin and his wife, Louella Parsons, Henry Lahrman and Arthur Wenzel.

Cecil Hall's name has about become a synonym of "success." When it comes to anything appertaining to the goodies of one's innards or the jazz thrill that sends one home to happy dreams, the name of Hall seems to work like a talisman. Hall's Chinese Cafe is fast forging to the front as one of Los Angeles' leading night-club pavilions of joy. Some of Movieland's big shots make the Chinese Cafe a weekly resort for their softer hours. His Collegians orchestra boasts no equal in their peculiar line and their dance music is a sure cure for sleepy feet. His Chinese food is fast attaining an unexampled local vogue; it's a case of once a customer, always a customer.

Last Saturday night Dickey Kilby, the original "Whoo Poo Poo Doo" baby, entertained with his cute bunch of offerings. He is undoubtedly the greatest five-year-old kid in the pictures and is under the personal management of Gus Edwards. Don't fail to drop in at the Chinese Cafe; you'll get the treat of your life, and see how nicely "Big Boy" Charley Hammer treats you. Get the habit.

THOSE FUNNY FELLOWS AND HOW THEY ARE CLICKING

By ED. O'MALLEY

We get a wholesome twinge out of the inveterate beefing of talking-picture antagonists. One can doubt truth to be a liar, but one can not doubt that the more these beefers vibrate their tonsils, the more popular "King Phono" becomes. Now, ye blustering malcontents, get this into your noodles; the vocal upstart—as ye would have it—has come to park indefinitely in the realms of dear old Moviedom. The last of Cinema's minions to drop into the fold is Master Comedy, and he has dropped in with a lazy thud that bids fair to make his squatter sovereignty a permanent fixture.

"King Phono's" greatest achievement in the funny-audibles line dated from that momentous day Harold Lloyd crossed the Rubicon. Lloyd, the monarch of all pantomimists, and from the moment his tonal quirks brought a new medium of joy to the screen, he immeasurably overtopped the highest flights of his silent career. Charlie Chaplin and Lon Chaney remain sulking in their tents, but who cares? Unless they perk up and vibrate the larynx they are sure to settle into a state of unsung desuetude.

LLOYD ALL BY HIMSELF

Lloyd has the single-harness field to himself; not so, however, with the team babies, the big trio of whom are Moran and Mack, Clark and McCullough and Laurel and Hardy. Each team stands out in its peculiar line of humor. The younger folks laugh consumedly and almost continually at Laurel and Hardy who, at times, fairly riot in an orgy of slapstick nonsense. Laurel specializes at moments on that wistful smirk of his that finally saddens into a gently-blubbering crying spell. It's his tour de force and is always greeted with cyclonic mirth. Old "Grease Ball" Hardy accelerates the laughter by gazing on these brimy banquets with the gross, good-natured smile of a country boob.

They are a sure-fire duo of mirth provokers enjoying a vogue that is steadily on the increase. Moran and Mack are the passive behemoths of comedy. When old "King Phono" burst from his swaddling clothes, he placed his hands on M. and M. and rumbled "you're it." All they have to do is to sit and talk and the auditors will guffaw their heads off. It's not so much a case of what they say, but how they say it—especially the unctuous "Big Boy," Mack. We are not prone to the belief that they will ever duplicate their hilariously rib-tickling first record on the phonograph. However, youth and adult alike will always laugh at Mack's hookworm delivery and herein lies the team's touchstone of success.

OH YOU McCULLOUGH BOY!

And now for Clark and McCullough, who, to our way of thinking, are the cleverest of the three pairs. We get little kick out of Laurel and Hardy; laugh frequently at Moran and Mack, but with Clark and McCullough are ready to die of joyous facial twinges when the old celluloid is twirling. McCullough is undoubtedly the most diverting of all talkie humorists in the gross-comedy line. He is in a class by himself. One never tires of his lighted cigar-butt byplay, and he flashes his funny stuff so fast that he almost asphyxiates his auditors with uncontrolled mirth.

All his nonsensical plots are darbs in their way and are just chock full of meaty situations. We still look back with a merry twinkle in our eye at Clark and McCullough's twirl at montebank doctors. Tramping through the sticks they find that a certain doctor is not home. He lives on a well-frequented highway. The twain throw bunches of shingle nails on the road. Many punctured tires bring them many pleas for help.

BEST COMEDY OF ALL

Then the two comedians, posing as expert specialists, swing their victims onto the physician's electric chair, each of the poor devils being compelled to shout "ah, ah" several times. McCullough's work in this film is by far the funniest we have ever run up with in the talkies. Verily, we say unto you that these three comedy teams are one of the talkies latest and most signal triumphs and all are going over with the force of a tenth wave.

JUDGE MARSHALL F. McCOMB PUTS HIS O. K. ON ——

California law makes it compulsory for any contract made with a minor—18 years or under in the case of girls—to be officially approved by a superior court judge before it may become binding. This legal measure protects the minors and likewise the studios seeking to employ them.

As a result of this law, Judge Marshall F. McComb found his desk in the Superior Court of Los Angeles surrounded by a bevy of 40 beautiful girls recently selected with 60 others to appear in the dance ensembles of "The Golden Calf," Fox-Movietone production now being filmed.

The young ladies, who, because of their beautiful faces, figures and unusual dancing ability, made the pilgrimage to court, included Lee Auburn, Consuella de Los Angeles, Miriam Hellman, Bo-Peep Karlin, Margaret La Marr, Dorothy McNamee, Catherine Navarro, Joan Navarro, Georgia Pembleton, Beverly Royde, Emily Renard, Hazel Sperling, Mary Lansing Vee Maules, Joan Christenson, Gloria Wayle, Virginia Pierce, Catherine Brown, Ruth Trais, Marbeth Wright, Frances Hopkins, Katherine Gordon, Betty Gordon, Gwen Keats, Jean De Carva, Theresa Allen, Peggy Beck, Patsey Moore, Betty Halsey, Dorothy Kritzer, Pearl Lavelle, Barbara Lavelle, Bee Stephens, Theresa Barber, Rosina May, Betty Fox, Rose Lee, Lucille Muller, Dorothy Dahl and Jean Lajon. All the girls have calves which measure exactly 13 inches in circumference, with ankles seven and a quarter inches and feet nine inches long. This is the ideal demanded from the models who pose for the artist, Jack Mulhall, in "The Golden Calf," in which Sue Carol is the model. El Brendel, Marjorie White, Richard Keene and Paul Page are also prominent in the cast. Millard Webb is the director.

Frank L. Murphy Talks About Talkies

NEW LIGHT SHED ON BIRTH OF TALKIES

Frank Murphy Tells Some of Trials of Early Attempts

By Florabel Muir

HOLLYWOOD, Cal., Nov. 9.—"And all they did was laugh at us." "It was tough sleddin' and don't let anybody tell you anything different." "Selling an idea that nobody believes in is a man-sized job."

It was Frank Murphy, in charge of the technical department of Warner studio and First National, reminiscing and, to hear him tell it, the birth of Vitaphone talking pictures was just one big laughter after another until that thrilling day when the laugh was on the other guy and the money began to roll in.

"Talkies really got going through radio," Murphy explained. "Sam Warner and I always had ideas together and we talked the same language. I was working for the Warner Brothers. Quit Pavlowa out here on the coast eleven years ago.

Sam Goes Into Radio

"One day Sam says to me he thinks he will get a broadcasting outfit and go into radio stuff. He told the other boys and they pooh-poohed it plenty, but he heard that station KFI was for sale, so he bought it and brought it out to the studio on Sunset boulevard.

"He asks me, can I put the thing in shape, and I'm telling you I never saw a radio outfit, so I says no. But he wouldn't be satisfied and kept telling me we had to get the thing working inside a month or we'd lose the air franchise. So we got some experts and they says it'll take six months and then we laughed and got it going before the month ended."

So we have "old Murphy," as his gang called him, all set with a radio broadcasting station. He met Major Benjamin Levinson, who came West for Western Electric, and later associated himself with radio stations. Levinson began to talk to Murpny about talking pictures.

"I just laughed at him, Murphy assured me. "I told him that I was pulling strings on them talking pictures way back in 1913 when I was a stage electrician and we had to synchronize the talking machines on the stage with the projection machinery up in the booth by long string contraptions.

The Laughter Subsides

"But he kept on talking to me about them and the first thing I knew I wasn't laughin' hard and was listening some. He told me how the gang down in New York had put radio to work in the talking pictures and was using amplifiers and the like.

"I told Sam about it and he just laughed, but pretty soon he got hold of the idea too and he told Jack and Harry but they just laughed. Finally Harry said he'd go down to the Bell lab on West street and look 'em over.

"He waited so long the Western Electric, not knowin' how to get the machine off their hands and on the market, turned over the option to a promoter named Harry Rich. So



FRANK L. MURPHY

when Harry got around to lookin' 'em over he found Rich owned the option, so after they all got sold on the idea, Harry gave Rich a couple of million dollars for 70 per cent of his option and made a deal that Rich wouldn't sell the other 30 per cent to anybody but Warners.

"We had the pick of the outfit but we thought recording on wax records was better than using film and the photo-electric cell."

So at this point we have Sam Warner and "old Murphy" head over heels in the talking picture racket. Sam went East and began making short subjects in the Vitaphone studio over in Flatbush which Warner acquired when it merged with Vitaphone company.

Sam found the elevated railroad and the rest of the city din wasn't altogether the proper accompaniment for sound pictures. He nearly went crazy trying to get something in shape so he could show it to the public. In desperation he rented the old Manhattan Opera house and put in a motion picture platform. There he struggled with Eugene and Willie Howard, Al Jolson and others getting their voices synchronized.

Not All Smooth Sailing

Although money in the organization was scarce, he paid the Howard boys $15,000 for three songs and Al Jolson $25,000 for four songs. "Old Murph" was still on the Pacific coast occupied with his duties at the Warner Brothers studio. Jack Warner would not listen to his going East to work on the talkies, so Murphy finally got a vacation and went East to help Sam out.

"He was havin' a helluva time, I'll tell you," Murphy explained. "He couldn't get the records clear. There was a hum that'd drown out the voices. He was having a tough time with Jolson, who had agreed to sing four times and no more, no matter if the record didn't come out right.

"I walked into the studio and there was Jolson. Now Al and me worked together in San Francisco one time, so he was glad to see me. 'Where in hell did you come from?' he asks me and when he found out I was heart and soul in this talkie game he was all okay.

"'Here, that's all right," he sez. 'I'll work here all day to give the old home town boy a break.' So he starts in and we all got busy and got something that sounded pretty good, but it was them old arc lights buzzin' all over the records that was killing the effect.

"I says to Sam that we got to have a mazda light and that looked impossible so we ask the General Electric if they could fix up one for us, but they wasn't interested, so I ribbed a ten thousand watt light at the studio out here and it cost $375. They're making them now at the General Electric by the thousands and its them that are used to light up the aviation fields.

The Tide Turns

"So after we got them mazdas going we had better luck. By this time I had brought the equipment out here and set it in the studio. We began working hard with everybody around the place looking at Sam and me as if we were nuts or something. But nothing got us discouraged.

"Short subjects was the only thing we dared tackle, but we got started on one that was supposed to be a short and we had $42,000 to use in making it, so we kept boosting it up until when we finished with our allotment we had a full sized picture and that was 'Lights of New York,' the first all-talkie picture.

"We was scared to let it go out of the studio for fear Jack Warner would give us hell for shootin' our time and money on a dream, but me and Sam and Bryan Foy knew we had something. The picture just grew. Nobody wrote it or laid it out ahead."

Then came a glorious and also a tragic day for Sam and "Old Murph." they made "The Jazz Singer." By this time they had monkeyed around with the machinery until they had things clicking pretty well on all six cylinders. Murphy knocked off school work in the fifth grade in Crippie Creek, Colo.

But his lack of book learning didn't handicap him because he had something nobody ever gets from studying in books. It was the knowledge of how to deal with men. He could get the gang to do the impossible for him seven days a week.

When highly trained laboratory men were sent out from the Western Electric plant to get equipment it was "Old Murphy" who bulldozed and coaxed them into putting some practical speed into their endeavors.

"Them fellers thought they had forever to get something done," Murphy told me. "We had to do in two or three weeks what they was used to takin' six months at. Pictures is that way.

As the sun was rising on the golden days for Sam and "Old Murph" the note of sorrow crept in with it. Sam was ailing. Murphy urged him to go to the hospital.

"It was that sinus trouble. He thought he'd get over it and wanted to stick it out while 'The Jazz Singer' was in the making. At last it was finished and he went to the hospital but we didn't think nothin' of it. We thought he'd be all right.

"Jack Warner started back East with our big prize. Sam never did get to see it all run off in its finished form. We had to call Jack because Sam died without knowin' that our worries was over."

"Old Murph," a short, sentimental Irishman in his middle forties, doesn't take much credit for himself in the whole enterprise. He thinks Sam deserves it all.—New York Sunday News, November 10, 1929.

KEN MAYNARD RETURNS FROM VACATION

Having spent the holidays visiting Havana, Cuba; Miami, Jacksonville and Palm Beach, Florida, and New Orleans, Ken Maynard and Mrs. Maynard are on their way back to Hollywood. Ken's vacation included an airplane flight from Miami to Havana on one of the regular passenger planes.

During Maynard's absence Director Harry J. Brown and staff writers have been busy preparing the western star's next feature, "Song of the Caballero," adapted from a story by "K. C. B." Production will start immediately.

The most people in Filmdom will see your advertisement in Hollywood Filmograph.

SIGNED

Marguerita Padula, whose singing of "Hallelujah" in "Hit the Deck" received considerable praise from the critics, has been signed by RKO for a prominent role in "Radio Revels," and starts work immediately.

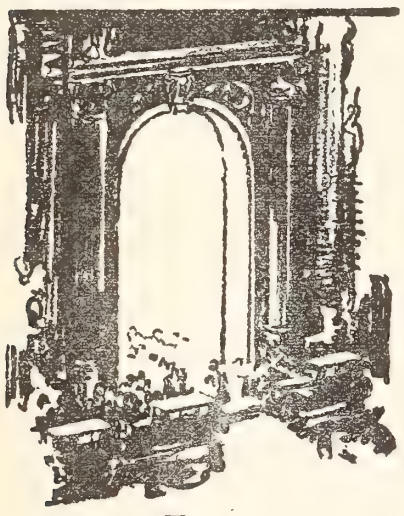
After that comes "Dixiana," and present indications are that Marguerita will be a fixture on the RKO lot.

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THE HOLLYWOOD
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Vine Street at Hollywood Boulevard
HOLLYWOOD CALIFORNIA

Masquers Revel This Sunday

De Wolf Hopper Is Guest of Honor; Lee Moran Is Jester

Seven high class acts, all enacted, written and directed by Masquers, along with an even half dozen special numbers, are slated to make up the Masquers Revel Sunday night at the famous club located on Sycamore Avenue in Hollywood. With De Wolf Hopper as the guest of honor slated to be on hand and renew old acquaintances, it looks like the Jester Lee Moran has arranged an extra fine entertainment for the man that the Masquers are playing host to on this evening.

Just cast your optics over the following acts and players: "The Fourth Degree," written by Maurice Terrill, will be staged by Paul Nicholson, who also is to share acting honors with James Eagles. Next we are to have "Hollywood," written and staged by Robert Woolsey, who also is to act in the playlet with Freddie Howard and Edward Earle. "Honolulu," a Hawaiian Fantasy, is being staged by Edward Earle with Bud Murray as the dance creator and the music written by Billy Sullivan. The players in the skit are to be L. Scott Perkins' Hawaiian Trio with Lonnie McIntire, Bobby Vernon, Neely Edwards, Lee Moran, Glen Tryon, Don Lee and Bill Langan.

Then we are to have "The Battle of the Century." The author answers to the name of James Spellman. In the cast are Bill Langan, Orville Caldwell, Al and Sid Rogell, Billy Sullivan, Pat Collins, Bill Davidson, Robert O'Connor, Eddie Silton, Al Ray, Frank Griffin and Glen Tryon. "The Closet," written by John C. Brownell, will have the following players: Richard Tucker, Harry Stubbs and Al Ray. Mr. Stubbs is the stage director of the piece.

"The Claw,' 'written by Gene Partene and George Renavent. The cast: James Eagles, George Renovant, Robert Graves, Robert Frazer and Francis McDonald. Staged by George Renovant. "Snow White," written and staged by Roger Gray. The cast will be Gene Palette, Tom Wilson, Freddie Howard, Ray Haller, Charles De Laney, Francis X. Bushman, Jr., Billy Sullivan, Lee Kohlmar, Harry Gribbon, Purnell Pratt and Roger Gray.

Some of the well-known members that are slated to do the special numbers are Charley Chase, Bert Wheeler, Henry Clive, Felix Adler, Lynn Cowan, Jack Haller and others. Edward Earle is in charge of the rounding up of the show and on the committee, while Harry Joe Brown, as usual, is the efficient stage manager, and last but not least by any means, let it be known that Sam Hardy, president of the Masquers Club, will be the usual host, always on the job to keep everybody happy. Henry Clive is M. C.

Preview
"OLD VAMPS FOR NEW"
Wilshire Theatre.
A Larry Darmour Production.
Directed by Phil Whitman.
Adapted from a story by H. C. Witwer.
Dialogue by Johnny Grey.
Musical arrangement by Lee Zahler.

Cast—Alberta Vaughn, Lew Sargent, Al Cooke, George Gray, Dot Farley, Shannon Day and Joe Young.

If all the future pictures put out by Larry Darmour are up to the standard of "Old Vamps For New," a two-reel subject, there will be nothing to worry about. The production, story, direction and cast are quite as good as any of the feature pictures and the only fault one could find is that it was too short.

The story is adapted from one of H. C. Witwer's and the dialogue by Johnny Grey is highly amusing.

It concerns a young man who is brought to court for joy riding. He is given a suspended sentence and is placed in the custody of his father who has always been henpecked. The father takes unto himself a new dignity in the custody of the son and insists on accompanying the boy to a night club where the father "Steps Out" and annexes a vamp, is implicated in a fight and the father and son are brought into court the next day where the same judge tries the case. He is much surprised to see the same boy in court and his surprise is greater when he finds that the father, whom he had put in charge of the boy, was the cause of the brawl.

He changes the custody of the boy from the father to the mother, much to her delight, but the third prisoner turns out to be his own daughter who is the sweetheart of the son.

His embarrassment at this situation is the climax and he tells her he will attend to her later.

Alberta Vaughn, as the judge's daughter, is not only beautiful but delivers her lines in a most pleasing manner while Lew Sargent gives an interesting performance as the son.

Dot Farley as the nagging wife, is, as usual, most amusing and Al Cooke as the henpecked husband manages to elicit gales of laughter.

Shannon Day as the vamp did some really clever work while George Grey and Joe Young rounded out an excellent cast.

The direction of Phil Whitman was up to the excellent standard set by him and the settings and production details in general were very good.

The music was in the capable hands of Lee Zahler and showed how much good melody could be injected into a short subject.

These shorts are being released by RKO and they will surely add greatly to any program.

ARTHUR FORDE.

ON THE TWENTIETH CENTURY LIMITED

By Arthur Forde,
Eastern Representative.

Tom Mix and I left California in a rainstorm and the next morning woke up with the snow at our doors. Almost thought I was in Hollywood.

Ran into Will Rogers on his way to New York to see Winfield Sheehan regarding his new story and director. Also Joe Walker, Lew Fields and Fay Templeton returning East after making the massive M-G-M Revue with all the old favorites of a decade ago. Had dinner with Will Rogers and Tom Mix. Will Rogers read some extracts from "The Tombstone Epitaph," an old-time newspaper of happenings of long ago. All of which was highly amusing. Tom Mix is on his way to join John Ringling at Sarasota, Florida, making preparations for the next circus season.

Hear there are quite a few good shows on in New York now and several in preparation. Will let you hear all about them when I reach New York, which will be in the morning.

KATHRYN McGUIRE

Is gradually forging to the front in the talkies, a fact that has been brought about through her excellent stage experience and also work in the silent drama. Kathryn has one of the important roles in Tiffany's "Lost Zeppelin" Recently at the Million Dollar Theatre and which was directed by Edward Sloman. Keep your eye on Kathryn for she is sure to go over big in the new moving picture medium.



Kathryn McGuire

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Hollywood Music Box to be Scene of Much Fun February 10

Hollywood should prepare itself for a treat of treats when the 233 Club stages its midnight show February 15th at the Hollywood Music Box. Plans are afoot for rounding up the greatest array of gala stars and entertainers ever brought together under a single roof for entertainment purposes.

The show is to be staged for the express purpose of obtaining funds for some very worthy charitable work along with the building of a new clubhouse on the present site at Yucca Avenue near Highland Ave.

Review

"SALLY"

Theatregoers are now enjoying what might be termed the 'Show of Shows' at Warner Bros. Hollywood Theatre in "Sally," starring Marilyn Miller and produced by First National Pictures, Inc., via Vitaphone all-color process.

To try and describe this musical milange is impossible. It's beautiful, spectacular and entertaining values stand in a class by themselves. "Sally" was built for entertainment purposes. Colored with atmosphere and background, second to none. It is taken from the Florenz Ziegfeld Musical Comedy by Guy Holton and Jerome Kern and the dialogue as written by Waldemar Young is by far the best we have heard in Hollywood. Al Dubin and Joe Burke are responsible for the song numbers and if the whole town isn't whistling and singing these tunes, there is something wrong with their makeup. Beautiful dance numbers were created by none other than our old reliable Larry Ceballos.

Along with its being the best revue of revue's of the year it is also the best funmaking bit of entertainment Warner Bros. have concocted.

Alexander Gray, a newcomer, plays support to Miss Miller. The best comedy sequence in the picture is the work of Joe E. Brown and Jack Duffy. It was a riot of fun, while the work of T. Roy Barnes and Ford Sterling ran them a close race for funmaking honors. Why producers haven't given Mr. Barnes a right-of-way ticket to plenty of work in the talkies is beyond us. Others who did credible work were Pert Kelton, Maude Turner Gordon, Nora Lane, and E. J. Ratcliffe.

The photography work of Dev. Jennings was the most artistic and beautifully done we have had the pleasure to view in all the reviews. John Francis Dillon is credited with the direction of the picture and naturally if a picture is a 'gem,' you will have to charge a great deal of it to the man behind the megaphone.

Preview

"STREET OF CHANCE"

Paramount all-talkie production. Previewed at the Ritz Theatre.

Here is a pip of a commentary on the iniquity of gambling that is sure to find a salutary lodgment in the souls of some speculative babies. From a moral viewpoint, "Street of Chance" is the best homily of its kind we have run up with in Shadowland. In our opinion it is not happily named. William Powell assumes the part of the leading character, "Natural" Davis. His phenomenally uniform success over the crap board and green baize has won this pseudonym for him among his yokefellows.

During the day he is John B. Marsden, bond broker. Any gambler knows what "natural" means—therefore what a "wow" of a title for the film—"Natural Davis." "Natural" attributes his success to a little ponder on mathematics, at times, coupled with an ironclad maxim and truism "most gamblers overbet." He'll bet fifty grand on the turn of a card. Like most chuckaluck men there is a spark of real goodness down in the deepest recesses of his soul, and he lavishes that spark on a brother, Babe Marsden, making him a present of ten grand on his wedding day.

The aspiring Babe wants one hundred grand and shoots the ten into a stud-poker game. The game has been framed by "Natural" to cure Babe of card playing—but Babe "cleans" the bunch. Davis then shows up, divulges his true identity to the kid, and the two go at it in a game of freeze out. Babe catches "Natural" dealing himself a third ace from the bottom, and denounces him. Then the gang want their losses made good and when "Natural" flouts them, they lure him to a hotel and bump him off.

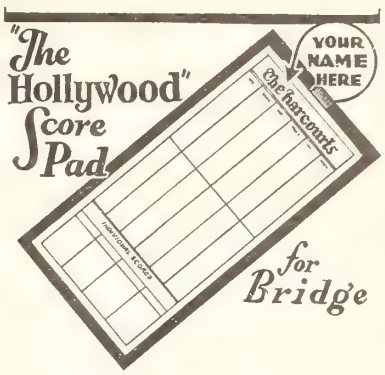
Powell gives a sympathetic touch to this portrayal that outstrips any other of his screen efforts. Nature moulded him for the part and his deep-toned, velvety voice is marvelous. In our opinion Regis Toomey, as Babe, shared the film's honors with him. We doubt whether there is another young man on the screen that could have added an extra touch of lustre to the role. Kay Francis as "Natural's" wife and Jean Arthur as Babe's better half are sadly in need of microphone wooing. Both, at times palatalize poorly, and are prone to "shoose" it through the teeth. The talkies have gotten to that stage where the public demands clear articulation.

Stanley Shields, Brooks Benedict, John Risso and Betty Francisco clicked well in their parts, John Cromwell's directing was the last word in celluloid effusions as was Charles Lang's photography. Garrett's dialogue was pat to the purpose. With a little pruning here and there (leave it to B. P. Schulburg) "Street of Chance" is sure to bear down on the box-office with avalanchial force. It is essentially an adult's talkie and is a crackerjack in every particular. ED O'MALLEY.



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THE TALK OF THE TOWN

OPENS STUDIO

Signor Cepparo, of Trieste, Italy, a recognized authority and teacher of singing, has opened a studio in Hollywood. Prior to his arrival in Hollywood, Signor Cepparo taught for a number of years in the Northwest and has many operatic stars to his credit, including May Taylor Elliott, Louise Hays, Elmer Ohrne and Tamaki Miura has also coached with him.

Twelve of his pupils have also come to Hollywood and are making their homes here in order to study with him. Signor Cepparo is a recognized composer and is now engaged in writing an opera, the story of which is based on the American Civil War.

BACK

Johnny Burke is back from a triumphant tour of the Orpheum and R-K-O Theatres. Just what his plans are in the talkies for the present, he isn't at liberty to state.

GREAT CAST IN "LADIES OF PLEASURE," NEW COLUMBIA SPECIAL

When Harry Cohn starts there's no stopping him! Just glimpse this cast he has assembled for "Ladies of Pleasure," which is the screen title of the David Belasco stage play by Milton Gropper that Columbia is planning to make its biggest production of the year: Barbara Stanswyck, Lowell Sherman, Ralph Graves, Marie Prevost, Nance O'Neil, George Fawcett and Juliette Compton. Frank R. Capra is directing.

BUILDS NEW HOUSE

Jack Richardson is very happy these days. He has built a beautiful new home at 3177 Lake Drive, in Hollywood and when the rain doesn't keep him indoors, he can be found working like a Trojan on the lawn, or what have you, to beautify the place.

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INSTRUCTOR OF

May Taylor Elliott, leading mezzo soprano with the San Francisco Opera Co. and the Pacific Coast Opera Co.
Louise Hays, who made her debut recently at the Malibran of Venice, Italy, as Mimi in La Bohme.
Elmer Ohrne, just returned from a concert tour of the Scandinavian countries.
Burton Bennet, one of the first artists to appear with the Warner Brothers Vitaphone productions.
Tijiro Sawade, Japanese dramatic tenor who will shortly make his debut as Osaka in Iris of Mascagni at the Del Verne of Milan, Italy.
Lucille Johnson, popular star of light Opera of Chicago and soloist for the Royal Canadian recording orchestra.
Coach of **Tamaki Miura,** famous Japanese soprano.
May Taylor Elliott, chosen to appear in four roles with the Pacific Coast Opera Co. this year: Ulrica in the Masket Ball, Azucena in Il Trovatore, Adalcisa in Norman and Suzukee in Butterfly. She appeared in La Cena delle Beffe (The Jest), with Lawrence Tibbett, and in the Love of Three Kings with Giovanni Martinelli.

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Critic Favors The Silent Motion Pictures

Says Talkies Have Lost Beauty of Silence While Screening Picture

By Harold Orlando Weight

When the motion picture found its voice, it gained in a thousand ways. It gained financially. It gained in variety of subject matter suitable for production. And, most important, it gained in intelligence and maturity.

But in gaining it lost. It has lost the beauty of its silence—and to many of us who love the motion picture that is a severe loss. It has lost artistically, and only lately is beginning to pull away from the stage technique that would have destroyed the motion picture as an art. Interesting and individual screen technique was side-tracked for sound experimentation, and must fight its way back.

And the producers of motion pictures have lost their sense of proportion. They do not seem to realize that even as some stories can only be produced with dialogue, some can only be successfully produced without dialogue. A score of productions of the past year suffered because their makers insisted upon forcing them to be dialogue when dialogue only confused and injured them. When dialogue was utterly unnecessary.

The sending of Jannings back to Germany was an example of poor judgment. Jannings was great beyond the need of speech, and his millions of admirers did not need to hear his voice. The attempt to make the box office leader Chaney talk was not wise. Chaney would perhaps draw better in his first talkie, but he could not change his voice with his make up. His pictures would continue to draw with sound and without voice.

The non-dialogue film is not dead. Allow me to predict that it will play a part in the 1931 programs of the producers. And while we are predicting: The talking picture will become the greatest educational force the world has ever known; and will eventually become the means of spreading a universal language—probably composed chiefly of American.

The perfection of sound was the jolt that Hollywood and the entire amusement world needed to spur it to renewed efforts and to pull it from the rut. How well it succeeded in that way can be shown by an examination of last year's productions. The pictures were intelligent. They were on the whole far more mature than had ever been the case before. They had a higher entertainment value. The average film was of higher quality.

That quality must be held up. All ready their have been signs of a slip to the old standard. That slip must be prevented. And schools for projectionists must be developed. Talkies will never be a success until the small town operator knows how to run them. Poor projection can utterly ruin the finest talkie.

Two things I believe we should remember. 1. No matter how poor a silent film was, one could sleep thorugh it, but there is nothing so awful on the face of this earth as a bad talking picture. One experience is likely to ruin a patron for months. 2. Silence, dialogue and sound—but the greatest of these three is SOUND. Sound with dialogue, sound without dialogue—in sound lies great opportunities.

The sound film is great. Its possibilities are so vast that no one has yet fully grasped them. All other developments or hoped developments in the motion picture field—color, wide film, depth—fade into insignificance beside it. It places before the great public of the village and small town the finest singers, actors, musicians and music. It is the great entertainer. It can become the great civilizer. It brings to the people of the world history in the making, music that they did not know existed, the beauty of lovely plays, language education never before possible, the melody of the country to the city man, the roar of the city to the country man. It will bring the world closer in understanding, and knot the ties of understanding between the peoples of the nations.

It lies before us, an unlimited field, ready for conquest. There will be epic tales of its exploration. The books of history are ready to be inscribed with the names of its pioneers. It is a challenge.

All hail to those who dare to experiment—to those who go into the unknown fields and conquer!

* * *



HAROLD LLOYD

"Welcome Danger" was his first talkie, and it is breaking all records wherever it is shown. Harold Lloyd's oral film was one that had 'em all looking for it, for many predicted that Harold might find it hard to hold up his high standard of fun making as a "talker" but, he fooled the wisest of them, and Paramount has a great bet in the popular comedian.

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Pictures---Reviewed and Previewed

Review

"THE STROKE OF MIDNIGHT"

Reviewed at the Filmarte Theatre.
Produced in Sweden.
Directed by Victor Seastrom.
Scenario by Selma Lagerlof.

To us "The Stroke of Midnight" was chiefly interesting because it is one of Victor Seastrom's early foreign efforts, and can be compared—unfavorably—with his work in this country. It is an excellent piece of work—of course—for the time in which it was produced. But it has nothing unusual in technique, and the story on which it is based is very slimly strung together.

The plot is typical of the dramatic work of the country—stark, chiefly tragic, drama. No attempts are made to bridge gaps in the continuity, and the resulting work seems jerky and unreal until the time when the "grey rider" appears on the scene. This grey rider, according to legend, is a man who has died on the stroke of midnight at the end of a year, and must spend the next year hooded and cloaked driving a weird cart and collecting the souls of the dead.

Holm, a brutal, stubborn criminal whom a Salvation Army lassie is trying to convert, is nearly killed in a New Year's eve battle, and taken by the grey rider and shown the error of his ways. Through this section the film is fascinating. It reaches its great moment when Holm, seeing his wife prepare to kill herself and her children, unable to stop them because he is not material, prays for aid.

Victor Seastrom played Holm, and gave a beautiful and intelligent performance. The man who portrayed the "grey rider," uncredited, was also excellent. Astrid Holm, as the Salvation girl, overacted frequently. The woman, uncredited, who played Seastrom's wife, gave splendid work. Other members of the cast suffered from chestheaving.

Of unusual interest on the bill was a short novelty from Universal —"Handicapped." This short reeler gives a story told entirely by hands and inanimate objects. The idea was Sam B. Jacobson's; Jerry Ash photographed, and Jacques Rollens directed. The hands portrayed their emotions well, but a better story might have been chosen.

A revival of one of Lillian Gish's early Biographs, "During the Roundup," was also presented. D. W. Griffith directed, and H. B. Walthall was the dark, mustache pulling, city-clothes villain. The film did not seem so funny as the same plot has been used a million times since—and is still being used—for westerns. Chief progress since that time seems to have been made in the art of title writing. The titles were so stilted as to be amusing.

Fox silent news, featuring some splendid riding, was shown.

HAROLD WEIGHT.

DON DONAHUE
EXposition 2707

Review

"IT PAYS TO ADVERTISE"

If Henry Duffy had placed "It Pays to Advertise" on his local stage at the Hollywood Playhouse right before Christmas, many of the publications would have sent him a vote of thanks for it would have made many of the folks who failed to advertise in the Yuletide issues see the value of doing so.

The play is a very delightful demi tasse; very well enacted by the entire cast. We never enjoyed Robert McWade in a more suitable vehicle while Patsy Ruth Miller, who played the part of a secretary, gave a brilliant and scintillating performance and helped to make the show more entertaining.

Irving Mitchell and Byron Hawkins shared honors as the would-be soap manufacturers, aided and abetted by Robert Keith. Mr. Hawkins talks faster than any human we have ever heard and his patter was a howling success. A very finished performance was rendered by Marie Meyers as a masquerading French woman while others who gave a very good account of themselves were Barlowe Borland, Bram Nossen, Muriel Rothermel, John MacKenzie, Myra Hubert and Lowden Adams.

The story is by Roi Cooper Megrue and Walter Hackett and was perfectly staged by Edwin H. Curtis. Henry Duffy knows his theatre and his audiences and selected "It Pays to Advertise" at the opportune moment to give theatregoers a hilarious bit of entertainment just when we all needed it.

HARRY BURNS.

Review

"TANNED LEGS"

R. K. O. Theatre

Youth, game enough to take a chance and eager enough to sing a song while the piper's being paid, is what we saw at the R. K. O. Theatre the past week, a Radio picture titled "Tanned Legs" was unrolling mirth, beauty and glee for delighted audiences.

Here, probably for the first time on the screen, is a drama of modern youth that never gets morbidly serious and yet manages to hold its audiences fascinated. Its chief purpose is to entertain and it accomplishes that with joyful ease.

June Clyde and Arthur Lake, a new and merry team, split honors with Ann Pennington, Dorothy Revier, Albert Gran, Sally Blane, Allen Kerns and more girls in bathing suits than one has time to count.

"Tanned Legs" is tuneful, entertaining and easy to look at. You can't ask for more—why? Marshall Neilan directed the picture, enough said.

"DAD."

Six pictures on which
JOSEPH JACKSON
worked last year were included in the list of box office record smashers compiled by the Motion Picture News

Review

"IN OLD SIBERIA"

Reviewed at the Filmarte Theatre.
Produced in the U. S. S. R., by Gosvojenkino.
Directed by J. Reisman.
Scenario by S. Yermolinsky.
Cast: V. Popoff, P. Tomm, Z. Ahilinsky, V. Taskin and B. Lifanoff.

Coldly cruel as the frozen wastelands of Siberia is the story of Katorga, the latest film importation from the Amkino Company. "In Old Siberia" is the American title for this picture, which depicts a slice of life from the prison that spells pergatory to the soul of the Russian prisoner, be he a criminal or political.

A Russian's conception of story does not necessarily include plot and this one is no exception. Rather it is a human document. Bitter experiences furnish the Russian with facts of life. Deeply he colors his picture with a paint brush dipped in the stream of unimaginative realities of human nature. The Russian viewpoint is warped. If with their artistic temperament, fierce intensity and knowledge of human passions, coupled with the ability to make fine motion pictures with their own intelligent actors, they would use as a basis stories less propaganistic but more universally entertaining, these people would lead the world in the art of the cinema.

Possibly indigestible to a degree are their efforts; but on the other hand, who ever thinks of a feast that is not?

Masterful is the rendition given by V. Taskin in the part of the warden. There is a suggestion of Von Stroheim about this capable actor of sinister mein. Religiously fanatical, despotically autocratic, sillily ridiculous and supremely egotistical are the complexing ingredients that go to make up this insanely brutal fashion plate beast who rules the prison and its inmates. He is superb and the part should not have been dropped before the end of the story. The audience could not believe the picture was over. They expected to witness his finish when the politicals were freed.

B. Lifanoff as the spokesman for the radicals gave a finished performance. Incidentally he has the features and form of the Christus and suggested Him very strongly.

Shelley Hamilton is given screen credit for revised titles, which, by the way, are an improvement on recent titles in locally shown films.

Again the Filmarte Theatre has scored with excellent entertainment in its selection of this Russian made motion picture.

"The Vagabond," a Charles Chaplin of the vintage of about 1919, is still good for laughs.

MAXINE ALTON.

PRODUCERS HEED CRITICS' OPINIONS

The fact that producers are guided in no small measure by the remarks of newspaper drama critics in the selection of their casts, is a source of joy to Lucien Littlefield. Since achieving prominence on the screen, this character thespian has yet to receive an unfavorable mention on his work from any reviewer.

As a direct result, he has learned, his record for being constantly sought for featured roles remains unbroken.

Only recently, immediately following the completion of the stellar role in "The Potters," a Warner production, he was selected to share honors with Charlie Murray in a Columbia special production

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Review

THE LAUGHING LADY

The ends justify the means in the picturization of Alfred Sutro's play, "The Laughing Lady," now playing at the Paramount Theatre.

The means in this case being an improbable situation in which the wife of one of the outstanding bankers of the country, through a series of circumstances is ejected from an exclusive sea side hotel. A reporter of a tabloid being present the story is used for one of the most elaborate front page layouts that I have ever seen. But in spite of this situation the picture is thoroughly entertaining and holds your interest to the very end.

The lady's husband, at the time of the newspaper scandal is carrying on an affair with another woman and takes this opportunity of divorcing his wife and obtaining the custody of their child. In the course of the trial the husband's lawyer is particularly vicious in his prosecution of her. Feeling that the lawyer's ruthless attack of her character was entirely unwarranted she decides to retaliate.

The trap which she sets for him takes an unexpected twist. The picture ends with a most unusual and delightful proposal by the lawyer.

Ruth Chatterton as the Laughing Lady, has ample opportunity to display her dramatic talents and is excellent. Clive Brook is splendid as the lawyer. In fact I think it is one of the most enjoyable performances in which I have ever had the pleasure of seeing him. Hubert Druce makes a very lovable character of the friend in need. Raymond Walburn, as the husband, is very funny but I thought the role a bit overdrawn considering the position of responsibility he apparently held in the business world.

The dialogue by Bartlett Cormack and Arthur Richmond was very good and helped to make a smooth running picture.

The direction by Victor Schertzinger was excellent and special credit must be given him for sparing us the agony of seeing the mother and child in any parting scenes.

Others in the cast were Dan Healy, Nat Pendleton, Hetta Harrigan, Dorothy Hall, Marguerite St. John, Bessie Bartley.

A two-reel Lloyd Hamilton comedy and very clever musical short called "After the Ball Is Over" rounded out the program. E. J. F.

Review

"HELL'S HEROES"

Reviewed at the Million Dollar Theatre.
Produced by Universal.
Directed by William Wyler.
Dialogue by Tom Reed.
Photography by George Robinson.
Cast — Charles Bickford, Raymond Hatton, Fred Kohler, Fritzi Ridgeway, James de la Cruze, Maria Alba, Buck Parsons.

Brutally and starkly beautiful, "Hell's Heroes," current at the Million Dollar, again proves the motion pictures right to the title of an art. For if anything ever is dramatic art, "Hell's Heroes" is.

"Hell's Heroes," adapted from "The Three Godfathers," by Peter B. Kyne, is splendid motion picture in every part. Its photography is of a masculine beauty seldom equaled. Its story is forceful, although not of the usual motion picture type. Its acting is powerful and fine. Its direction is intelligent. Its dialogue is live and real.

Charles Bickford — Raymond Hatton—Fred Kohler. It is doubtful if in the whole galaxy of motion picture artists a better trio to play the three bad men who sacrificed their lives to save a baby of a man they had killed, could have been found. They all gave perfect performances, with Hatton perhaps a shade in the lead. They were great.

Of the other members of the cast, Fritzi Ridgeway shone as the dying mother. The baby, himself, gave an outstanding performance. Other characters clicked in no uncertain manner. We always like to see a play or picture off the beaten path, if it is well done. Such films show individuality of thought, and real creative genius. "Hell's Heroes" should rank as one of the best films of the New Year. It is a great motion picture.

Frank Davis in an amusing comedy, "The Smooth Guy," a Pathe talker; an Oswald cartoon, with a hippopotamus in a bathtub as its high point and Paramount Sound News completed the screen bill. Abbey Kraus at the organ offered the "Sextette From Lucia" and "To Be Forgotten," to round out a grand entertainment.

By all means see "Hell's Heroes."

HAROLD WEIGHT.



DAVE DUNBAR

Star in "Human Cargo." Some fighter—some lover.

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REHEARSING

"The Scar," a new comedy melodrama in three acts by Mrs. Alice Barney, opened at Theatre Mart on Thursday, January 16, and will run for one week, closing the following Wednesday.

The cast featuring Sarah Padden includes Violet La Plant, Ted Adams, Peter Sutton, Marjory Warfield, Kenneth Randall, Farrah Bisson and Ray Gardner.

ASST. CASTING DIRECTOR

Phil Moore, who is the assistant casing director at the Fox Movietone studios, is both an artist and sculptor, along with his ability to handle the bulk of the work in the casting offices. Phil is very popular with those he comes in contact with daily, and you hear plenty of good compliments about him and his work.

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Let's See---Who's Who

By HARRY BURNS

DOUGLAS FAIRBANKS

Has not yet really made up his mind what he is going to concentrate on in 1930 as far as the talkies are concerned. He is pretty near due to return from his European invasion. Doug went over the top with a wam in "The Taming of the Shrew." His voice was sharp, rather high-pitched, clear and distinct and his enunciation a revelation. He is already one of the screen's best bets in the audibles and is sure to have a big box office appeal, no matter in what character he appears. Leave it to Doug.



Douglas Fairbanks

WILL H. HAYS

Who is here on another of his annual trips in the interests of the producers and no doubt brings to Hollywood some very interesting information about what the outside world thinks of the talkies and what the producers will have to do to keep up the high standard of pictures. Since the spoken word is now monarch in the audibles, the performers will have to be very careful of their King's English. He will probably have some information about the foreign situation as to what or what not to do in the talkies, especially as films are to be made in foreign tongues.



Will H. Hays

JULIAN ELTINGE

Do you know that Julian Eltinge's voice registered well in his first talkie effusion, "Maid to Order," recently previewed at the Belmont Theatre before a packed and enthusiastic house? The film was produced by Jesse Weil and directed by Elmer Clifton. Julian has had many offers to return to the stage but is very interested in the talkies and has something in the air in regards to appearing in a stage play. In "Maid to Order" Eltinge scores heavily in several of the dressing room sequences where his comedy and mimic powers drew forth gales of laughter.



Julian Eltinge

JOHN G. ADOLFI

Several additions have been made to the cast of "Dumbells in Ermine," Warner Brothers' Vitaphone production based on the stage play "Weak Sisters," which starts filming and recording late this month.

Darryl Zanuck, associate executive, announces the signing of Claude Gillingwater, Charlotte Merriam, Mary Foy, Marie Astaire, and Julia Swayne Gordon.

Those already engaged for important featured roles in "Dumbells in Ermine" include Robert Armstrong, Beryl Mercer, and Arthur Hoyt. John G. Adolfi, who made "Show of Shows" such a big hit, is to direct. Harvey Thew adapted the screen play and James Gleason is writing the dialogue.



John G. Adolfi

NATALIE KINGSTON

Former Wampas Baby Star and very popular in the class of younger film leading women, has been assigned the second feminine role in "Cyclone Hickey," A. P. Younger's story which Tiffany Productions are filming as an all-talker with James Gleason, Marion Shilling, Paul Hurst, Johnny Walker, Lillian Elliott, Creighton Hale, Freeman Wood, Monty Carter and Joe Rivers in the cast. James Flood is directing. This Tiffany picture is the story of a young prize-fighter with more enthusiasm than luck. The comical side of the squared circle gets a big play in the story.



Natalie Kingston

JOHNNY HINES

Wonders what he is going to do when the new year gets into full swing. Johnny has a fine voice—knows how to cotton up to the microphone — has had great stage experience and withal possesses a dandy personality. Here is one that should be a good bet for the talkies. Producers have spent a million dollars to build Johnny up and should now reap the benefit of their expenditures by swinging him into the photophones.



Johnny Hines

MAX SHAGRIN

When it comes to managing motion picture theatres, you will have to admit it must be a man-size job to handle some of the details that one is called upon to face and to overcome. Max Shagrin is manager of the Warner Hollywood Theatre, Warner Downtown Theatre and the Warner Fresno Theatre.



Max Shagrin

The box-office records show that he is a success. We, for one, are willing to admit that it is his sound business judgment and personality, coupled with some extra fine Warner Bros. attractions, which is enough evidence of what it takes to be a successful manager of theatres these days.

DOLORES DEL RIO

United Artists star and one of the most popular members of Hollywood's screen colony, will be the honored guest Monday when "Spanish Fiesta Night" is staged in the Blossom Room of the Roosevelt Hotel.

A number of notable entertainment events have been arranged for the occasion by Roosevelt management. On the program which will be presented, George Olsen and his orchestra will introduce unique musical arrangements of popular Spanish and Mexican airs, complimenting Miss Del Rio, and the floor show featuring a number of well-known headliners, will have the Spanish motif predominating.



Dolores Del Rio

A record turn-out of celebrities is expected for the occasion in tribute to Miss Del Rio, who numbers a majority of the notables of the film colony among her acquaintances.

RENAUD HOFFMAN

Yes, sir—Renaud Hoffman, if you please. Renaud was co-director with George Crone in that cracking good picture, "Blaze O' Glory," a Sono Art feature recently previewed, and which starred Eddie Dowling. The packed house at the preview showed its appreciation by frequent showers of significant handclaps. Mr. Hoffman has also adapted stories for the screen and is regarded as a crackerjack in his chosen calling—and why not? Hasn't he produced and directed his own pictures successfully?



Renaud Hoffman

Insure against lay-off — play safety first and last—advertise!

CARL LAEMMLE, JR.

Universal, it is reported on reliable authority, through General Manager Carl Laemmle, Jr., is anxious to secure the directorial services of Leo McCarey under a long term contract.



Carl Laemmle, Jr.

The same directorial skill which resulted in "The Sophomore" achieving box-office records and Eddie Quillan being made a star by Pathe, is said to be quite apparent in the present opus, "Let's Go Native," which McCarey is directing for Paramount.

Young Laemmie, it is said, recently witnessed a performance of McCarey's most recent directorial achievement for Pathe, "Red Hot Rhythm," with the result that he made strong overtures to the director to become affiliated with Universal.

MESSRS. MAYER AND RAPF OPEN OFFICES IN HOLLYWOOD

J. G. (Jerry) Mayer and Arthur Rapf have thrown their doors open in the Bank of Hollywood Building to those who come under the category of having business managers in the motion picture industry. They are well equipped and able to handle some of the biggest names in filmdom.

LON YOUNG LEAVES AUDIBLE TO CONTINUE PRODUCTION

Lon Young, well-known independent producer who for the past two years has been establishing an enviable record for efficiency and quality at the Tec-Art Studios, has severed his connections with Audible Pictures and will continue to produce individually.

Mr. Young opened up his own offices at Tec-Art this week and is now busily engaged in completing plans for his series of five program features and two special productions.

In the past year Lon Young has produced eleven features, eight silent and three 100 per cent talking pictures, all of which have received unusually favorable comment from the trade press and exhibitors.

In announcing his future activities, Mr. Young stated: "The day of the 'quickie' is over. The theatres that utilized that type of product have become obsolete and only the best type of production can hope to survive. The six-day shooting schedule and cheating on production values belongs to the old one-cylinder days, but there is always a good spot for a well-made independent production, and that's my angle from now on."

Mr. Young will operate as Lon Young Productions, and he already has signed a large number of contracts for distribution.

HOLLYWOOD
filmograph

Pictures Hold Center Stage in New York

NEW YORK, Jan 16.—(Special)—Maurice Chevalier, in "The Love Parade," fared quite well in the annual summaries by metropolitan critics who like to tell their readers just what they have passed through in the way of screen entertainment during the past year. This musical romance was cited by several reviewers as the best melodic presentation of the year, one critic being willing to challenge all comers on the proposition that it was the best screen song production "of any year."

George Arliss rated high praise in "Disraeli," and so did the French picture, "The Passion of Joan of Arc," despite the fact that it had been shown at an out of the way theatre which forced the newspaper scribes to do a little legwork to reach it. However, the enthusiasm of none of them was muscle-bound. If in the future a ten-year period should pass without some producer making a picture of Joan of Arc, it will be time to think that something has gone wrong with the screen industry. There are many possibilities, the next being a Joan in sound (with the mysterious, provocative voices heard whispering to her), one in wide film (giving free scope to quite a swarm of armies), and one in color (proving of course that the French girl had a complexion that would lead any army anywhere).

Paramount came off very well in the summaries for players and pictures, one of the leading local writers ascribing eight of the ten best performances for the year to actors who answer the call of the pay check every Saturday for this company.

Richard Dix, appearing in "Seven Keys to Baldpate," in a talking film newly opened at the big Earl Carroll Theatre off Broadway, is having a curious competition in the form of a stage revival of George M. Cohan's satirical thriller at the tiny Gansevoort Theatre, right in the heart of that hotbed of thrills, Greenwich Village. No such rivalry between stage and screen has been seen in New York in half a dozen years, since Rex Ingram's silent film production of "Scaramouche" opened at the 44th Street Theatre, and just a block away the same play in spoken form was offered—to the eventual regret of producer and company. The dramatic reviewers do not seem to think that the Dix picture is likely to suffer from its stage competition, either.

Mention of George M. Cohan leads naturally to reference to the optimistic report that the theatre on Broadway named after him would be the scene of the opening of the much deferred flying film, "Hell's Angels," in the almost incredible period of ten weeks. If the Hippodrome, due to be torn down in three or four months, is not first demolished before the Howard Hughes picture finally takes flight in public, it will be considered a miracle. It has taken three years to make this aviation production, and New York hears that even Erich von Stroheim is smiling at the time consumed by it.

The big Paramount sound stages at Long Island have become a veritable forest of settings for "The Big Pond," and quite a large-sized pond was actually created in the studio. It represented a long canal scene in Venice, with gondolas bobbing on it one of them bearing Maurice Chevalier, who sings as few Venetian gondoliers ever do except when imported from grand opera.

Although the water in this realistic scene seemed to spread everywhere, no one tripped over any of the huge elctric cables sprawling nearby and tumbled into it. The setting recalled to some of the Paramount workers the time when a similar Venetian scene once held the glamorous Elsie Ferguson, who accidentally fell out of a gondola and emerged from the water looking—and feeling—like a wet hen.

By a shrewd manipulation this body of water became international, for on the bank opposite to the Italian palaces was erected an American yacht club landing, from which Chevalier steps off into a speed boat that naturally befits his position as a chewing gum king. In the same striking manner an elaborate front of a Westchester mansion rubs elbows with a dingy boarding house, reminding one that motion pictures have brought many a man up through just such a route from lowly hash to gilded indigestion.

The Strand Theatre, first of the Broadway palaces erected for the specific propogation of motion pictures, has just changed its time-honored weekly change policy for a system of long-run presentations, with the pictures staying at the house as long as the traffic will bear it. The initial offering under this regime, a film version of "No, No, Nannette," with music and color, is geared for a good run, according to those movie "no" men, the critics.

The better the director, the more he acts out a story, either in directing it or just telling it to acquaintances. Herbert Brenon breaks down and sobs like a child in unison with an actress. Lothar Mendes, now visiting New York, doesn't go that far, but in explaining to an interviewer some of the fine points of "The Marriage Playground" the other day he played all the principal roles, without makeup.

Similarly Monta Bell, who is to direct "Young Man of Manhattan," in its own locale, called in the authoress of the novel, Katherine Brush, to make her acquainted with the script of the talking picture, and enthusiastically acted out every part, including those of Dempsey and Tunney, whose first bout starts the romance. Miss Brush felt that Bell gave such a colorful and vivid performance of each character that when Claudette Colbert gives the lustrous interpretation of the heroine expected of her, it really should be said by reviewers that "Miss Colbert gave a very good impersonation of Monta Bell."

Incidentally Miss Brush, who dropped into the stage itself to chat with Miss Colbert between scenes of "The Big Pond," confessed to genuine stage fright. Miss Brush was herself a motion picture critic in her early career, which gave her material for the heroine's experiences, and had visitd studios before, including the awesome temples of Hollywood. Yet she felt so nervous at being in the Astoria plant that she admitted it was almost as bad as being at sea and having mal de mer.

ESTABLISHES NEW HEADQUARTERS IN GODFREY BUILDING

NEW YORK.—Windsor Picture Plays, Inc., the producing and distributing organization sponsored by Henry Ginsberg and the Weiss Brothers, has moved its offices from the De Forest Studio, at 318 East 48th Street, New York, to large quarters in the Godfrey Building, 729 Seventh Avenue.

This move has been necessitated by the interest manifested on the part of the industry in general in Windsor's first talking picture, "Her Unborn Child," recently produced by the Ginsberg-Weiss combination as a special road show attraction. Under the plan devised by Henry Ginsberg, well-known in the national distribution field, the entire country will be blanketed with specially appointed sales representatives working under his direct supervision. In addition to the distribution department, the new Winsdor quarters will provide space for the publicity, advertising, poster, shipping and storage departments of the organization, which will concentrate its attention on the exploitation and sales of "Her Unborn Child" as one of the outstanding talking picture road show attractions of the industry.

The Paramount Theatre broke all records a week ago when 125,000 persons passed through its portals, ready to leave home to see "Pointed Heels" with William Powell.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St.	Valli-Holland Barbara Stanwyck	George B. Seitz Frank Capra	Sam Nelson David Selman	Ted Tetzlaff George Walker	"The Black Sheep" "Ladies of Pleasure"	Dorothy Howell Joe Swerling	Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR 5823 Santa Monica Blv. (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook Bob Curwood	Al Herman Lew Foster Francis Corby	J. A. Duffy Wesely Mortin Eddie Royce	Jim Brown Jim Brown Unassigned	Mickey McGuire Series 8 Record Breakers No. 13 'Revenge of the Rio Grande'	E. V. Darling Uncredited Grace Simpson	Preparing Preparing Shooting
JAMES CRUZE, INC. 6066 Sunset HE 4111—Indv. Casting	Unassigned All-Star All-Star All-Star All-Star Edward Everett Horton	James Cruze James Cruze James Cruze Walter Lang James Cruze Walter Lang	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Circus Parade" "Soul of the Tango" "Ann Boyd" "Once a Gentleman"	Gropper-Marcin Walter Woods Jim Tully A. S. Mom Will Harben George Worts	Preparing Preparing Preparing Preparing Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt Art Mix All-Star	Phillip Schuyler Phillip Schuyler H. B. Carpenter	James Tromp A. Troup W. Underhill	B. M. McManigal Paul H. Allen Paul H. Allen	"Blazing Guns" "Below the Border" "Trouble Chaser"	Phillip Schuyler Phillip Schuyler Geo. R. Rogan	Shooting Shooting Preparing
EDUCATIONAL HO 2806 7250 Santa Monica Blvd.	All-Star	Steven Roberts	Ralph Nelson	William Hyer	Untitled	The Staff	Shooting
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4	Mackaill-Fay Billie Dove All-Star Fairbanks, Jr.-Reveir	Michael Curtiz Clarence Badger Mervin Le Roy Frank Lloyd	Frank Shaw Al Alborne John Daumery Val Paul	Lee Garmes John Seitz Sol Polito Unassigned	"Bright Lights" "Sweethearts and Wives" "Jailbreak" "Sin Flood"	Humphrey Pearson Forrest Halsey Al Cohn Bradley King	Shooting Shooting Shooting Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting	John McCormick Unassigned Gaynor-Farrell Baxter-Owen Mulhall-Carroll John Garrett O'Brien-Chandler Unassigned Victor McLaglen Unassigned Unassigned Unassigned Unassigned	Frank Borzage Al Santell David Butler Alexander Korda Millard Webb Donald Gallagher A. S. Erickson Alexander-Korda Irving Cummings W. K. Howard Will Rogers John Ford Al Werker	Lew Borzage Unassigned Ad Schaumer R. L. Hough Horace Hough Ewing Scott Unassigned Woolstenhulme Unassigned Ben. Stoloff Unassigned Unassigned	Chester Lyon Unassigned Joseph August L. W. O'Connell Lucien Andriot Charles Clark Dan Clark Unassigned L. W. O'Connell Unassigned Unassigned Unassigned Unassigned	Untitled Untitled "High Society Blues" "Such Men Are Dangerous" "The Golden Calf" "Temple Tower" "Girl Who Wasn't Wanted" "Dollar Princess" "On the Level" "The Fatal Wedding" Untitled Louis Beretti "Yonder Grows the Daises"	Tom Barry Uncredited Howard J. Green Ernest Vajda Uncredited Llewlyn Hughes Elliot Lester Uncredited Andrew Bennison Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Perparing
METRO-GOLDWYN-MAYER EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	Lawrence Gray J. C. & Elliott Nugent Unassigned Norma Shearer Joan Crawford All-Star Uncredited Greta Garbo Norma Shearer Mary Lawlor All-Star Greta Garbo All-Star Wallace Beery	Marshall Neilan Unassigned C. B. DeMille Robt. B. Leonard Mal St. Clair Chas. Reisner Robert Ober Clarence Brown Sidney Franklin McGregor-Kelly David Burton Clarence Brown Wesley Ruggles George Hill	Vernon Keays Unassigned Mitchell Leisen Unassigned Wm. Ryan Chas. Dorian Unassigned Unassigned Unassigned Unassigned John Waters Unassigned Unassigned	Percy Hilburn Unassigned Peverell Marley Unassigned Wm. Daniels Henry Sharp Unassigned Unassigned Unassigned Unassigned Oliver Marsh Unassigned Unassigned	"The Song Writer" "Father's Day" "Madame Satan" "Ex Wife" "Montana" "March of Time" "Remote Control" "Romance" "The High Road" "Good News" "The Circle" "Anna Christie" "The Sea Bat" "The Big House"	Richard Schayer J. C. & Elliott Nugent Gladys Unger John Meehan Thalberg-Butler Uncredited Uncredited Uncredited Uncredited Uncredited S. Thalberg-Butler German Version John Howard Lawson Hill-Marion	Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting Preparing Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Ruth Roland Reginald Denny Outdoor Talk'g Pic. Lloyd Hamilton Ford Sterling	Unassigned George Crone Robert C. Bruce Alf Goulding Wm. Watson	Unassigned Joe McDonough Edwin K. Baker Unassigned Arthur Black	Unassigned Arthur Todd Wm. Wheeler Unassigned Gus Peterson	"Reno" "The Dark Chapter" "Tide Rises" Talking Comedies "Who Killed Which"	Cornelius Vanderbilt, Harvey Gates Richard Cameron Uncredited Uncredited	Preparing Shooting Shooting Preparing Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6131 Dick Stockton, Asst.	All-Star Charles Rogers Nancy Carroll George Bancroft All-Star Moran & Mack All-Star Richard Arlen All-Star Charles Rogers	Dorothy Arzner Wm. Wellman Wesley Ruggles Rowland V. Lee Unassigned Richard Wallace Leo McCarey Brower-Langan Frank Tuttle Victor Schertzinger	Wm Kaplan Charlie Barton Archie Hill Geo. Yohalem Unassigned Bob Lee Art Jacobson Unassigned Unassigned Unassigned	Charles Lang Archie Stout Henry Gerrard Harry Fischbeck Unassigned Allen Siegler Victor Milner Unassigned Unassigned Unassigned	"Sarah and Son" "Young Eagles" "Honey" "Ladies Love Brutes" Untitled 'Two Black Crows in A.E.F.' "Let's Go Native" "The Light of Western Stars "The Benson Murder Case" "Safety in Numbers"	Shea-Akins McNutt-Jones Miller-Mankiewicz Akins-Young Thompson-Mankiewic Mack-Corrigan Marion-Heath Grey-McNutt Van Dine-Cormack Marion-Heath	Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing
PATHE—EM 9141 9:30-11:30 (Chas. Ricards) EM 4131	All-Star Gloria Swanson	Donald Crisp R. Boleslavsky	Unassigned Sherry Shourds	Unassigned Barnes-Toland	"International Revue" "Queen Kelly"	Uncredited Crews-Eyre	Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Richard Dix	Paul Sloane Unassigned Mel Brown	Unassigned Unassigned Charles Kerr	Unassigned Unassigned Eddie Conjager	"Radio Ramblers "Dixana" "I Love You"	Uncredited Uncredited Wm. Le Baron	Preparing Preparing Shooting
ROACH—EM 1151 1 P. M. to 3:30 P. M. Jack Roach, Casting	Charley Chase Laurel-Hardy	Edgar Kennedy James Parrott	Lloyd French Lloyd French	Art Lloyd George Stevens	"All Teed Up" Untitled	The Staff The Staff	Shooting Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155							
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	Mayfair Pictures Pickwick Pictures All-Star Wm. Miller Prod. All-Star Unassigned	Dallas Fitzgerald Frank O'Connor Louis Lewyn Chas. Roberts Burton King Unassigned	Edward Boyle Gene Yarborough Unassigned Unassigned Unassigned	Andy Anderson Louis Physioc Ray Caryle Andy Anderson Unassigned	"Mazie" "Woman of the Streets" "Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Mr. Mulligan and Mr. Garrity"	George Rogan S. Oakley Crawford Topical Shirley Phillips Uncredited Ralph Spence	Preparing Preparing Shooting Preparing Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	MargaretSchilling All-Star All-Star Leo Carrillo	Goldstone-Thorpe James Flood James Whale Unassigned	Curt Rehfer Gene Anderson M. K. Wilson Unassigned	Jack Rose Jack Rose Benjamin Kline Unassigned	"Resurrection" "Cyclone Hickey" "Journey's End" "Senor Manana"	A. P. Younger A. P. Younger Joseph N. March Uncredited	Preparing Shooting Shooting Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Unassigned Bert Sutch Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr	Preparing Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Harry Garson, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman Sidney-Murray	Lewis Milestone John M. Anderson Wm. Craft	Nate Watt Bob Ross Norman Deming	Gil Warrenton Hall Mohr Al Jones	"All's Quiet on West Front" "King of Jazz Revue" "Cohens and Kellys in Scotland"	Andrews-Anderson Ed T Lowe, Jr. McDermott-Webb	Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. Casting—11:00-1:00 GL 5128 Joe Marks	Withers-Young	Roy Del Ruth	Wm. McGann	Chick McGill	"The Agony Column"	Joseph Jackson	Shooting
VITAGRAPH—OL 2136							

JAN 31 1930

HOLLYWOOD filmograph 10¢

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Labor Bureau Passes New Drastic Law

Which Affects Stage or Screen People Lured Here or Out of Town

By Harry Burns

Through the efforts of Dr. Lowy, head of the Labor Bureau located here in the Subway Terminal building, the would-be producers of stage and screen plays will find the Southland has a "Not Welcome" mat at the door that leads to the workers who have been fleeced in the past by being made all sorts of promises for employment either here or out of town and who have been left high and dry, yes, stranded, and who have become public charges of the city.

According to the law just passed by the State of California it will be not only criminal to commit such an act, but will leave the offenders open to a civil suit, and those who have been promised profitable jobs and either brought here or taken elsewhere for employment can not only collect their wages but double the amount of the agreed terms of the agreement.

Below we herewith reprint a copy of the law which was passed and for which Labor Commissioner Mathewson and his associate, Dr. Lowy, are worthy of a vote of thanks from everyone connected with the theatrical and motion picture industries:

An act to prevent misrepresentations of conditions of employment, making it a misdemeanor to misrepresent the same, and providing penalties therefor.

Section 1. It shall be unlawful for any person, partnership, company, corporation, association, or organization of any kind, directly or through any agent or attorney, to induce, influence, persuade or engage any person to change from one place to another in this state or to change from any place in any state, territory or country to any place in this state, or to change from any place in this state to any place in any state, territory or country, to work in any branch of labor, through or by means of knowingly false representations, whether spoken, written, or advertised in printed form, concerning the kind or character of such work, the existence of such work the length of time such work will last, the com-

(Continued on Page 5)



MANAGEMENT REBECCA AND SILTON

MR. SAM HARDY

Now with Marion Davies in "The Gay Nineties" at M. G. M.

"SO THIS IS LONDON?"

UNITED BRITISH PRESS SERVICE TALKING VIA—

SANTA CLAUS GETS THE BIRD

Funny thing how Santa Claus is missing from the Xmas entertainments this year. It would take a search with a lantern to discover that hoary whiskered old guy in the London film features.

All the big London theatres which have gone "talkie" are playing to capacity and exhibitors are rubbing their hands. New Gallery, Stoll, The Tivoli, Plaza, Regal and Empire report packed houses, and several of them had to turn money away. Two British and eight American films are the draw in the first ten leading houses.

NEW PRODUCTION COMPANY

Maurice J. Wilson, chairman of the Alpha Film Corporation, is getting busy in the New Year on production work. His plans include a new company called Wilmar Productions, formed in association with Claude Marx and S. Geneen, the first production, "Comets," being an all-dancing and singing revue. The cast includes such well known names as Bobby Howes, Billy Merson, Albert Chandler and his orchestra, Elsa Lanchester, Charles Laughton, The Plaza Tller Girls, Al Collin and his Savoy Band, the Kasber Troupe and other big attractions.

Geneen will also direct the second Wilmar feature, "The Call," with a list of big names.

PRODUCTION

Two English pictures just shown to the trade indicate that quality and entertainment value are registered again in the studios. Alfred Hitchcock, who directed "Juno and the Paycock," Sean O'Casey's play, certainly did his job well, whilst Jack Raymond, who did "Splinters," a semi-war picture with plenty of humor and punch, has got away with quite a lot of nice notices from the press. In due time these films will go across the pond, perhaps, and then our hard boiled cousins will be able to register their own reactions and comparisons.

COLOR FILM

Maurice Elvey, the famous British producer, has returned to England with the news that he has done very good business in America with the new color invention Raycol, the position being that an International Corporation for the exploitation of Raycol in the States is being formed. On the other hand Technicolor's representative, who came over here, reported good deals with English companies. What it boils down to is that an Englishman sells an English process in America, whilst Americans sell an American process in England, which seems funny.

Mr. Elvey repudiates the statement attributed to him in a London trade journal that the cost of Technicolor was 18 cents per foot. What he did say was that whatever the cost of Technicolor his process was infinitely cheaper, and that Raycol could make a profit even if they only charged 2 cents per foot.

In the Raycol process no pigment is used on either negative or positive, says Elvey... Dr. Bernhardi, who invented the formula, introduced natural and true colors of light by a little optical attachment which is slipped just behind the lens in the camera and projector.

It looks as if Elvey is in a strong position. Also, he is obviously a sportsman, for he continues, "In such an industry as ours, there is room for any number of color processes, and I have no intention whatever of commenting adversely upon the quality of any rival process, nor do I wish to minimize the importance of the great enterprise displayed by Technicolor in proving that color is essential to the film industry."

WHAT'S DOING IN ENGLAND?

Richard Eichberg has just completed — at the Elstree Studios — the British and German talking versions of "The Road to Dishonor" with Anna May Wong as lead in both.....

E. A. Dupont will make entirely at Elstree a spectacular subject "The Two Worlds." It is said it will be a subtle study of the racial characteristics of Jew and Gentile, with a modern military setting. Shooting starts immediately on assembling the cast.

In a few weeks, Gareth Gundry, for Gainsborough, commences at the Islington Studios on "Symphony in Two Flats" from the stage play now running in London. Ivor Nevello is the leading man.

There is regret in some quarters that Bramwell Fletcher, one of the recent discoveries of British juvenile leads, has gone to Hollywood, where it is expected he will be cast for an important role in "Raffles," the new Sam Goldwyn production. Fletcher, after his success here in "Chick," was hailed as one of the most promising of young British stars. It is the old story of American recognition of British talent with no market at home.

Alfred Hitchcock is beginning the first scenes of "Enter Sir John" at Elstree. Harry Lachman, Thomas Bentley and Thomas Summers have each a subject settled.

Milton Rosmer is reshooting the bulk of the footage of "Balaclava" ("Valley of Death") for Gainsborough. Color and dialogue are introduced.

Dick Henderson, the big Yorkshire comedian, is playing in the "Gainsborough Picture Show." Henderson, whilst at Hollywood recently, made several very successful comedy Vitaphone shorts.

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News Flashes From All Over The World---By Dad

Film News and Chatter Brought Right Up to the Minute

A news item from Leeds, England, tells of an actual physical cure effected by Al Jolson in "The Singing Fool." Mrs. Hughes, 73 years old. who has been completely deaf for more than a decade, had her hearing restored to her while witnessing a performance of the production at the Wellington picture house. Physicians attributed the cure to the strong emotional effect of the play.

Distribution of Pacent Reproducer System in China will be made by Peacock Motion Picture Corporation, whose president has just completed negotiations.

The present scarcity of pictures has impelled the Berlin District Exhibitors' Association to demand an increased import of pictures on a two to one contingent basis.

A Moscow cable states that the Soviet Government has issued orders that children under 16 are not to be admitted to the showing of American films, as the latter are too capitalistic. Restriction of such films, it is stated, is considered advisable on the same basis that Soviet films are censored in America because they are termed propaganda.

After three years' occupancy of the Galvin Theatre at Ottawa, Ontario, the Galvin Players Stock Company admitted defeat at the hands of the talking picture theatres, the closing stage performance being held a fortnight ago.

The Romanus Film Company, of Rome, has, it is understood, gone into voluntary liquidation. The company, on which Italian production hopes were once fixed, was capitalized to the extent of 250,000 lire. Its last film, "Money," was not a financial success.

E. A. Dupont figured in the Berlin radio program of January 6 when he talked on the subject of "The World Behind the Camera."

According to a message from London, Sir Harry Lauder is due back from the States next month, when he will begin on his first talkie, to be made at Islington by Gainsborough Pictures, in conjunction with Welsh-Pearson. It is stated the talkie may be based on one of his popular songs.

Edibell has been informed by their Prague agents that Warner, United, Fox, and other leading renters have selected Edibell for special recommendation in Czecho-Slovakia. It is said that Edibell apparatus doesn't infringe.

Samuel Goldwyn, while in London, made a trenchant attack upon the honesty of British film critics in an interview here. He said British critics allow their patriotism to have the better of their judgment. They get hysterical over a British film which does not deserve it, and they "roast" an American film which I know deserves better treatment, just because it is American.

Paul Whiteman and his orchestra will visit London and be present at the premiere of "The King of Jazz" when it takes place during the spring, and will tour the country.

Pietro Mascagni, famous Italian composer, will write an opera exclusively for production in a sound film, probably produced by an American company, it was learned here recently. Mascagni says that the best thing for composers and singers to do is to exploit the musical possibilities of the sound film.

It is said that Sidney R. Kent's, Paramount general sales manager's, visit to Germany, is to acquire German cinemas. Many German independent cinemas are on the market, it is stated, owing to the doubtful outlook for exhibitors caused by the talking film impasse. Simultaneously Kent is investigating the market for sound pictures throughout Europe, and is visiting in turn each major distribution center of Paramount.

The St. Judge Church at Hull will give a motion picture show on Sunday evenings, after church service, and will only be available to those attending such service.

According to the survey of the International Labor office at Geneva, there are 57,000 motion picture theatres in the world, with $4,000,000,000 capital invested. Twenty-five thousand of these theatres are in Germany: 4000 in England.

In the vastness of the Antarctic regions, thousands of miles away, the Byrd expedition was greatly cheered by listening to a broadcast of Maurice Chevalier's talkie "Love Parade." A Sidney theatre broadcast the talkie and received a message of thanks from Rear Admiral Byrd.

Franz Lehar, Viennesse composer of the "Merry Widow," expressed complete faith in the future of the tone film, saying he was convinced it has come to stay.



AL JOLSON

Having completed the final scenes for his latest Warner Brothers Vitaphone picture, "Mammy," Al Jolson left Hollywood this week to make the first concert tour of his career. The star will appear throughout the Southern states offering a special repertoire of his outstanding song hits and several new selections especially written for the tour.

Three weeks will be required to complete the trip, during which time Jolson will play the leading Southern cities. Opening in El Paso, he will travel eastward, giving the final performance in New Orleans.

Despite the fact that Jolson has starred in innumerable stage shows throughout the country, and is now a star in the talkies, this is his initial concert tour. It will also be his first appearance in many of the Southern cities which he plans to visit.

Jolson has arranged his concert schedule so as not to interfere with his talking picture activities.

Upon the completion of his concert tour, the comedian expects to go to New York for a brief stay. Immediately afterward he will return to Hollywood and resume work at Warner Brothers' studio on his next talking and singing special.

"GIVE ME"—"LET ME HAVE" OR "LET ME TAKE" BOYS AND GIRLS OF THE INDUSTRY

By HARRY BURNS

You have heard it said, "Where is the old-fashioned girl who used to act and look like our dear old mother?" Well, we would like to ask a question, but, not exactly that very one which has been asked time and time again since the advent of the jazz girl, who lays claim to having "It" and what have you, or the likes of such fads and fancies.

WHERE, OH WHERE, IS THE—OLD-FASHIONED—

We would like to find some folks who really have a soul, and who haven't the "Give me," "Let me have" or "Let me take" and live by an old but true policy of letting those who they come in contact with live and let live way of walking through life, instead of the selfish, self-centered grabbers of everything that they can lay their hands on, for NOTHING—especially space in a periodical.

IT TAKES MONEY TO KEEP THE SHERIFF AWAY UNLESS

This seems to be the period of the "Gimme" Boys and Girls of Filmland. Shame on you! It takes money to keep the sheriff away. It's about time that every newspaper and magazine editor used a "Locked Door" policy to you and your press agents, who talk for you—

WHEN YOU NEED THE PRESS—YOU'LL FIND—

Remember what happened to the Kaiser? He thought he was sitting pretty, and that no one could stop him, that he would rule the world, that he didn't need anyone to help him. Now we say, "God help him." He needs all the help he can ever get. The same goes for you who are thinking you are too big for any publication, no matter how small they might be in circulation, size or rating. The office boy of today might be the president of the very company you are working for right now.

WAKE UP! YOU ARE WALKING IN YOUR SLEEP

The biggest fool is liable to say the smartest thing, we have been taught, and this might sound foolish to you right now—but, the handwriting is on the wall for a lot of you wiseacres who fail to realize that most anything can happen to you or the firm that you are connected with, and that your place among the stars in your chosen calling is only short-lived at the best. Wake up, you are walking in your sleep, and not aware of the fact—you "Give me," "Let me have" or "Let me take" boys and girls of Cinemaland.

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor
FRANK J. HEYFRON, Business Manager
Office Phone, HOllywood 6024

Vol. 10 Saturday, January 25, 1930 No. 2

Mitt the "Grip."

"And who's the 'Grip'?" you ask.

Of course if you know your stage and picture studio, you will NOT ask "Who's the 'Grip'?"; but keep in mind the fact that Filmograph reaches many readers throughout the world who are not fully informed in the lore of stage and picture studio. And by the same token they WANT to know about "grips" and "juicers"; and we think they should know something about the unsung real workers back of the men back of the big stars back of the talking pictures.

In his soiled, and very often torn, overalls, the humble "Grip" ranks as one of the best money savers in the motion picture industry. His job to be handy for instant call to do a thousand and one little jobs which, if not done on the instant, would result in loss of time annually running into tens of thousands of dollars.

Is a camera platform too short for an important "shot"? Yell for the "Grip"; and, with a few sticks of wood found scattered here and there, his marvelously useful hammer and a few nails—presto! the thing is done, and the frowning director smiles as he thinks of the highly precious minutes saved, each minute meaning dollars jerked from doom.

Detailing the practical usefulness of a "Grip" looms as a hopelessly impossible task. Name any job that MUST be done on the instant, which, left undone, will stop in its tracks a picture eating up thousands of dollars every working day, and the story of the "Grip" is just that.

The "Grip," in fact, IS jack-of-all-trades. He is a handy man supreme—and he MUST be supreme; nothing less. Almost-rans simply don't belong among the "Grips" of Showland, Stage or Screen. High-tension directors and players, worried by a stupid "Grip," would be subjects for the nearest madhouse.

The "Grip" is the answer to every little mistake made by carpenters, "prop" departments—all responsible for the preparation of sets.

The "Grip" has a more dignified title. It is Stage Carpenter; and most of the good "Grips" are the same.

Our thinkers of today sing the praises of man's mechanical genius; his endless mechanical contraptions, each one doing its share in the making of what we call "modern civilization."

We humbly invite our great thinkers, our learned philosophers, to behold the lowly claw-hammer in the hands of a capable movie studio "Grip." We invite our mentally great ones to observe what the busy "Grip" does with a few nails and that hammer!

Yea, brothers; there will you find material for mental gymnastics. There will you find food for real thought!

The busy bee and the busy ant and that great engineer, the spider, could observe the studio "Grip" and marvel at his ingenuity; his ceaseless industry; his "H—l! it's gotta be done now. We can't wait!" ACTION when ONLY instant action saves the situation.

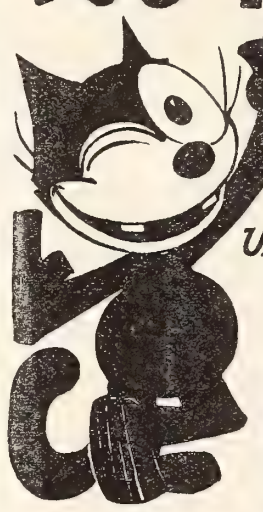
Salute the "Grip," brethren; all of you; mental giants and captains of industry; statesmen and just plain producers; all of you. Salute the "Grip."

In this colossal structure we call "Our Country"; in the heart of its almost stupefying activities; deep in the mad whirlpool of our national industrial life; down among the humble toilers, overlooked by those handing our wreaths of glorifying laurel, there you will find that master exemplification of human usefulness—the "Grip." He is a real stone in the national edifice.

Attention!

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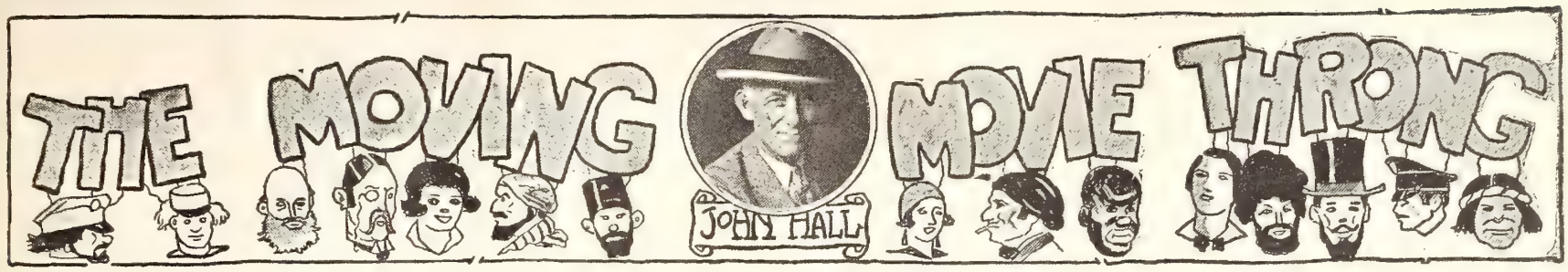
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Hollywood reflections:

Beautiful, talented Marilyn Miller in "Sally." How that gifted lass cheers the jaded! She must have worked hard to be what she is.

Some of the trailers — advance scenes from feature talking pictures —are better than the show itself. Is this because they show too many big moments of an otherwise mediocre entertainment?

Something for movie makers to think about.

What they do with good stories when they find them:

"Hell's Heroes," Peter B. Kyne's "Three Godfathers," is horribly mistitled. The fact that three hard-bitten bandits die to save an infant from perishing in the desert suggests anything but hell.

This story is big enough for a special feature. It is a mere routine "program." Its youthful director, William Wyler, made an unusually good "program," as ordered, no doubt. It is not enough. The story is much bigger than its treatment. As is, the picture is a credit to Tom Reed, the writer who adapted it; Wiliam Wyler, the director, and the three principal actors.

"The Trespasser" is one of the real worthwhile talking picture plays of last year—and all years. In it Gloria Swanson proves herself a worthwhile dramatic actress.

More like "The Trespasser"—and the picture makers of Hollywood will enjoy more respect from the picture-going public at home and abroad.

More and more operatic singers of the stage are taking the talkie spotlight. John Boles was first; now we have Lawrence Tibbett in "The Rogue Song" and John McCormick coming in a Fox feature. Of course Al Jolson, the pioneer, remains first and greatest in his class.

The in-between girls of the talkies; the little cuties who can't do things, are facing a precarious future. The talking picture sternly demands real TALENT. If a leading lady is not a Marilyn Miller or a Gloria Swanson—You tell them, George.

Where in the world is Jetta Goudal? Why isn't that exotic dramatic actress busy doing her picture chores?

Making our humble bow to ability and experience, our choice of the best dramatic actresses is: Pauline Frederick, Jetta Goudal and Gloria Swanson—oh, yes, there are others, but they have not had the picture experience of these three ladies, and we are thinking of pictures.

For reasons known only to the producers, the public seems to be denied the well nigh faultless art of Jetta Goudal. We wonder why?

And this reminds us of the strange absence from the talking screen of that fine artist, Francis X. Bushman, Sr.

And what about Maurice Costello? Why is he allowed to languish in idleness?

In Hollywood there is an ugly rumor that Bushman is the victim of the PERSONAL dislike of one of Hollywood's studio executives.

If this is fact Hollywood and the picture fans ought to know the individual.

Hollywood and the movie fans have no use for Caligulas.

Power-drunk officials are out of place in this age. The man who for personal reasons, uses the financial strength and dictatorial powers of his friends to crush a lone human trying to make an honest living is a rat—and should be treated as a rat.

Over at Universal there is a young German, Otto Biber, recently starred in thirteen short pictures. On the screen he is Ted Carson.

Biber is a graduate of Technische Hochschule, Stuttgart. In the World War he was a lieutenant of infantry in the German army, serving three years at the front.

Now young Biber serves as technical man in "All's Quiet on the Western Front," and many of the Americans he works with faced him in the war. At last reports all WAS quiet on the western front.

Paul Whiteman and his gang are having the time of their young lives in golden Southern California. The very active Jimmy Gillespie, business manager of the organization, is here, there and everywhere, doing his contact man stuff between the effervescent Paul and the great world. From his luxurious bungalow adorning the edge of a mountain overlooking Hollywood the jovial music master surveys the beauties of hill and canyon and shies rocks at the serenading coyotes. It's a great life—but; that trek to Europe looms. The last turns of the talkie cameras are on the horizon; soon "The Jazz King" will be "in the box," and Paul and his merry crew will hit the iron trail. They hate to leave—but contracts call. All will be sorry to see them go.

"Uncle" Carl Laemmle, president and big boss of Universal, has celebrated another birthday; deponent sayeth his 65th. No matter; "Uncle" Carl is on the job, as mentally keen as ever and physically active. We join his huge army of friends and well-wishers in extending our congratulations. He has two fine children, Rosabelle, a daughter, and Carl, Jr., a very bright son who is working at high pressure—a bit too high for his health, some say—to step into his dad's shoes.

Ramon Novarro in "The Singer of Seville"

Phil Rosen To Again Direct For Trem Carr

Charles Brabin Is Slated to Direct the M-G-M Star

Casting is now going on at the M-G-M Studios where Ramon Novarro is to appear in "A Singer of Seville" as his next starring vehicle via the talkies. Charles Brabin is slated to direct while Merrit Gerstead will again photograph the popular artist, who has proven that he is even cleverer in the talkies than he was in the silents.

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Labor Bureau Passes New Drastic Law

(Continued from Page 1)

pensation therefor, the sanitary or housing conditions relating to or surrounding it, or the existence or non-existence of any strike, lockout, or other labor dispute affecting it and pending between the proposed employer or employers and the persons then or last theretofore engaged in the performance of the labor for which the employee is sought. (Amended, Stats. 1923, Ch. 262; Stats. 1927, Ch. 268.)

Section 2. Any person, firm, association or corporation, or agent or officer thereof, who shall violate any of the provisions of this act shall be guilty of a misdemeanor and shall, upon conviction thereof, be punished by a fine of not less than twenty-five dollars and not exceeding five hundred dollars or by imprisonment for not more than six months, or by both such fine and imprisonment.

In addition to and apart from such criminal penalty any person, firm, association or corporation, or agent or officer thereof, who shall violate any of the provisions of this act shall be liable to the party or parties aggrieved, in a civil action, to double damages resulting from such misrepresentations. Such civil action may be brought by such aggrieved person or persons, or his or their assigns, or successors in interest, without first establishing any criminal liability under this act. (Amended, Stats. 1927, Ch. 268.)

Two Stories Now Being Prepared and Casting Is in Order for the First to Start

When "The Rampant Age" was completed as a 100 per cent talkie, Trem Carr, producer, realized that Phil Rosen, who directed this picture, was just the type of megaphone wielder that he needed to continue on his program. Hence his signing Director Rosen to handle "The Second Honeymoon" and "Unforbidden Sin," which are slated as his next productions to get under way at the Darmour studios. Casting is now in order and the first of the month should find the company actually shooting.

DON DONAHUE
EXposition 2707

Browsing Around
with
The Nighthawk

Johnny Hamp and his inimitable Kentucky Serenaders in one week have lured back those famous Ted Lewis nights of jubilee at the Cocoanut Grove. He has made the mansion of Terpsichore and its tropical glamour a dwelling place of sweet sounds and syncopated harmonies. Although a stranger in the Golden West, he leaped into popularity over night by the impressive magic of his graceful baton. Witchery there is in the very air his music permeates. Its charm defies all solvents. Once you feel its lure, you are under the spell of a Circe. As one of the Grove's fair patrons put it last Tuesday night, "It would make a hippopotamus twirl dizzy on its hind toes."

Johnny's rendering of "Hollywood" in glee-club style, softened to the murmur of a crooning sea, is the most soothing morsel of dancing gems that has ever thrilled the old Night Hawk's midnight bosom. Hamp swings his big ace in Austin "Skin" Young, probably the most colorful singer in night-club life. Young has a style essentially his own and that felicity of genius which quickly wins its way to favoritism. Circling about in Johnny's flood of harmonies the Night Hawk's glimmers caught up with Jimmy Starr and his charming wife, sallying through the mazes of the dance like tripping fawns.

The soft eye music of the slow-waving Cocoanut branches overhead must have put a new and ineffable glee into Jimmy's soul, for he seemed to hug his better seven-eighths closer than usual. The crooning call of the fox-trot insidiously crept into A. W. Straus's system and we have never seen him glide and twirl more gracefully. D. W. Griffith, spellbound by the melodies "sweet and low," slowly undulated as one in a trance. When Hamp shot "'Tain't No Sin" in dizzy tempo, Ben Frank and his lovely partner bore down on the floor like a whirl blast from behind a hill.

Ye Editor, Harry Burns, and his comely wife, shook at least ten years out of their joy-thrilled systems. Johnny Hines tore off everything on the dancing calendar, and Kenneth Harlan, oblivious to all things mundane, played "eyes that look unto eyes" to a beautiful vestal in a symphony of red gossamer, as he swung her in graceful undulations here, there and thither. Others present were: May McAvoy, Clarence Brown, Mae Murray and husband, Rush Hughes, Ben Strauss and wife, Dave Wolff, Jack Rousso. Hedda Hopper, Cosmo Kyrle Bellew and wife; Mrs. Mildred Manos, hostess to Mr. and Mrs. Michael Hirsch; Blanche Sweet, John Wanamaker and party in the Rose Room, Wilson Mizler, Sam Jaffe, Willie Wyler, Blanche Mehaffey, Henry Goldstone, Jack Cosman and L. Wolfe Gilbert.

The Blossom Room's (Roosevelt Hotel, Hollywood,) vast clientele paid fitting homage last Monday night to Dolores Del Rio, regarded by many as Queen of the Movies. As she arose from the center of a coterie of friends to acknowledge the salute of the packed room, she beamed upon her admirers that famous Del Rio smile that has brought joy to millions of photoplay lovers. As long as the twirling celluloid flickers on the silver sheet, her marvelous performance in "Ramona" will endure. And what a gala night for the charming Dolores!

The Blossom Room sprung its Big Five—Anger, Stark, Strahl, Manning and Cohn—in all their functioning alertness, with the result that the inspiring festivities bounded along with commendable smoothness. George Olsen's matchless orchestra was in rare symphony, and Norman Manning's program melange was a pip from start to finish. And above all the dizzy raptures of syncopation, the approving countenance of Czar Will S. Hays shone with a peculiar delight. Manning's first offering was a wiz—Master of Ceremonies, Bernard Granville, one of New York's topnotch entertainers—and how!

Bernard was a human galvanic battery. His eccentric dancing and comic songs brought forth shouts of joy and his "Old Man Pie Eyed," followed with a few pie-eyed steps, threw the Room into convulsions of laughter. Followed then Dot and Dick Granger, feature stars from the Silver Slipper Night Club of New Orleans. Dot is young, beautiful, a clever singer and dancer, and withal the possessor of an arrestingly stunning figure.

The two have done feature stunts in R.-K.-O. and Pathe pictures, and it looks very much as if they are already in a fair way to sign the dotted line. Anton, one of the Roosevelt bus boys, astounded all present by singing two ballads in a rich baritone voice. The Four K. H. J. Boys favored with a number of selections. Jack White, wonderful character artist from the Chateau Madrid of New York, brought the house down with several humorous effusions. Especially was he clever in his take-off on Helen Morgan. Jose Arais and his Spanish orchestra, dancers and singers went over big.

Among those who dropped into the Blossom Room after the opening of "The Rogue Song" on Friday night, January 18, were: Ernst Lubitsch, Fanchon and Marco, Abe Lyman, Eddie Manix, Gus Edwards, Armida, L. W. Gilbert, Arthur Fried, Lila Lee, H. B. Franklin, Martha Sleeper and mother, Sid Grauman and mother, Nat Deverich and wife, Mr. and Mrs. Fred Beetson, Frank Orsatti, Arthur Unger and wife, Jessie Wadsworth, Sam H. Harris, Jean Hersholt, Louis Mann, Charlie King, Benny Rubin, Leo Morrison, Cosmo Kyrle Bellew and wife, Jimmy Starr and wife, Frank Mayo and wife, Milton Golden, Robert Gail, Babe Kane, Arthur Ceasar, Mary Lewis, Count De Segurola, Harry Burns and wife and Jimmy Gillespie.

Hail to the name of Cecil Hall! His famous Chinese Cafe is enjoying a steadily increasing patronage. Don't miss its Saturday night festivities and Hall's Collegians' Orchestra, with its latest knockout fox-trot gem, "I Would Rather Suck a Lemon Drop Than Try My Luck With a Lollypop." If you don't dance to this, then you're a hopeless case. Drop in, lads, and see some of the movie birds in their hours of relaxation. Hear Fabregat's "Big Three Troubadours" and see how nice "Three in One," Charley Hammer, will treat you. Get the habit—get it now.

METRO-GOLDWYN-MAYER Presents
LAWRENCE TIBBETT
"THE ROGUE SONG"
With CATHERINE DALE OWEN
LAUREL AND HARDY
Directed by LIONEL BARRYMORE
Music by FRANZ LEHAR and HERBERT STOTHART
GRAUMAN'S CHINESE
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Paul Whiteman Spectacle Is Magnificent

Lionel Barrymore To Direct "Oliver Twist"

Carewe Is To Direct George Bancroft

Harry Joe Brown Again Directs Ken Maynard

John Murray Anderson Establishes Himself in Filmland

By far the most colossal musical spectacle ever thrown upon any screen is the "Melting Pot" number of Universal's super-extravaganza, "King of Jazz," starring Paul Whiteman and his orchestra, which has just been completed on the world's largest all-sound stage under the supervision of Carl Laemmle, Jr.

In the conception of the entire picture, all the musical numbers of which are photographed in Technicolor, the imagination of John Murray Anderson, the famous producer of the "Greenwich Village Follies" and other shows, ran riot in sheer beauty. He directed "King of Jazz" with a beauty of setting, of color, of melody, and a magnificence of production hitherto unapproached.

And of the eight separate and complete musical numbers which, together with comedy sequences and black-outs, are built into this film, the "Melting Pot" stands out as the ultimate symphony in lavish entertainment. Just as the "King of Jazz" is the final achievement in screen revues, so is the "Melting Pot" the finale of the "King of Jazz."

Even among the other monumental settings of the picture, all of which were designed and costumed by Herman Rosse whose scenic effects on the New York stage have long been the delight of the nation, the "Melting Pot" eclipses them all.

The "Melting Pot" number is in reality a potpourri of eight different sequences showing the fusing of the nationalities and their music in the gigantic melting-pot from which they emerge as one nation and one symphony in music—American Jazz.

Almost every principal in the picture appears in this fun-finale supported by a tremendous ensemble. Each change of costume, with the entire company as each nationality, is more beautiful, more dazzling than the last. English, Irish, Scotch, French, German, Italian, Spanish, Russian, all go into the melting pot, one by one after a spectacular and representative national number on the staircases and in front of the colonnades.

Into the crucible with them go their native instruments, the instruments which have just finished their stirring national airs. They go into the pot as the Old World, and they all come out as the New World, all of them metamorphised into Americans, attired in glittering costumes of gold, and all paying homage at the golden chariot in which rides Paul Whiteman and his orchestra, drawn by a galaxy of beautiful girls.

The climax of this number is beyond description both for spectacular beauty and melodic drama as every voice and every instrument crash into a rhapsodic jazz paean.

During the atmospheric national sequences of the number, many varied specialties are introduced with the national airs. The John Peel quartet, the Russell Markert dancers, Catheryn Besette, champion Scotch girl dancer, Carla Laemmle, the Sisters G., Del Gardo, Michael Vavich, Bob Gilbert and the famous Russian choir, the Tommy Atkins Sextet and Nell O'Day, Manuel and Vidae, Jeanette Loff, George Chiles, Al Norman, Paul Howard, and almost every other principal assists in the whirlwind finish.

The specialties are all gems of song or dancing by headliners of the stage or screen, little snatches of the best effort from acts which have long been famous. The result on the screen is a tremendously fast-moving, colorful kaleidoscope of the nations and their contribution to the shrine of Jazz; typified, personified, and immortalized by Paul Whiteman.

Casting Now Is in Order for Charles Dickens' Masterpiece

Charles Dickens has come to the talking screen.

"Oliver Twist," perhaps the best known of all the works of the British novelist, is to be filmed as a talking picture by Metro-Goldwyn-Mayer, with Lionel Barrymore directing. One of the elaborate casts of the season will be chosen for the production, which will bring, through speech all the original flavor of Dickens' whimsical lines to the screen.

On the stage it has been used by many famous stars, and on the silent screen it has been done twice, once with Marie Doro as "Oliver" and Hobart Bosworth as "Sykes," and later with Lon Chaney as "Fagin" and Jackie Coogan as the immortal "Oliver."

No details of cast or scenarist have been announced by Harry Rapf, who is to produce the play. Barrymore is now in conference with a number of writers shaping up the general play for transcribing of Dickens to the screen.

In "The Spoilers" for Paramount as a Talkie Special

In the first important film deal consummated in 1930, Paramount has acquired the talking picture rights to Rex Beach's titanic story, "The Spoilers."

Produced on a lavish scale for road show strength, with George Bancroft as the star and under the guiding genius of Edwin Carewe, it is planned as one of three of the most important productions on Paramount's schedule for the coming year.

This announcement was made today by B. P. Schulberg, general manager of west coast production for Paramount-Famous-Lasky, following the signing of papers by the company and Carewe, owner of the screen rights to the Beach story.

"Under the direction of Carewe, one of the great creative director-producers of the screen, the picture will offer to Bancroft the outstanding role of a career that has already made him one of the most popular screen figures of all time," Schulberg stated in making the announcement. "It will be the first outdoor vehicle of this type given the star since such pictures as 'The Pony Express' first brought him prominence."

Carewe comes to the Paramount studios immediately to begin advance preparation and story treatment with writers, as yet unassigned, for the film which enters production early in March.

The Paramount filmization will be the third in the history of the sensationally-successful Rex Beach story and the first with dialogue and sound. It was originally filmed by Selig, with William Farnum, Thomas Santschi, Bessie Eyton and Wheeler Oakman, then re-made by Goldwyn with Milton Sills.

"The Spoilers" was written twenty-four years ago and published by Harper's. Since that time, it has been a best-seller and continues to be among the books most in demand in public libraries and bookstores. In 1907, one year after the book appeared, Beach and James MacArthur wrote "The Spoilers" as a play and it was first produced at the New York theatre.

Against the rugged background of Alaska during the gold-rush days, the story carries these enemies to one of the most famous hand-to-hand struggles in the history of literature and drama.

Western Star and Director Are Hard at Work on Talkie

Ken Maynard is well on his way to rule the western roost, no matter what changes are coming into the motion picture business via the talkies, for Ken has a fine voice and speaks his lines like a seasoned trouper.

Right now Mr. Maynard is once more being directed in 100 per cent talkie by Harry Joe Brown, who has directed and produced most of his western features during his climb to stardom and his fight for leadership in his chosen field

K. C. B., the noted scribe, sold Ken Maynard his present story, which deals with California during the period of 1860 and has plenty of action and love interest, which affords besides Ken Maynard the following artists ample opportunities to disport their acting wares: Doris Hill, Joyzelle, Gino Corrado, Francis Ford, Frank B. Rice. Bennett Cohen adapted the story for the screen from K. C. B.'s original. Ted McCord is chief photographer. Mack Wright is assistant to Harry Joe Brown, who is directing.

CAULIFLOWER ALLEY NOTES

(Los Angeles Times, Sunday January 19)

Many of those who can hearken back to the good old days of Uncle Tom McCarey will recall his hustling secretary, Harry Burns, who was a sort of jack-of-all-trades for ye uncle. Harry at that time was the world's champion bag-puncher and his clever exhibitions at some of the local theatres always drew big houses. When the game busted against the rocks, Burns took a whirl at the movies and then branched out in the cinema propaganda line, flashing forth, "The Filmograph," which is regarded as one of the best silver-sheet publications in America. Harry is publisher and editor and his bright, crispy paragraphs each week (the magazine is now in its eighth year) are redolent with the latest spice of celluloid doings. Burns is indeed a Hollywood fixture. He is a regular Friday nighter at Tom Gallery's famous Hollywood Stadium.

The Whole Industry Is Talking About the

CASTING DIRECTORS CONTEST

Here is an unqiue offer to everybody to help their favorites, by casting their

VOTE TO-DAY

CLIP THIS

HOLLYWOOD FILMOGRAPH,
Warner Theatre Building.

Gentlemen:

Please enter my vote for.....Studio.....in your popular casting director contest. My name is..... Address Phone

Also please give the following additional votes to.....for which find my check for $.....

covering my subscription for a period of.....for your publication.

3 MONTHS, $1.25 (25 votes); 6 MONTHS, $2.50 (50 votes); 1 YEAR, $5.00 (100 votes); 3 YEARS, $10.00 (300 votes) STOP, LOOK AND LISTEN—ON DISPLAY IN THE WINDOW OF ROBERT GAIL, INC., COSMO AND HOLLYWOOD BOULEVARD, SEE THE BEAUTIFUL SILVER TROPHY AND WRIST WATCH THAT ARE TO BE PRESENTED TO THE WINNERS ON WASHINGTON'S BIRTHDAY.

Fox Movietone Follies of 1930 Started

Actors Rush Votes in for Casting Directors

John G. Blystone Is Director—Ensembles by Dare, Lindsay, Kusell, Scheck

Putting 100 youthful and beautiful dancers through preliminary paces at Fox studios yesterday might be set down as the official launching of production on what is expected to prove the most novel and stupendous production to be filmed by Fox in the more than twelve years of its production existence.

The production is "The Fox-Movietone Follies of 1930" and four masters of dance ensembles are cooperating, Danny Dare, Earl Lindsay, Maurice Kusell and Max Scheck.

The 100 girls have in their possession term contracts and were the pick of 400 assembled some time since for tryouts.

According to an announcement of Sol M. Wurtzel, general superintendent of Fox Films, the new Follies will be a radiant screen expression of youth, pep, personality, songs, dances, novelties and effects.

John G. Blystone, director of the successful productions, "The Sky Hawk" and "The Big Party" as well as 45 other box-office successes, will direct, Al Rockett will officiate as associate producer and Owen Davis, Sr., has written the story.

The cast will include John Garrick, Maureen O'Sullivan, Marjorie White and Tommy Clifford and number leaders include Fifi Dorsay, "Whispering" Jack Smith, Marjorie White, Noel Francis, Charles Judels, Ilka Chase and Walter Catlett.

A score of song writers under contract to Fox and the Red Star Music company, an auxiliary of Fox Films will supply the song hits.

Hard Fight for Post of the Popular Casting

Fred Datig for years has been sort of held up as the leading casting director in filmland. Today his popularity is being tested by the younger men who hold down similar positions. Actors and actresses have been flooding the Filmograph offices daily with their votes for their favorite casting directors, and it looks like a hot fight, for Freddie Schuessler, Bill Maybery and Rex Bailey, all who have come to the front in the past year, seem to be paving their way to a silver loving cup, the much coveted prize offered by this publication for "The most popular casting director of 1930," and which will place the victor in line to command attention from the entire motion picture industry.

Another prize which has caused the assistant casting director to likewise come in for no end of attention is a gold wrist watch, which will carry the inscription on it, of "The most popular assistant casting director of 1930." The men who are the aides to the casting directors, too, figure that such a prize will be well worth winning, and are doing all they can to gain the good will of those who they are daily aiding in getting jobs so they will vote for them.

Hollywood Filmograph created this contest so that those connected with motion pictures would realize that an important position the casting and assistant casting directors hold and that they are entitled to screen credit along with the many other departments connected with the industry. Casting pictures today is one of the most thankless and difficult tasks that we have come upon inside of film circles.

LOS ANGELES GRABS JAZZ BAND KINGS

Apollo has given dear old Father Knickerbocker the stony stare. He has packed up his lyre and transferred it to the southland of the Golden West, where, during the brumal blasts that have lately about frozen all the glee out of New York life, joy from heart to heart is stealing in the precious sunshine. When Johnny Hamp, about two weeks ago, parked his magic baton amid the tropics of the Cocoanut Grove, all the music that was left for Gotham to slant his ear on was semitic wails and moans from dear old Wall Street.

Amid the dissonance of "zooris" and "oi, yoi, yois," the Big White Way let loose a jeremiade of "Come back, Paul, Johnny, George, Gus, Abe and Earl, and all will be forgiven," but they listened not to the song of the charmer, charm he ever so wisely. Oh, ye blithering idiots that are always waxing noodly about the fleshpots of New York and continually spouting that hackneyed "Camping Out" gag, just let the following rumble through your cocos—Los Angeles, on whose soil the sunshine of joy never sets, now possesses the very creme de la creme of syncopation's thrills in the bands of Paul Whiteman, Johnny Hamp, George Olsen, Gus Arnheim, Abe Lyman and Earl Burtnett.

Poor Gotham is reduced to the extremity of grabbing only a whiff of their melody babies' delights, through remote control. It looks very much as if old Knickerbocker will have to make a merit of necessity and come over the top to the tune of Horace Greeley's slogan. And now that Melody Lane's Six Big Shots are here, might there not be early and active contention among them for bell-cow honors? At first blush it looks as if Whiteman has the inside rail and the advantage of a running start. A consensus of opinion garnered by us in our night club meanderings points favorably to the Falstaff of Melody.

He is now making the "King of Jazz" at the Universal Studio, and those who have gotten a peek at some of the sequences declare it will be the frog's tonsils in the way of glorifying the up-to-date syncopation orchestra. Paul boasts about 32 men in his band, most of them artists with their favored instrument. His art shines with a peculiar luster in the marvelous arrangement of popular and classic gems—in this line he is in a class by himself. Popularity and Paul always swing arm in arm together and he is fairly idolized by the rank and file of American music lovers. George Olsen's band of 19 men, man for man, is difficult to outshine.

Each lad is a bird with his instrument and a number of them possess exceptionally fine traits of comedy. Their travesty on the opera of "Rigoletti' is without doubt the cleverest morsel of its kind in night-club life. Olsen handles his trumpets better than any other jazz leader, according to our opinion, and his eccentric take-off on the overture to "Zampa" is an exquisite bit of tonal caprice. Johnny Hamp sways his wand over 14 musicians—and how! We place him head and shoulders over his yokefellows when it comes to inspiring the call of the dance into thrilled heels, these feverish times.

He is master of the lilting croon that parks so soothingly in one's heart. Just take a sedative draw at your cigarette while listening to his glee-club rendering of "Hollywood," and if you don't find yourself, in fancy, going up Janet Gaynor's seven pairs of steps to heaven, then you are surely a churl or a misanthrope. Johnny is proving a second Ted Lewis at the Cocoanut Grove, and has already installed himself as a staunch favorite with Col. Abe Frank's vast clientele. Earl Burtnett's Biltmore orchestra is the toast of mid-Los Angeles after-theatre patrons. His nightly radio effusions have become a vogue with music lovers.

Coupled with his excellent orchestra is the Biltmore Trio, generally conceded as the cleverest lads in their peculiar line in the world. Earl's henchmen to a man fully believe that his Biltmore orchestra is unrivaled. Gus Arnheim, who enjoys an international celebrity in the jazz-band line, starts in next Monday night at Eddie Brandstatter's Montmartre. Gus's boys are still big favorites with the Cocoanut Grove patrons, many of whom fondly remember his wonderful work there, for a long time, some two years ago.

Abe Lyman's lads are discoursing dulcet strains at Grauman's Chinese Theatre, where they are going over big. Many night-owl merrymakers who have danced to Abe's compelling music are still of the opinion that his band sizes up favorably with the best Los Angeles night-club rivalry, in the last year or so, and has culminated in a merry scramble of the powers that be to flash the world's best for their cafes. This has brought the world's six greatest orchestras here, and it begins to look that from now on the "Merry War of Melody" will bring a hectic contention among the leaders for the crown of supremacy.—ED O'MALLEY.

FORE! SHOOT IT!

RKO studio employees staged their annual mid-winter golf tournament at Sunset Fields last Sunday.

Motion picture people, as a rule, are honest.

That is, they try to be honest—but everything in their daily life is false, so at times it is a pretty hard job.

They were raised by honest parents who taught them to tell the truth. Then they came to Hollywood and the studios, where they learned that all things are not what they seem to be.

A tree that looks like a tree turns out to be made of paper; a stone wall is made of a light wood—and so on.

Therefore, it is a matter of small surprise to learn that these same men have difficulty keeping accurate count of their golf strokes.

Carl Walker of the wardrobe department swung nine times at his first drive before he managed to hit the ball.

"Well, that's one," he said nonchalantly.

"One!" bellowed his partner. "What about the other nine?"

"Merely rehearsals," claimed Walker.

"Rehearsals, hell. This show started on the first swing," replied his irate partner.

Arthur Mack, head groundskeeper at Sunset Fields, viewed the invasion of the RKO employees with alarm. After watching four of the players shoot their iron shots on No. 1 fairway, he groaned.

"It looks like they're digging trenches for a war picture. This started out to be a comedy but it's a tragedy to me."

The grand prize was a fine one, donated by Robert Gail, Inc.

The winner, Ralph Townsend, gets his name engraved on a large silver cup. When he has won the tournament twice again, he will be permitted to take possession of the cup.

This will make it necessary for Ralph to work for the RKO studios for three successive years, at least, and who ever heard of anyone working for the same studio for three years?

Reginald Sharland, English featured RKO actor, enjoyed his first American golf game during the tournament and narrowly avoided a tragedy.

He was paired with Bill Gibbs. Bill drove a very high ball but it traveled only about fifty yards from the tee. This, not being punishment enough, was followed by a remark from Sharland.

"Quite a lofty one, eh, Bill?"

The studio ambulance, on hand for such emergencies, carried Sharland away. Later, when he had recovered consciousness, Sharland pondered vaguely on American golf etiquette.

Somehow, in some manner, all of the foursomes got started. From then on it was every man for himself until the final check up of the scores took place.

Then Marty Styer, official handicapper, came in for plenty of abuse. But who does like a handicapper?

All in all, the tournament was a great success for everyone but the groundskeeper. He is the only one who will not forget the motion picture employees for some time to come.

Arthur Rosson To Direct Hoot Gibson

The Play Is Still The Thing In Talkies

In His Original Story, 'Horseshoe Nails'—Now Casting

With "Scrub Oak," written and directed by B. Reaves Eason, completed, Hoot Gibson, star of the production, is now preparing to get under way on another western epic, "Horse Shoe Nails," written by Arthus Roosen, who will also direct Hoot in this picture which will be shot at Universal City where Hoot makes all of his productions. Casting is now being done for the picture.

BEWARE

J. H. Clemens, better known as Jimmy Clemens, has opened the Clemens Detective Bureau in the Taft Building in association with Moe Forman—so beware you Hollywoodians who have detectives watching you or your affairs.

ROBERT GAIL, INC., ENGAGES ONE OF OUR MEN ON THEIR STAFF

It seems like Hollywood Filmograph develops the best talents in their workers, and then some well known firm corners them and signs 'em to represent them. As in the instance of Robert Gail, Inc., popular Hollywood jewelers, who engaged Dave Kay, who during the time of his connection with this publication made and held many friends, and we wish both him and the Robert Gail, Inc., continued success in their future connections.

FOR RENT

Furnished or unfurnished suite of offices, centrally located. Address F. H., care of Filmograph, or phone HO. 6024 and ask for F. H.

You may be sitting pretty today—tomorrow you may be seeking a job.

Christies Announce Continuance of Old Policy for New Year

The old phrase, "The play's the thing," became a reality in the production of a great many talking pictures this year, and has done a great deal toward revolutionizing short feature production, accounting for a complete change of policy in at least one of the leading comedy making organizations, the Christie Film Company, during the past season.

When Christie launched production of two-reel talking epictures a little more than a year ago, he immediately started the policy of combing the market for short plays and stories by successful stage and screen writers, and then after material was selected, fitting available stars into these plays. This policy differed radically from the usual procedure of the past years in which certain comedians were retained and a studio staff of writers and gag men built stories to order for them. Examples of the new policy were the securing of short plays like "Meet the Missus," by Kenyon Nicholson; "Dangerous Females," by Florence Ryerson and Colin Clements, and "Faro Nell, Or In Old Californy," by Willis Steell, and then when production was due, securing such stars as James Gleason, Marie Dressler, and Louise Fazenda, to play them, these particular stars being featured respectively in the three pictures mentioned.

The new policy was made possible by a wide selection of material and a wide variety of well known stars to secure for individual pictures. It is not exactly an untried policy for Christie, however, for even as early as 1919, similar groups of pictures were made with the players from the feature field, such as Colleen Moore, and others.

Such well known authors as Kenyon Nicholson, Octavus Roy Cohen, E. P. Heath, Wilson Collison, Florence Ryerson and Colin Clements, Waldemar Young, Wilson Collison, Charles Devine, Mann Pape, James Gleason, and many others, have furnished their best short plays and stories to Christie's group of thirty-seven two-reel all-talking pictures.

Now that the season of production is practically completed, Al Christie is very enthusiastic about the new style of making short subjects. Often commented on by theatre managers and critics, as well as through direct audience reports, is the fact that it has lifted short subjects entirely out of the rut into which two-reel comedies had been drifting. "Outstanding material, played by stars and feature players of full-length picture calibre, has given us our most successful season of pictures," stated Christie, "and we expect to maintain this same system of filming pictures for our next year's program. One special advantage is that it gives us a great variety of stars on the program, players who have real box-office value, and the best of material from stage and screen writers who were never before available to the short subject producers."

"THE MASQUERS" STAGE THE LAUGH OF LAUGH SHOWS — LEE MORAN AS "JESTER" AND HENRY CLIVE AS "MASQUER" OF CEREMONIES SCORE

Someone must have fed "The Masquers" a dose of laughing gas, for they sent enough joy over the footlights last Sunday evening to make us believe that something like this must have happened to the actors — some sixty or more of them — who took part in the revel, over which Lee Moran presided as the "Jester," Henry Clive as "The Masquer of Ceremonies" and De Wolf Hopper appeared as the guest of honor, and he, too, sent out some laugh bombs that fairly rocked the spacious lounge room in which the entertainment was staged.

The writer never laughed so heartily as he did at the antics of the "Masquers." Ray Bailey and the "Masquers" Orchestra were at their best as a starter, then came Little Billy, one of the cleverest living midgets, proving himself all we have said, backed up by one of the cleverest openings the club ever staged, entitled "Nineteen Thirty."

In last week's issue we outlined the program, which we stated then should prove the best show ever offered the "Masquers" and their guests, and feel that we did ourselves justice in our summary of the lineup. Added features like the above are worthy of special mention, along with George Olsen and his Band, who just sort of panicked the "Masquers with their musical melange, and the same can be said of Bert Wheeler and "The Kid's Last Fight," starring Joe E. Brown, aided and abetted by Billy Sullivan. Brown was a riot of fun in himself. Sam Hardy, President, again proved the master of all he does.

One of the highlights of an act mentioned last week, "Honolulu," was the singing and dancing of Bobby Vernon as a Hawaiian girl. One of the surprises of the whole show was the remarkable impersonations by James Eagles. Here's a boy whom we defy anyone to equal in girl characterization. His voice has a sympathetic tone that appeals to your very heartstrings.

Space doesn't permit us to repeat the names of the entire program, which we printed last week, but in closing let us say that the "Masquers" lived up to their slogan, "We Laugh to Win," for they won laugh after laugh until the building fairly shook.

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Comedies To Come In To Their Own---Joe Rock

Johnny Burke Again Joins Mack Sennett

Kenton Directs "A Fool and His Money"

Norman Taurog Again Signs With Tiffany

Present Year Looks Very Bright for Funmakers' Comeback

Producers of the lighter form of screen entertainment will come into their own during the present year. At least this is the opinion of no less an authority than Joe Rock, president of Premier Pictures Corporation and pioneer maker of comedy film productions.

"Following a national survey which we have just completed through the medium of questionaires sent to exhibitors throughout the country, I feel free to predict that 1930 will find comedies the most popular form of screen entertainment," declared Rock. "More than 80 per cent of the answers I received from motion picture theatre managers in reply to the query: 'What form of entertainment do your patrons like best; straight drama, melodrama, comedy or society drama?' favor humorous photoplays or at least those which abound with comedy situations. As a result of this survey, Premier Pictures Corporation will confine its entire production program to fun pictures—both short subjects and features—during 1930 at any rate."

Before accepting the presidency of Premier Pictures Corporation, Rock released several series of comedy short subjcts under his own name and through various distribution agencies. More recently he produced features for Sterling Productions.

WELCOME BACK TO OUR FOLD MR. ALFRED GREEN—IT SURE LOOKS GOOD TO SEE YOU BACK ON THE JOB

Over at the Warner Bros. studios is Alfred E. Green, the man who directed George Arliss in "Disareli," one of Warner's best talkies, and "The Green Goddess," and is now, we learn, preparing to direct John Barrymore in his next picture, a sea epic, a sort of a sequel to "The Sea Beast," and it sure seems good to see Director Green back on the job. He went through an operation that kept him in the hospital for quite a spell and now that he has recovered fully he looks better and seems better fitted to take up once more his proper place in the studios.

Famous Funmaker and Producer Bury the Hatchet—Start New Series

Starting the new year off with burying the hatchet and not only becoming real friends, but again making two-reel comedies. Mack Sennett, producer, and Johnny Burke, famous funster, are already busily engaged on their first picture, with G. Leslie Pearce directing, since they had quite a battle, that ended with Johnny Burke quitting Sennett's and pictures for a year, and playing the biggest vaudeville theatres throughout the East and Midwest.

Johnny Burke returned to the West Coast the other day, as exclusively reported in Filmograph, and it didn't take Mack Sennett long to get together with Mr. Burke. The first inkling that we got of what was happening, was when we saw John Waldron, who is Mack Sennett's right-hand man and manager, having lunch with Johnny Burke at The Masquers' Club, and Mr. Burke, when approached about what was on tap, evaded the question, but we finally ran down the story, and herewith we print it, and say let peace continue to rule and now let us make funnier pictures than ever, Messrs. Sennett and Burke.

With Buster Collier Jr., Pauline Starke, Stepin Fetchit and Others

Some time ago Erle C. Kenton directed "A Fool and His Money" as a silent picture. Now he is remaking it as a talkie for Columbia Pictures with Buster Collier Jr., Pauline Starke, Stepin Fetchit, Walter P. Lewis, Ann Brody and others in the cast. Director Kenton started shooting Monday.

The next picture to be released as one of his productions upon which he put in his best directorial licks will be "Mexicala Rose," starring Sam Hardy and Barbara Stanswyck, which is a 100 per cent talkie, one of the best of its kind turned off of that lot.

HEADIN' THIS WAY

Frank Melford, who assisted Irvin Willat on "Pleasant Sins" at the DeForest studios, is on his way to Los Angeles, arriving January 26. His wife, Raquel Davido, is accompanying him.

Miss Davido has only been in the state a few months but has already been featured in seven Spanish shorts. Miss Davido speaks eight languages fluently and since she has a marvelous recording voice, should prove a splendid acquisition for the talkies.

Pleased With Direction of 'Troopers Three' Producers Re-engage Megaphone Wielder

Tiffany studio executives believe Norman Taurog's direction of "Troopers 3," recently completed, was of such successful character that another big directorial assignment is due him immediately.



Norman Taurog

Consequently they have assigned him to the megaphone post on Benny Rubin's first starring vehicle, "Sunny Days."

"Troopers 3" has Rex Lease, Dorothy Gulliver, Slim Summerville, Roscoe Karns and others in the cast and portrays the adventures of three young rookies in the U. S. Cavalry.

Rubin's picture was written by A. P. Younger and depicts college life. Rubin secured his release from M-G-M effective January 13, and has been on the Tiffany lot every day since then, aiding in the preparations for production. Several appealing songs have been written by Will Jason and Val Burton for "Sunny Days."

Taurog is one of the best known of the older film directors and his success today is a refutation of the oft-repeated statement that the old-time silent picture directors are being replaced rapidly by men whose experience has been primarily stage direction. Taurog had stage experience years ago, but has been a film director for many years.

SIGNED

Russell Mack, who has been a prominent figure of the theatre for nearly twenty years and whose direction of the dialogue in "Rio Rita" stamps him as a master of this new medium, has been placed under contract by Pathe and will direct some of the most important pictures on this company's new program.

REGINALD DENNY STARTS HIS FIRST INDEPENDENT FEATURE

Surrounded by a supporting cast that bespeaks careful selection, Reginald Denny has started actual filming of his first starring production under his recently made contract with Sono-Art. The picture is tentatively called "I'm a Bum," and will be based on E. J. Rath's highly amusing and popular novel, "The Dark Chapter."



REGINALD DENNY

Miriam Seegar, beautiful Broadway stage star. has been secured for the feminine lead, while Anita Louise, Harvey Clark, Charles Coleman, Norma Drew, Lucille Ward, Christian Yves, Carlisle Moore, Greta Graenstedt and others have important roles.

George Crone, who guided Eddie Dowling's second box-office success for Sono-Art, is to direct Denny in his initial effort for this organization.

Upon the completion of this picture, negotiations having already been satisfactorily concluded between the star and the respective companies, Denny will move to the Metro-Goldwyn-Mayer studios. It is understood that he will enact the male lead in Cecil B. De Mille's spectacularly planned opus, "Madame Satan." Actual filming of this story is to begin immediately following the climax of Denny's present effort.

Albert De Mond
Dialoguing—
Universal's Feature Comedies

Pictures---Reviewed and Previewed

"Journey's End" Thrills Belasco Theatre-goers Through Realism

England has given us something to think about again, this time it is a story of the front line trenches during the World War, as written by R. C. Sherriff and staged by James Whale right in our own city of Los Angeles, in fact, at the Belasco Theatre.

Theatregoers at this theatre were thrilled as the English actors enacted their parts, which was so real in its interpretation that one couldn't help but feel that they really were part and parcel of the great struggle that the whole world was interested in at the time.

Hugh Williams, played the lead to perfection. Wallace Douglas was excellent. Walter Hudd came next in line of attention. The comedy relief work of Forrester Harvey scored. Others who served well were Tom Macauly, Edwin Ellis, Desmond Roberts. Wellington Briggs, Gerrit Graber and Frank Arundel.

Go see "Journey's End," you will enjoy every minute of it, if you want some real bald-faced facts about the World War, without the sting and a lot of vulgar talk, chuck full of dramatic moments, go, and tell your friends to do likewise. It is really one of the worth while plays written and staged the past year.

HARRY BURNS.

* * *

Preview

"SLIGHTLY SCARLET"

The natural acting of Clive Brook, Evelyn Brent, Eugene Pallette and Paul Lucas saves "Slightly Scarlet" from being a commonplace story. With the old formula hashed over from a story by Percy Heath and the screen story by Howard Estabrock and Joseph L. Mankiewicz. Louis Gasnier and Edward Knopf co-directed the picture and if Paramount did the right thing, they would give these gentlemen an honor medal for making something out of nothing. Others who helped hold together the flimsy story were Helen Ware, Virgina Bruce and Henry Wadsworth.

It was the old dyed in the wool 10-20-30 cent crook story with a supposed to be mystery man who turns out to be a crook at the end in the face of the head of a bunch of high-class society thieves hot on the trail of a $500,000 necklace which he fails to get in the finish and is killed off in the attempt to lay his hands on the loot. A ridiculous idea. It isn't being done these days of outlawry and gangsters so we can't say that Paramount will add to their laurels by this type of talkie.

* * *

Jules Raucourt, French stage and screen actor, has been signed for the part of Sir James Rumsey in the French version of "The Unholy Night," Metro-Goldwyn-Mayer's first all-French talking picture directed by Jacques Feyder.

Review

"THE STORY OF GOSETRA BERLING"

Reviewed at the Filmarte.
Produced in Sweden.
Directed by Mauritz Stiller.
From the Nobel prize novel by Dr. Selma Lagerlof.
Photographed by J. Julius.
Cast — Lars Hanson, Greta Garbo, Gerda Dundequist, Mona Mortenson, Tortsten Hammareen.

Excellent judgment was shown by the Filmarte in obtaining this early Garbo film at the time of her talkie debut. Regardless of the quality of the picture—which is none too high —the unusual interest in Garbo will attract good houses.

The interest in the film, of course, lies in the Garbo. And allow us to say that America has made the "Great White Flame." In this film Garbo is merely a very pretty girl who doesn't know a great deal about acting. And that flaming personality is not present.

The film itself abounds with faults. Chief among these is the fact that it follows too closely book technique. One can almost mark the prologue and chapter endings. Next in fault lines lies the complication of the story—or stories. The audience is expected to follow a half dozen varied plots and subplots thrown together in the most bewildering manner. It is a severe mental strain, and injures interest in the picture.

Lars Hanson has the principal role, but his character as a man of complex nature—now in the heights, now in the depths—is unsufficiently established. Considering the difficulties of his part, his performance is exceptional. He, too, improved under American supervision.

The greatest work in this production was done by Gerda Lundequist as Margaret Samelius. Miss Lundequist performed with a verve that was gripping, and a force that sometimes was overstressed but never dull. Tortsten Hammareen was next in line with the only comedy performance, and a beauty. Others were unusually effective.

The titles were good, and the photography — particularly that of the Swedish countryside — exceptional for its period, and good for the present time. The picture is padded too heavily with tragedy, and would have been much more effective if whole sequences were omitted.

"The Story of Goesta Berling" is interesting if not good. It presents a Garbo her fans never dreamed existed.

HAROLD WEIGHT.

* * *

FIRE

"I'm having a house warming," Ned Sparks told a friend over the telephone the other day.

"Grand, I'll be right over," responded the friend.

"Never mind," replied Sparks. "The firemen are attending to it."

And the fact actually was, Ned's house warming was real—his kitchen caught on fire.

Review

"THE SCAR"

Mrs. Alice Pike Barney is staging an interesting drama, her own, at the lovely show house, Theatre Mart, 605 Juanita avenue.

Mrs. Barney's theme is the ageless subject, "sex." Sex, its fluted variations being the song of life. It is a theme that is always at its best when developed amidst a bit of intrigue, subtle or even gross; fascinating when applied to the workings of the destinies of others, but wistfully desired for the self as a bit of heaven, a haven, safe anchors but still a bit of titillating that will sway gently the ship of emotional adventure.

Alice Pike Barney uses her story of sex, its glories as well as its sorrows in modern fashion. I won't say ultra-modern because the whole play is too finished to give the suggestion of Greenwich Village. The least that can be said for the drama is that Mrs. Barney has used her subject without fear or favor; without false assumption, and without any hint of baldness that might easily have crept into this story of physical havoc and sexual sordidness. Credit should, also, go to Miss Padden, her fellow craftsmen and women.

It was a bit disconcerting, at first, to be told that genteel people get into ugly difficulties with the crude and brutal elements in human society—types that can be met during the period of national upheavals. It is and always will be the case. The aftermath of such episodes extend into the future. Mrs. Barney used this fact as the main thread of her drama. The genteel of heart and spirit work out their salvation even though there are tremendous odds against them. Mrs. Barney's spirituelle humans ultimately solve their problems, even though they are of the ultra-tragic. Their kind usually do in life, as well as in story.

The technique of the whole drama is finished in every detail. I wouldn't be human and child-like if I wern't intrigued into giving a hand to the colored mammy, portrayed by Farrah Sutton. She gave just the right note to the play, a life-giving touch in that laughter finds a way even in gloom.

Not that there was too much of the latter element in the story, which might have been the case under less subtle handling. Anyway, go see the play, Filmograph readers. It is a mental and emotional treat. You will find it cast in a beautiful setting, the Theatre Mart.

JOHN MAND.

* * *

SIGNED BY U. A.

Since most of the studios have some big men in their pictures in size, United Artists not to be outdone, signed Fredrick Peters over a term of two years to appear in their pictures. Mr. Peters has been in pictures for years. He just finished working in a comedy with Lloyd Hamilton at the Metropolitan Studios which was a talkie, so he should worry about oral films, or what have you in the line of work for him.

Review

"HOLD YOUR MAN"

Reviewed at the Hollyway Theatre.
Story by Maxine Alton.
Directed by Emmett Flynn.
Cast—Laura La Plante, Scott Kolb, Mildred Van Dorn and Eugene Borden.
Universal Production.

"Hold Your Man," a sparkling, entertaining farce comedy, chuck full of delightful situations, gives Laura La Plante an opportunity to display her especial screen talents and vivacious charms.

In an effort to regain the love of her husband, a famous New York attorney, after his romantic ardor has cooled, Miss La Plante goes to Paris to study painting. There she is intrigued with her model, a fascinatingly attractive apache.

Learning through press reports that his wife contemplates a Paris divorce, the husband appears in Paris with an old sweetheart, planning to hasten the divorce so he may marry this woman who has lured him with her wiles.

All the characters are marooned in the wife's country home during a rainstorm and the wife in an unfeignedly sweet and clever manner makes the other woman appear ridiculous and regains the love of her husband.

Miss La Plante portrays her role to perfection. While Mildred Van Dorn, the other woman in the triangle, is to be commended upon her excellent portrayal of a very difficult part.

The work of Scott Kolb, the young lawyer husband, is outstanding. Kolb is a newcomer in the cinema world, his experience having been gained in musical comedy and stock. He will make good.

Eugene Borden well deserves credit for his characterization of the apache.

Emmett Flynn ably directed.

In adapting "Hold Your Man" for the screen to suit the personality of Miss La Plante, much has been sacrificed of the successful stage play. which is an ultra-sophisticated gem by Maxine Alton. It would have added much to the entertainment as well as remunerative value of the picture.

A clever Lloyd Hamilton talking comedy, a colortone revue and an "Everybody-Sing" novelty completed a well rounded program.

The Hollyway Theatre, newly decorated and artistic, is acoustically sound perfect and producers would be showing wise judgment in taking advantage of this institution of art for previews.

CHARLOTTE ROGERS.

* * *

What's this? Johanna Mathieson, whose name appears on Universal features as designer of costumes, prognosticates that reversion to long skirts is but a passing fancy. She says woman will not return to "uncomfortable clothing."

When "style" becomes "uncomfortable" to any woman—that woman has reached years of comfortable discretion and love of comfort. Selah!—or whatever they say in Angora.

First National Pictures, Inc., Presents
Irene Bordoni in
"PARIS"
With Jack Buchanan, Jason Robards, Zazu Pitts and Louisa Closser Hale
A Clarence Badger Production.
Based on the Play by Martin Brown.
A First National-Vitaphone Production.
Color Scenes by Technicolor Process.
Screen Version and Dialogue by Hope Loring.
Photography by Sol Polito.
Art Director, Jack Okey.
Song Numbers, Ray Perkins, Al Bryan, Eddie Ward.

Cast

Vivienne Rolland.....Irene Bordoni
Guy Pennell..... Jack Buchanan
Cora Sabat.....Louise Closser Hale
Andrew Sabat.....Jason Robards
Brenda Kaley.....Margaret Fielding
Harriett Zazu Pitts

In the lobby of Warner's Downtown Theatre I heard a lady say, "I got a kick out of that," and she was certainly justified in her remark.

Irene Bordoni in "Paris" has arrived and for the snappiest, most effervescent picture, so far, the First National have certainly put one over. In fact, all the superlatives crowded into one could not do justice to this offering.

Not only is it a logical story but it has lilting music and song numbers that will be whistled on the streets.

The story is of a very proper young man from a small western town, whose ancestors came over on the Mayflower. He came to Paris to study architecture and falls in love with a French actress, and his mother not being able to break up his infatuation, connives with the actress' leading man, to let him make love to her, which so enrages both the small town man and the actress that the match is broken and the actor wins his former partner and all is forgiven.

The direction by Clarence Badger is all that can be wished for and shows that his early education along comedy lines have stood him in good stead.

The Ensemble numbers by Max Scheeck are very beautiful and lend enough color to the production to put it way over the top, while the cast is perfection personified.

Irene Bordoni has such a magnetic personality and coupled with perfect stage training and a lovely and appealing voice is all that one could wish for. Jack Buchanan as the actor has not only a magnetic voice but his singing and dancing are a treat.

Louise Closser Hale is a comedienne to rave over. Her inebrieted scenes when, after a stormy voyage and her arrival in Paris she gets some brandy by mistake, are gems of the first water.

Jason Robards and Margaret Fielding as the small town couple are adequate while the maid of Zazu Pitts draws many a hearty laugh. In fact, the audience were in an uproar most of the time.

Never have their been prettier chorus girls or ones with more nimbleness of feet and their chorus numbers alone would be worth the price of admission.

The sequences in colors are artistic, elaborate and beautiful in the extreme. In fact, it was one gorgeous panorama after another.

Two song numbers, "Don't Look at Me That Way" and "I Wonder What Is on His Mind," as sung by Irene Bordoni were the best, so far, in pictures.

The photography of Sol Polito was excellent and helped to make the production such a success.

Added to all this the dialogue by Hope Loring was clever and snappy and the art direction by Jack Okey showed the artist's hand.

A short subject, "Paper Dolls," in which three kiddies, just before going to bed, are sung to sleep by a maid, was extremely beautiful.

All the nursery rhymes we ever knew were paraded before their eyes by some of the cleverest children ever seen on the stage.

If anyone wants to give a Christmas present that will be appreciated go and see "Paris" with Irene Bordoni.

ARTHUR FORDE.

Review
"ROMANCE OF THE RIO GRANDE"
Wm. Fox All-Talkie Musical Production.

"The Romance of the Rio Grande" is a mild sequence of the talkies' best Mexican film, "In Old Arizona." Like all trailers, it stacks up unfavorably against the original, but still possesses the charm and gripping interest of a romance with a melodramatic flavor. The plot clusters around the inheritance of a rich Mexican estate, in which Don Juan and a half gringo named Pablo, are the interested parties.

Jealousy is the film's watchword and the villainous Juan finally loses out when he tries to kill Pablo for winning the love of his sweetheart, Carlotta. The story is taken from Katherine Gerould's "Conquistador." Warner Baxter, in a sort of diluted edition of the Cisco Kid, scores heavily again this time as Pablo. He sings several songs in a sweetly, low-pitched voice and his Spanish accent is just as pleasing as it was "In Old Arizona."

Mona Maris, a newcomer to the screen from the Argentine Republic, almost stole the picture with her glamorous portrayal of Pablo's sweetheart, Manuelita. She has all the earmarks of a real "find" and reminds one very much of the peerless Pola Negri. This Maris girl has the real afflatus, and unless we miss our guess she should go far in the talkies.

Excellent performances were turned in by Robert Edeson, Tony Moreno, Mary Duncan and Mrs. Jiminez. Albert Roccardi as the padre gave a subtle touch of sanctity to the role that was pleasing indeed. Alfred Santell's directing was noteworthy in all particulars and the photography of Arthur Edeson a gem in its way. Here is a dandy Mexican romance that is sure to score at the box office. Fanchon and Marco's offering of "Overtures" fairly teemed with dancing, musical and singing gems. It charmed by its very novelty. Edison and Gregory were a knockout as eccentric musical geniuses, their efforts being received with acclaim. One or two novel effects add to the appeal of the offering.

ED. O'MALLEY.

Preview
"MICKEY'S CHAMPS"
Larry Darmour All-Talkie Comedy.

"Mickey's Champs," previewed at the Wilshire Theatre Thursday night, January 2, went over with a bang and a rattle, especially with the younger folks, who were very much in evidence. Mickey himself was at his best, finding a fitting background and a foil in the comicalities of the famous tramp team, The Earl and The Baron. Of course the gang had plenty to do, especially the wall-eyed and superstitious Hambone Johnson. The fun gets fast and furious when Mickey and Hambone sneak into a spiritual seance, and crawling under the medium's table, supply spook stunts that are not scheduled on the regular bill.

The gang, missing its leader, invades the spiritualist's house and is subjected to a series of ghostly visitations that brim over with comical situations. Of course the gang triumphs in the end and Mickey continues as its high cockalorum. "Mickey's Champs" is a rapid-fire fun producer, the audience punctuating its delight with frequent burst of laughter. Director Al Herman handled the situation with deftness and Jas. Brown, Jr.'s camera work was excellent at all times.

Clever and sympathetic performances were turned in by Jack Smith, DeBell, Dorothy Vernon, Fern Emmett, Harriett Mathews, Delia Bogart and Marion Stevens. The gang of course was aces up every foot of the journey. Exhibitors should book this baby, for it is sure-fire as a laugh provoker, and especially a knockout with the younger folks.

ED. O'MALLEY.

* * *

Review
LOEW'S STATE THEATRE

Laurel and Hardy just about blew out all the sound apparatus light valves when they put on their hilarious magic act for Metro-Goldwyn-Mayer's big musical motion picture spectacle, "The Hollywood Revue," now playing at Loew's State Theatre. This is the first showing at popular prices and the first downtown presentation. The picture will run for one week only in accordance with the Loew's State policy.

Laurel and Hardy found themselves in real star company when they were billed for the big extravaganza, the cast including Marion Davies, John Gilbert, Norma Shearer, Joan Crawford, Bessie Love, Cliff (Ukulele Ike) Edwards, Lionel Barrymore, Anita Page, Jack Benny, Conrad Nagel, Brox Sisters, William Haines, Buster Keaton, Marie Dressler, Charles King, Polly Moran, Karl Dane, George K. Arthur, Gwen Lee, Natacha Nattova, the Albertina Rausch Ballet, the Rounders, and others.

As their current stage offering, Fanchon and Marco are presenting their "Trees" Idea, featuring an all headline cast of stage entertainers, the Sunkist Beauties and Georgie Stoll and Band.

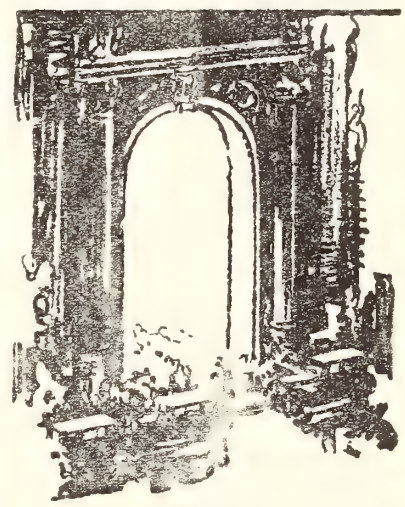
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JACK RICHARDSON
(THE HEAVY)
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Six pictures on which
JOSEPH JACKSON
worked last year were included in the list of box office record smashers compiled by the Motion Picture News

AMBASSADOR
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JOHNNY HAMP
and his
WORLD'S FAMOUS ORCHESTRA
from the Balloon Room of Congress Hotel, Chicago. Experts say "Hamp in a class by himself."
THE TALK OF THE TOWN

THE
Doorway of Hospitality



ENTER the doorway of this popular hostelry and you are at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall over stuffed furniture, a floor lamp and reading lamp over chair are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore when you are near in Los Angeles be sure to investigate.

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Vine Street at Hollywood Boulevard
HOLLYWOOD CALIFORNIA

Let's See---Who's Who

By HARRY BURNS

RAOUL WALSH

Raoul Walsh has returned to Hollywood from a two months' vacation in Europe and has begun preparations for the filming of "The Oregon Trail," which is planned as one of the outstanding all-talking Fox-Movietone productions of 1930. It will be given Grandeur treatment. While in Berlin Walsh signed Katie Karlin, non-English speaking singer and dancer in a vaudeville act at the Winter Garden for a role in the Victor McLaglen-Edmund Lowe picture which will follow "The Oregon Trail." Mrs. Walsh and their small daughter, Marilyn, returned with the director.



Raoul Walsh

BOB HAMILTON

Bob Hamilton is introducing Orpheum patrons to the giant Wurlitzer organ with a special feature augmenting the showing of the world premiere of "Hit the Deck."

"Meet the Organ" is the title of it and when Hamilton finishes every one in the audience is familiar with the organ. Thirty effects and imitations are included in the feature which is illustrated on the screen. Musical instruments from bag-pipes to oboes are played and various effects ranging from pig grunts to mocking birds with a fire engine and locomotive thrown in are included.



Bob Hamilton

The success of the organ introduction has been so marked that Hamilton and the Orpheum management are planning several other novel features to be presented with forthcoming attractions.

RUDOLPH SCHILDKRAUT

Rudolph Schildkraut, veteran stage character actor, will step into George Marion's shoes when he plays the role of old Chris in the German version of "Anna Christie" in which Greta Garbo will enact the part played for nearly ten years by Marion on stage and screen.



R. Schildkraut

HERMAN FOWLER

Consummating a deal which has taken months to complete, Herman Fowler, head of the Fowler Studios, today will take over the California Studios on Beechwood drive, Hollywood, one of the largest independent film plants in Southern California, and will assume for an indefinite period, active control as its new head.



Herman Fowler

For the past several months Fowler has been busy organizing a production staff, starting the production of his short sound novelties at the Tec-Art Studios, and getting his plans under way for an extensive short reel production program. At the new studios, Fowler will continue, through arrangements with Alfred Mannon, of the Tec-Art plant, to use RCA recording.

With the California Studio completed, Fowler and his production organization will proceed with their program uninterrupted. Several well known screen, stage and vaudeville stars have been placed under contract by the producer and production at the new plant is scheduled to begin in earnest about February 1.

Work of putting the studio in shape, renovating, remodeling and sound-proofing is under way, and is expected to be completed in about two weeks. Fowler will use the studio for producing all of his new sound product, keeping the laboratory and executive offices intact at his Lillian Way building. Only the producing companies will occupy offices at the new studios.

According to Fowler, the name of the California Studios will change immediately, and will become known as the Fowler Studios, the Home of Fowler Studios Varieties, which is the general name for the producers' sound shorts.

SAILS

Max Weiss of the Artclass Picture organization sailed last Friday night for England aboard the Bremen, accompanied by Irvin Willat. Willat recently completed a feature starring June Collyer at Weiss Brothers-De Forest studios in New York, called "Pleasant Sins," and the pair are making the trip across for the purpose of arranging for the production of another talking feature in London.

Weiss will also arrange for the London premiere and foreign distribution of "Her Unborn Child," recently completed in talkie form and adapted from the famous stage play of the same title.



ALMEDA FOWLER AND JEANETTE LOFF

in "Party Girl," with Doug Fairbanks, Jr., and Marie Prevost. a Halperin production, current release, which opened New Year's Eve at Gaiety Theatre, N. Y. C., for a $2.00 run.

Miss Fowler has just completed her second picture, "Faithful," for First National, starring Billie Dove, with Lloyd Bacon directing.

Last season Frank Craven's "The 19th Hole" Company. Ten years stage background. Address: Lido Apts., HO. 1181. Courtesy to agents.

J. CHARLES DAVIS

That talking Westerns made in Hollywood are getting a better play than any type of Western ever did before is evidenced by the fact that "West of the Rockies," made by the J. Charles Davis Productions, is now playing on Broadway in the eastern metropolis at Loew's New York Theatre. This is the first time a Western has played at this theatre in years.



J. Chas. Davis

"West of the Rockies," which stars Art Mix, was directed by Horace B. Carpenter, Hollywood director, writer and actor who appeared in the leading role in the first five-reel Western ever made. The exteriors were taken in the Big Bend of Texas and the interiors in the J. Charles Davis Studios at No. 9147 Venice boulevard.

Another Davis all-talking Western, "Below the Border," is scheduled for a presentation at the same playhouse.

PROMOTED

Bill Forsythe has drawn a promotion at the Warner Bros. studio to the position of assistant to Joe Marks, casting director. This is a worthy advancement, for Bill is well liked and known on the lot.

LEAVES FILMOGRAPH AFTER RENDERING TWO YEARS OF SERVICE

Leaving a position in which he was the right hand man to Ye Editor over a period of two years' time, Oliver M. (Sol) Solinger has cast his lot with Jerry Mayer and Artie Rapf as their associate in the managing and handling of directors, stars, players, executives, writers, technicians and in fact every branch of workers that are vital to making feature and comedy pictures.

Ye Editor, Harry Burns, announces with deep regret that the fine business association that existed between us and our former associate of Hollywood Filmograph had to be broken at this time, just when filmland has taken on a new lease of life and we stood in line to make the world appreciate Hollywood Filmograph like it never had an opportunity to do so in the past.

However, we wish Mr. Solinger and his new associates the very best success in their new venture and hope that a path will be worn to their offices in the Hollywood Bank building at Vine and Hollywood by those who know and appreciate good and profitable service in the agency line by this trio who know the value of an artist's or executive's service and obtain the best price for those whom they represent.

MAURICE CHEVALIER JOINS FRENCH WAR VETS' ORGANIZATION

Maurice Chevalier is now a member in good standing of the New York organization of French War Veterans of the Great War. Between scenes of "The Big Pond," in which he is starring at the Paramount Long Island studio, the famous star signed his name on the dotted line of an application for membership in this Franco-American patriotic society and was promptly elected.

As a member of the regular French army, in which he was serving his necessary period of military service, Chevalier saw service in the opening days of the Great War, was severely wounded, spent over two years as a prisoner of war and was decorated with the Croix de Guerre by the French government.

The invitation to join the French War Veterans was extended to Chevalier by Joseph Donon, president of the veterans' organization, who recently visited the studio while the star was filming scenes for French and English versions of "The Big Pond."

* * *

"He Was Her Man" has been selected as the final title for Gilda Gray's initial talking screen two-reel production just completed at the Paramount Long Island studio under the direction of Dudley Murphy.

This final title replaces the working title of "Frankie and Johnny" under which the production was filmed. Featured in support of Miss Gray is Walter Fenner. Director Murphy is also the author of the story and scenario.



MACK SENNETT, WALTER HAGEN AND LEO DIEGEL

Mack Sennett and his two golf champions, Walter Hagen, on his left, and Leo Diegel. The British and American title holders have just completed their first talking picture, "Match Play," which was personally directed by Mack Sennett. It depicts the humorous side of golf, together with some wonderfully intricate shots which were actual, without the aid of trick camera work. Marjorie Beebe plays the leading feminine role, with Andy Clyde and Bud Jamison.

NEW YORK, Jan. 23.—Dear Harry Burns: Theatrical business here seems unusually brisk. Saw the fights at Madison Square Garden last night where Paolino Uzcudun reinstated himself among the heavyweight contenders. He put it all over Otto von Poret but at that it wasn't very exciting. George K. Arthur is at the Ambassador and Will Rogers at the Astor. Both have deep secrets.

Saw Earl Carroll's "Sketch Book," a new revue. It opens up with a talking picture of Eddie Cantor telling Earl Carroll how he wrote the show. It was rather a tiresome beginning and totally unnecessary as the writing wasn't so good anyway. The show is principally girls and I realized, after straining my eyes a little that all the beautiful girls had not migrated to Hollywood.

Our old friend, Bill Demerast, late of the pictures, is principal comedian and his work was snappy and clever.

Will Mahoney and the Three Sailors did some very clever dancing while Eileen Healey was very beautiful and performed some really remarkable adagio and toe work.

Several blackouts received hearty laughs while many song hits were nicely interpreted, among them being "For Someone I Love," "Song of the Moonbeams," "Like Me Less—Love Me More."

The Golden Gates number was very beautiful, from a scenic standpoint, in which the whole ensemble took part.

Altogether ,a good show for the "tired business man"—in fact one of them was fast asleep during most of the show.

Kindest regards to all at the office. Will try and see another show tonight.

ARTHUR FORDE,
Eastern Representative.

HARRY O. HOYT, STORY AND PRODUCTION EXPERT, IS CHOSEN AS PRODUCTION MANAGER FOR EQUITABLE

Harry O. Hoyt, recognized as one of our worthy executives on the West Coast, has just been selected by George W. Stout, president of the newly formed Equitable Pictures Corporation, as production manager for the new concern. Hoyt is in Hollywood now, working on plans for Equitable's production schedule, due to get under way within a few weeks. Equitable pictures are for exclusive release by The Motion Picture Congress, the new distribution organization formed for a close link-up with unaffiliated exhibitors.

"Getting Harry Hoyt as production manager is a great feather in Equitable's cap," said Stout when announcing the new appointment. "He is, without doubt, one of the best men on production in Hollywood.

"Hoyt has been in the picture business eighteen years, either as a writer, director or producer. He was a scenario editor for seven years, first with Fox, then Metro and then with Goldwyn, being the first scenario editor with each of these companies. He also was First National's first scenario editor.

"As a director, Hoyt has many successes to his credit, some of them outstanding money-makers. Among the features he directed are 'The Lost World,' 'Rider of the King Log,' 'The Woman on the Jury,' 'The Belle of Broadway,' and 'Sundown.' His activities as an independent producer include fourteen features.

"Also, he wrote either the story or the continuity, sometimes both, on such pictures as 'Flaming Youth,' 'The Perfect Flapper,' 'Sweet Rosie O'Grady,' 'Her Honor the Governor,' 'Give and Take,' 'Good Morning, Judge,' and 'Painting the Town.'

"Practically without exception, the pictures for which Hoyt has been responsible, either as to the script or as to direction, have been well received by the public, many of them making big money for exhibitors.

"He was educated at the University of Minnesota, Yale and Columbia, and has an A. B. and an LL. B. degree. He has lived in New York, London and Paris. His career before entering motion pictures was as a lawyer and a writer.

"With Hoyt at the studio helm, Equitable is assured of high quality productions, made according to the best studio practices."

FITZPATRICK IS RECORDING "LINCOLN" AND "WASHINGTON"

James A. FitzPatrick is recording the first two releases for 1930 of his American Holiday Series of short subjects. These pictures are entitled, "Abraham Lincoln" and "George Washington," and will be released for play dates on and around February 12th and 22nd, respectively. The action of these films is in keeping with FitzPatrick's usual originality, with the characters and featured events portrayed in clay moldings, rather than by motion picture actors.

* * *

George O'Brien, Fox star, is becoming a real rugged son of the vast open spaces. His next is "The Girl Who Wasn't Wanted," to be made "amid the grandeur and beauty of the Oregon timber country." Helen Chandler is the leading lady. The company will be in Oregon about a month.

DRAWS WELL

The famed Mission Play, one of the outstanding attractions of Southern California, continues to draw throngs to its performances which are held every afternoon except Mondays and on Wednesday and Saturday nights.

This is the nineteenth consecutive season for the massive production which is staged in the beautiful Mission Playhouse at San Gabriel. R. D. MacLean has the leading role of Fra Junipero Serra and he is ably supported by a cast of over 100 players.

* * *

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FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR 5823 Santa Monica Blv. (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook Bob Curwood	Al Herman Lew Foster Francis Corby	J. A. Duffy Wesely Martin Eddie Royce	Jim Brown Jim Brown Unassigned	Mickey McGuire Series 8 Record Breakers No. 13 'Revenge of the Rio Grande'	E. V. Darling Uncredited Grace Simpson	Preparing Preparing Shooting
JAMES CRUZE, INC. 6066 Sunset HE 4111—Indv. Casting	Unassigned All-Star All-Star Joseph Schildkraut All Star Edward Everett Horton	James Cruze James Cruze James Cruze R. W. Neill James Cruze Walter Lang	Unassigned Unassigned Unassigned Louis Germondpre Unassigned Unassigned	Unassigned Unassigned Unassigned John Stumar Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Circus Parade" "Soul of the Tango" "Ann Boyd" "Once a Gentleman"	Gropper-Marcin Walter Woods Jim Tully A. S. Moms Will Harben George Worts	Preparing Preparing Preparing Shooting Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
EDUCATIONAL HO 2806 7250 Santa Monica Blvd.							
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4 Bob Mayo, Asst.	Mackaill-Fay All-Star Fairbanks, Jr.-Revier Loretta Young Alice White Unassigned	Michael Curtiz Mervin Le Roy Frank Lloyd William Beaudine Eddie Cline Howard Hawks	Frank Shaw John Daumery Val Paul Unassigned Unassigned Unassigned	Lee Garmes Sol Polito Ernest Haller Unassigned Unassigned Unassigned	"Bright Lights" "Jailbreak" "Sin Flood" "At Bay" "Sweet Mama" "The Dawn Patrol"	Humphrey Pearson Al Cohn Bradley King Hugh Herbert Earl Baldwin Hawks Miller	Shooting Shooting Shooting Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	John McCormick Unassigned Gaynor-Farrell Baxter-Owen Mulhall-Carroll O'Brien-Chandler Unassigned Victor McLaglen Unassigned Unassigned All-Star	Frank Borzage Al Santell David Butler Alexander Korda Millard Webb A. S. Erickson Alexander-Korda Irving Cummings W. K. Howard Will Rogers John Ford Al Uerker	Lew Borzage Unassigned Ad Schaumer R. L. Hough Ewing Scott Unassigned Woolstenhulme Unassigned Ben. Stoloff Unassigned Wm. Tummel	Chester Lyon Unassigned Joseph August L. W. O'Connell Lucien Andriot Dan Clark Unassigned L. W. O'Connell Unassigned Unassigned Unassigned Joe August	Untitled Untitled "High Society Blues" "Such Men Are Dangerous" "The Golden Calf" "Girl Who Wasn't Wanted" "Dollar Princess" "On the Level" "The Fatal Wedding" Untitled Louis Beretti "Yonder Grows the Daises"	Tom Barry Uncredited Howard J. Green Ernest Vajda Marion Orth Elliot Lester Uncredited Andrew Bennison Uncredited Uncredited Uncredited Howard Estabrook	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Shooting
METRO-GOLDWYN-MAYER EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins, Asst. 9 to 12	Lawrence Gray J. C. & Elliott Nugent Unassigned Norma Shearer Joan Crawford All-Star Uncredited Greta Garbo Norma Shearer Mary Lawlor All-Star Greta Garbo All-Star Wallace Beery Marion Davies	Marshall Neilan Unassigned C. B. DeMille Robt. B. Leonard Mal St. Clair Chas. Reisner Robert Ober Clarence Brown Sidney Franklin McGregor-Kelly David Burton Clarence Brown Wesley Ruggles George Hill Harry Beaumont	Vernon Keays Unassigned Mitchell Leisen Hugh Boswell Wm. Ryan Chas. Dorian Unassigned Unassigned Unassigned Unassigned John Waters Frank Messenger Unassigned Vernon Keays	Percy Hilburn Unassigned Peverell Marley Brodine Wm. Daniels Henry Sharp Unassigned Unassigned Unassigned Unassigned Oliver Marsh Ira Morgan Unassigned Oliver Marsh	"The Song Writer" "Father's Day" "Madame Satan" "Divorcee" "Montana" "March of Time" "Remote Control" "Romance" "The High Road" "Good News" "The Circle" "Anna Christie" "The Sea Bat" "The Big House" Untitled	Richard Schayer J. C. & Elliott Nugent Gladys Unger John Meehan Thalberg-Butler Uncredited Uncredited Uncredited Uncredited S. Thalberg-Butler German Version John Howard Lawson Hill-Marion Uncredited	Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Ruth Roland Reginald Denny Outdoor Talk'g Pic. Lloyd Hamilton Ford Sterling Caddo	Unassigned George Crone Robert C. Bruce Alf Goulding Wm. Watson Unassigned	Unassigned Joe McDonough Harry D'Arcy Art Black Arthur Black Unassigned	Unassigned Arthur Todd Walter Lundin Gus Peterson Gus Peterson Unassigend	"Reno" "The Dark Chapter" "The Sunset Hunter" Talking Comedies "Who Killed Which" "The Front Page"	Cornelius Vanderbilt, Harvey Gates Richard Cameron Uncredited Uncredited Uncredited	Preparing Shooting Shooting Shooting Preparing Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 61221 Joe Egli, Asst. Dick Stockton, Asst.	All-Star Charles Rogers Nancy Carroll George Bancroft All-Star Moran & Mack All-Star Richard Arlen All-Star Charles Rogers All-Star All-Star Nancy Carroll	Dorothy Arzner Wm. Wellman Wesley Ruggles Rowland V. Lee Unassigned Richard Wallace Leo McCarey Brower-Knopf Frank Tuttle Victor Schertzinger Rowland V. Lee John Cromwell Edmund Goulding	Wm Kaplan Charlie Barton Archie Hill Geo. Yohalem Unassigned Bob Lee Art Jacobson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Charles Lang Archie Stout Henry Gerrard Harry Fischbeck Unassigned Allen Siegler Victor Milner Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Sarah and Son" "Young Eagles" "Honey" "Ladies Love Brutes" Untitled 'Two Black Crows in A.E.F.' "Let's Go Native" "The Light of Western Stars" "The Benson Murder Case" "Safety in Numbers" "The Return of Fu Manchu" "The Texan" "The Devil's Sunday"	Shea-Akins McNutt-Jones Miller-Mankiewicz Akins-Young Thompson-Mankiewic Mack-Corrigan Marion-Heath Grey-McNutt Van Dine-Cormack Marion-Heath Rohmer-Corrigan Garrett-Rubin Edmund Goulding	Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing
PATHE—EM 9141 9:30-11:30 (Chas. Ricards) EM 4131	All-Star Gloria Swanson	Donald Crisp R. Boleslavsky	Unassigned Sherry Shourds	Unassigned Barnes-Toland	"International Revue" "Queen Kelly"	Uncredited Crews-Eyre	Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Richard Dix Bebe Daniels	Paul Sloane Luther Reed Mel Brown George Archainbaud	Johnny Burch Unassigned Charles Kerr Unassigned	Nick Musuraca Unassigned Eddie Cronjager Unassigned	"Radio Ramblers" "Dixiana" "I Love You" "Smooth As Satin"	Uncredited Uncredited Wm. Le Baron Uncredited	Shooting Preparing Shooting Preparing
ROACH—EM 1151 1 P. M. to 3:30 P. M. Jack Roach, Casting	Charley Chase Laurel-Hardy Charley Chase Our Gang	Edgar Kennedy James Parrott James Horne Bob McGowan	Lloyd French Lloyd French Harry Black Don Sandstrom	Art Lloyd George Stevens Leu Powers Art Lloyd	"All Teed Up" "Brats" Untitled Untitled	The Staff The Staff The Staff The Staff	Shooting Shooting Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155							
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	Mayfair Pictures Pickwick Pictures All-Star Wm. Miller Prod. All-Star Unassigned Ken Maynard	Dallas Fitzgerald Frank O'Connor Louis Lewyn Chas. Roberts Burton King Unassigned Harry J. Brown	Edward Boyle Gene Yarborough Unassigned Unassigned Unassigned	Andy Anderson Louis Physioc Ray Carlyle Andy Anderson Unassigned	"Mazie" "Woman of the Streets" "Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Mr. Mulligan and Mr. Garrity" "The Singing Caballero"	George Rogan S. Oakley Crawford Topical Shirley Phillips Uncredited Ralph Spence	Preparing Preparing Shooting Preparing Preparing Preparing Shooting
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Benny Rubin	Unassigned Norman Taurog	Unassigned Unassigned	Unassigned Unassigned	"Senor Manana" "Sunny Days"	Uncredited Uncredited	Preparing Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176 Bob Palmer, Asst.	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Unassigned Bert Sutch Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr.	Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Harry Garson, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman Sidney-Murray	Lewis Milestone John M. Anderson Wm. Craft	Nate Watt Bob Ross Norman Deming	Gil Warrenton Hall Mohr Al Jones	"All's Quiet on West Front" "King of Jazz Revue" "Cohens and Kellys in Scotland"	Andrews-Anderson Ed T Lowe, Jr. McDermott-Webb	Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. Casting—11:00-1:00 GL 5128 Joe Marks Bill Forsythe, Asst.	Withers-Young Armstrong-Kent	Roy Del Ruth John Adolfi	Wm. McGann Fred Fox	Chick McGill Dev Jennings	"The Agony Column" "Dumbells and Ermine"	Joseph Jackson Thew-Gleason	Shooting Shooting

FEB -7 1930

HOLLYWOOD filmograph 10¢

VOL. 10, NO. 3 SATURDAY, FEBRUARY 1, 1930 PUBLISHED WEEKLY

The Latin-American Actors Are Peeved



Belle Bennett

(In One of Her Screen Characterizations)

Now Playing Best Part of Career in

"COURAGE"

Direction

ARCHIE MAYO

WARNER BROS. STUDIOS

Meeting to Be Held for Protest to Be Made to the Producers

When Sona Art Pictures Corp. made the Spanish version of "Blaze O'Glory" little did they think that they were stirring up a hornet's nest among the Latin-American actors and actresses, as well as the Spanish Counsel here, Spain, and South America, for it seems that the way the actors are pronouncing their lines in their Mother tongue, isn't at all like it is spoken in their countries according to some of the folks who have made a study of this sort of language.

The first of the week, we learned from good authority, there is to be a meeting at the Hollywood Conservatory of Music rooms where it will be thrashed out as the proper steps to be taken by the Latin-American people who were born and reared in Spain or South America but who are here now and have been making a living in pictures, they call themselves the "American" Spanish actors and actresses, who have been barred out of pictures by the other faction hence their decision to make a protest to the producers for protection.

Alice Joyce Is to Appear in a Play For Henry Duffy

Having made a seemingly unalterable decision to return to her home in New York, Alice Joyce, beautiful stage and screen actress, has been induced by Henry Duffy, prominent stage producer, to revise her plans. Instead Miss Joyce will be starred in Augustus Thomas' play, "Her Friend, the King," which opens in San Francisco shortly.

The engagement in the northern city is to terminate after four weeks, after which Miss Joyce and the members of the troupe will present the play at the El Capitan Theater in Hollywood.

After completing this contract with Duffy, it is understood that Miss Joyce will journey eastward before accepting any film offers. Only recently she finished as the feminine lead opposite John McCormack in his Fox production.

"ALL HOLLYWOOD IS SINGING THESE DAYS"

By Laurence A. Lambert
Music Editor

After months of keen anticipation, Lawrence Tibbett, the great Metropolitan Opera baritone, has been heard on the singing screen, in the "Rogue Song," at the Chinese Theatre.

This great singer proves the contention of many eminent musicians, namely, that REAL VOICES, GENUINE SINGERS, have a place in the



LAURENCE A. LAMBERT

film firmament, and that their magnificent voices can be admirably recorded and completely projected.

Also, that the vast "movie" public, heretofore thought immune and possibly indifferent to the "Great Voices" of the Operatic and Concert field, TRULY APPRECIATE, and quickly recognize, such magnificent singing as Tibbett has given us in his first film, presented by that alert group of film producers, M-G-M.

Tibbett, truly, as M-G-M are so widely advertising, will "change motion picture history," insofar as singing is concerned. After hearing this one great voice, the public will surely not be satisfied with the "trash" that has been so frequently served to them, under the guise of "singing," from some of the inferior movie voices. Many producers have held that the great voices would not appeal to the general public, also that the recording and projecting devices would not satisfactorily handle the large volume of tone poured out by the voluptuous operatic voices, but the response already given the Tibbett film, all over the country, quickly shows the public's keen and quick appreciation of the glorious singing done by this master artist, and the ability of the recording and projecting apparatus is most assuredly proven, to the fullest possible extent, in this M-G-M film. So, we say, "Hail to the Mighty Voices" of the operatic and concert field, and may there be many more such artistic singing films made in the near future. History is being made by this film, and alert producers, with their ears open to the public's wants, will quickly reach out into the musical field for more of the truly great voices of the world. All filmdom is eagerly awaiting the early release of the new John McCormack singing film which promises to add much fuel to the brilliant fire already started by Tibbett.

McCormack is known throughout the entire world, and his advent into the films will no doubt pave the way for more of the master voices of the country to trek to Hollywood, fast becoming the "Musical Center of the Western World," and to display their lovely voices, without modification or distortion, to the vast movie public, heretofore denied the great privilege of hearing them in concert or operatic singing.

The satisfactory recording and projecting of the individual voice of Tibbett, also quickly paves the way for the producing of many of the world's greatest comic, light, and grand operas, and the better grade of musical comedies, using singing stars of the legitimate stage, instead of casting them, as heretofore, with regard only to "type," and little or no attention paid to the "voice."

Truly, music has been vastly advanced by the Tibbett film, and with the recent perfecting of the "color" processes, and the anticipated advent, in the near future of the "Third Dimension film," many important changes will soon take place, and the entire world may probably wait with bated breath, the mighty singing films that will be produced during the present year.

This column will follow, with keen interest, all developments in the musical field, as related to films, and will endeavor to faithfully present, from week to week, the important changes that take place. We will also review, with unprejudiced viewpoint, the new films, that present singing of any type, keeping our public informed regarding the new artists, also of the progress shown by our own "Movie Colony," who seem to realize the new peril that has been created for them, by the introduction of the great singers, and who, it is reported, are making strenuous efforts to improve their own voices under Hollywood teachers. More power to them. Our hats are off to their ambitions and energy, and we wish them all success.

* * *

LUTHER REED

With production on "Dixiana" scheduled to start on the R-K-O lot about February 15, Luther Reed, director, is assembling his technical staff for preliminary conferences. Reed will use practically the same staff, headed by Fred Fleck, that ably assisted him in production of "Hit the Deck" and "Rio Rita."



Luther Reed

Work on "Dixiana" is being held up until the completion of the new sound stage at R-K-O, said to be the largest in the world. It was especially built for the production of wide-film features, of which "Dixiana" will be the first.

Reed adapted the story for the musical extravaganza from the libretto by Anne Caldwell. Harry Tierney wrote the music. Bebe Daniels will sing the leading role.

* * *

Theatre Mart, starting January 16, will present for one week "The Scar," an original comedy-drama by Mrs. Alice Barney.

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MAXINE ALTON
Just released: "The Call of the Circus" Story and Dialogue
HE. 6357

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News Flashes From All Over The World---By Dad

Film News and Chatter Brought Right Up to the Minute

Joe Friedman, who has represented the interests of Universal Picture Corporation in Berlin since 1927, is returning to New York this month. Mr. Szekler is to become Carl Laemmle's general representative for the continent.

A Budapest message states that thirty Hungarian Kinemas are to be installed with Klangfilm apparatus. Two German talkies are meeting with success in the houses of the capital, a number of which have recently been equipped.

It is reported in Paris that the new Franco-American talkie company, headed by Robert Kane, will produce in English, French and German. It is understood a contract has already been entered into with the Russian director, S. M. Eisenstein, who will commence work on some of the first talkies to be produced at the studio des Reservoirs at Joinville.

Lupino Lane, will appear in the London stage play, "Silver Wings," also form his own production company to make feature and shorts, mostly on comedy lines. A contract has been signed with Educational Film Exchange of New York to undertake distribution.

There was produced in Germany in the first half of 1929 a total of sixty-three feature films as against 112 in the similar period of 1928. The decrease in the number of pictures on the German market is causing exhibitors to abandon the two-feature program policy.



Jack Richardson

(The Heavy)

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BANK OF HOLLYWOOD BUILDING, HOLLYWOOD

When the Brown Derby opened its new feast palace on Vine street, they had built up a very excellent reputation for their food and service, and for a chef to hold down a position that demands the keeping up of such a reputation, he must be a Class-A connisseur of the public's taste.



Louis A. Albers

The latest acquisition to this institution is Louis A. Albers, a big jovial, good-natured chef that not only looks every inch the part but serves up a dish that pleases the most critical visitor at the Brown Derby. Along with this man's addition, also came Nick Janios as Maitre de Hote, who has a very pleasing personality and has won many friends by the way he conducts them to their proper seats and looks after their welfare. And don't overlook the little fellow at the door, John Kelly, who stands there dressed to kill in his cute little uniform and is as polite a youngster as ever walked the streets of Hollywood.

Fritz Feld returned from New York where he has been dickering with some stage and screen producers, and will soon have an announcement to make as to his future plans.

BACK FROM SUCCESS ABROAD COMES——

Dave Dunbar is back and welcomed by all who know him, after making a big name for himself in Europe. He is still the same Dave, as we always knew him. A big smile for everybody, which personality, no doubt, with his ability, won him his laurels as one of Europe's leading stars. His first featured role, in which he was starred, was "The Streets of London," in which he gave the portrayal of a man's life from the age of 25 to 65. For an actor to play such a remarkable portrayal, without a double, is certainly convincing of his abilities. "The Streets of London" was immediately the talk of Europe and Dave's name became a big box-office attraction and he was immediately signed to star in "The Second Mate," a sea epic in which he again took all honors. Following this, he was starred in "Human Cargo," a Scotland Yard story which is now drawing packed theatres. In this he had eight disguises. Dave's last picture, before leaving for Hollywood, was "Down Stream," in which he starred for Warner Brothers; another talkie. With all his success in Europe, Mr. Dunbar preferred to return to Hollywood, his home, and the heart of the motion picture industry.

KALIZ IS BACK

Armand Kaliz returned from a tour of the Fanchon and Marco circuit of theatres for West Coast, and will start working soon at the Fox studios under the direction of Director Korda.



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HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor
FRANK J. HEYFRON, Business Manager
Office Phone, HOllywood 6024

Vol. 10 Saturday, February 1, 1930 No. 3

RESPECT AND FEAR

Is your respect inspired by fear? Or is your fear inspired by respect?

To say that one respects a man or an institution because one fears the man or the institution is to utter a paradox: "A tenet seemingly absurd, yet true."

Fear, we are told, means to be afraid. To respect is to regard with esteem.

No man is willing to admit that he is afraid. No man is willing to admit that he esteems what he fears.

Yet, to fear and respect is a tenet—absurd but true.

It is absurd because it is a contradiction of words. It is true because a sufficient number of humans, by their actions, justify its truth and give it definition.

Because of the existence of these people the phrase "to fear and respect" has a recognized place in our language.

To respect without fear is the ideal conception of man's relations with his fellowman.

This implies on the part of the respected a sense of justice toward those who respect him; a sane and reasonable sense of his duty as a just and honorable citizen.

In the mad maelstrom of our national life; our enormous, far-flung and vigorously combative social, industrial, commercial and politica lactivities, these idealistic things are prone to be lost sight of.

But this is no reason why any man should consider them no part of life. The man—or institution—holding this view is idiotically wrong; because the man or the institution doing so is attempting to deny an eternal verity; a truth neither time nor man can destroy.

In our mad haste to get rich—regardless of methods—eternal verities mean nothing to us—until the arrival of the hour of final reckoning; then?—"The grayer the hair, the longer the prayer."

In the field of journalism, many men fear certain publications; to a certain extent, this is true of Hollywood—motion picture Hollywood—where, as indicated by ample evidence, producers, directors and actors openly kow-tow to, and liberally patronize, publications they are known to fear.

The most liberal interpretation possible fails to show that these producers, directors and actors respect the publications they patronize. That they fear them is a well-known fact.

They are AFRAID.

In their cases the paradox is abundantly applicable: "Absurd, but true." They are fathers of the definition. The tenet involved is their child.

Filmograph wants to earn respect WITHOUT FEAR. As it fears no man; and as it prints the truth without unnecessary harshness; entirely without malice; it inspires fear in no man.

This policy seems to mislead some. They miss the "black-jack." Usually, they are of the type that WOULD miss it. Evidently they NEED it to make them respect any man or any institution. The fact that they DO kiss the hand that smites them PROVES that they need what they receive—if they don't "come through."

Filmograph does not want that kind of business. Filmograph stands firm in the knowledge that it is the MOST WIDELY READ motion picture weekly published on the Pacific Coast. Its goodwill is not used to create FEAR; it is used to win RESPECT, without fear. You may respect Filmograph—but you shall not have occasion to fear its power, unethically used.

LADIES ARE WELCOME AT "THE MASQUERS" SUNDAY FROM 2-5 P. M.

For the first time in the history of "The Masquers" one of the best known and most popular clubs in Hollywood will throw their doors open to the "Ladies" Sunday afternoon, February 2, from 2 to 5 p. m., according to "The Jesterate," who are the governing body of that organization.

At this time the wives or sweethearts of "The Jesterate" will act as hostesses and will serve tea and offer a very entertaining program to wives or sweethearts of the members who attend the affair.

When "The Masquers" staged their last revel Sam Hardy, who heads the organization, announced this bit of news. The membership greeted this with tremendous applause, thereby accepting the decision of "The Pesterate" as a wise move. It was further announced that from 1 p. m. to 7 p. m. the dining room in the club will be closed, and the visitors' list will be suspended at those hours, thereby turning the entire afternoon over to the "Ladies' Day" program.

Lou Anger Heads Group of Capitalists Who Own Lido Isle

Hollywood's screen playboys and playgirls have found a new playground!

Lido Isle, attractive 120-acre mound of golden sand but a stone's throw from Newport Beach on the outskirts of this city, was recently acquired by a syndicate of local movie moguls for the consideration of more than three million dollars, and it is planned to make the island the mecca of summer social activities of the film folk. Although the 1400 lots that comprise Lido Isle will not be offered for public sale for some time, already scores of the picture stars have made homesite reservations.

According to Lou Anger, who heads the new group of owners of Lido Isle and who was formerly directing manager of all United Artists theatres in this country, his new acquisition will rival the pleasure resorts of the Mediterranean when completed and will boast of some of the finest beach homes on the Pacific shores.

TO PRODUCE FEATURE

Nat Levine is here and is stopping at the Roosevelt Hotel. He is to produce a feature talkie for the independent market. The last time Mr. Levine was on the Coast he made a serial.

COMING

Victor Saville, who directed "Woman to Woman" for Tiffany-Stahl, is said to be heading for America once more from London. 'Tis said that Sona Art has captured the director under contract.

PRODUCERS ARE ALWAYS ON A LOOKOUT FOR NEW IDEAS—HERE IS A PIPPIN.

By Harry Burns

Baseball magnates have scouts all over the world seeking new timber for their clubs. They spend millions of dollars for green material for the big leagues, and many a time after the ball flingers have their tests in the major clubs, they are found lacking and are sent home, and what becomes of these players? No one can answer.

Not so with the motion picture producers, if you please. They trust to luck to have the star material come to their very door, and sometimes they have it right under their noses. They fail to know what is at their command. They are too engrossed in their daily worries to see and appreciate what is being offered them.

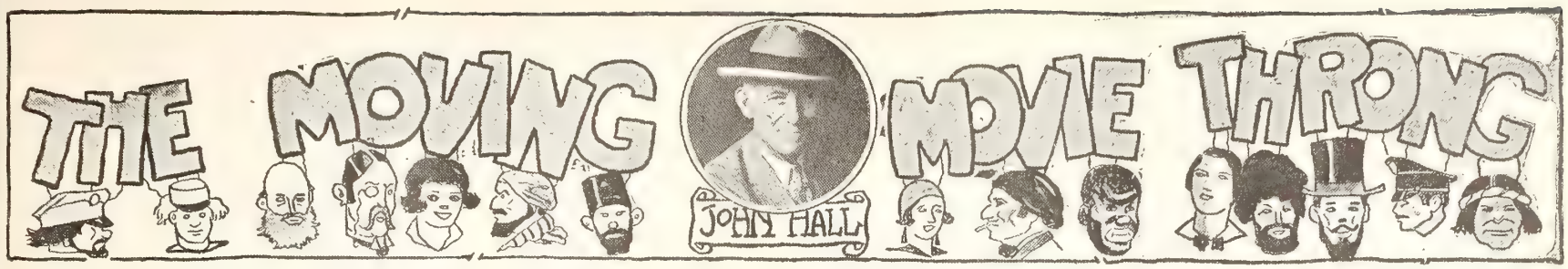
BUILD STARS AND KILL 'EM OFF

Producers have a great habit of building up stars, through spending millions of dollars for publicity and a few more millions on pictures that their charges appear in, and all of a sudden someone falls heir to a noble idea that this particular star isn't at all what they want, and they give 'em the gate, only to find that some other company signs and makes 'em the talk of the world.

MILLIONS HAVE READ ABOUT THE STARS

The name of "Jolson" has become a word every child that is old enough to sit in a seat in a picture show without being watched by an elder, and up to those who are at an age where they have to use ear trumpets to hear, know or have heard Al Jolson sing. Just imagine in your apple's eye what all this means as an attraction. Then picture the value of using that name for all it is worth—backed by millions of Saturday Evening Post readers, who have just read the life story of Harry Jolson in two installments and you have a nice idea for a feature picture to be produced starring Harry Jolson in "Under the Cork," for although he wasn't as fortunate as Al was to click in Broadway shows and pictures, Harry Jolson was a star vaudeville attraction in New York and sings so much like his famous brother, in the self-same makeup, that it would be hard to pick which is which were the two to appear on the stage or screen, and needs only the chance to show his wares.

Alice Barney's new melo-drama, "The Scar," with Sarah Padden and the eminent cast of players which opened at Theatre Mart on Clinton street at Vermont, January 16 for the usual run of one week, has met with such success that the demand for seats has caused the management of Theatre Mart to extend the run of the play beyond January 22 to a further date.



Up and down Hollywood Boulevard:

* * *

Maybe we don't realize it just now, but the versatile talkie is marching right into the all-vaudeville field. And when this comes there won't be enough good vaudevillians to meet the demand. After the first flood of musical comedies—what?

* * *

They come and they go: Says Quinn Martin; N. Y. World. It (Hell's Heroes) shows us Charles Bickford in the most realistic thing he has done in films, and in saying this I am aware that he is to be seen this week also at the Capitol in Cecil B. De Mille's "Dynamite," a picture drama not nearly so effective as is "Hell's Heroes."

"Dynamite," as stated, is the work of THE Cecil B. De Mille. "Hell's Heroes" was made by Universal's youngest director. Kismet.

* * *

We wonder what the stars predict for Mary Philbin? Mary has dramatic power and a piquant charm and beauty as inviting as a dew-sprayed flower. A good story and an understanding director can make Mary Philbin a valuable asset to any company. When gifted girls like Mary Philbin are overlooked by Hollywood's "smart" showmen — there is something wrong in Hollywood.

* * *

Do you know that: The term "cowboy" was coined during the American revolution and that it was applied to a band of tories who stole cattle from both sides? And: Al Caponi says: "Public service is my motto." And: More than 20 British prisons have ben sold for lack of inmates, and that Great Britain is NOT "dry"?

* * *

Just like Hollywood: We are informed that "A rather robust whale, weighing several tons, has been captured and is being used for the thrilling chases in a sea picture." Write Jimmy Starr, L. A. Record, for details.

* * *

We are told that George Bernard Shaw (he's an Irish writer living in London, England) has been "captured" for the talkies. At last reports Will Rogers was seeing him about it.

* * *

Every now and then theatre men have a brainstorm and unanimously decide to bar critics from their houses. The thing has erupted on the Pacific Coast. Said theatre managers are riled by the frankness of the writers.

A lot of cash customers envy the critics. If they (the cash customers) had been barred from the pictures about which the critics were so frankly outspoken more than several divorces might have been avoided.

Many thoughtful citizens hold that the public should be barred from a lot of motion pictures, believing that they (the pictures) are at the root of the divorce evil.

Many happily married couples, we are told by thinking observers, have returned home from a poor movie fighting like savages; the wife blaming the husband and the husband blaming the wife for a wasted evening.

There are two sides to every question.

* * *

Hollywood shivers every time it thinks of Wall Street.

Thrashed to a brilliant pink, Hollywood producers are trying to regain their dignity, sang-froid, savoir faire, or whatever you want to call it, and glare down the chuckling horde storming the movie gates. The feelings of the movie moguls have been hurt; aye, ripped to tatters by that hard-boiled bunch in Wall Street. They (the moguls) are having a tough time convincing the Hollywood movie mob that they belong among the great ones of the earth.

* * *

"Laugh, clown, laugh!" they seem to cry. And the clowns laugh. Punctured dignity always has been the quintessence of Hollywood comedy. Figuratively, Hollywood is throwing pies at heretofore sacred personages, and the great ones don't like it a bit. They are nonplussed, flabbergasted and hot under the collar.

* * *

Hollywood feels no sympathy for these men who were looted by Wall Street. And the "men" are the big producers who should have been spending their money in giving employment to Hollywood picture workers—making pictures, instead of gambling in Wall Street. The industry has been good to these men, and it is felt that they owe something to the men and women who made them rich.

* * *

That the Hollywood producing end of the industry has been crippled by the Wall Street gambling of big picture men is a matter of public record. That the Wall Street crowd is all set to "clean" the big Hollywood producers is no secret. Wall Street openly declares its intention to grab the motion picture industry. In controlling sound Wall Street has a good start.

* * *

So Hollywood shivers at every mention of Wall Street. Its laugh produces a chattering of teeth and a shaking of knees. In the meantime there is frantic preparation to make pictures; to get back to the job, hoping for the best. The Wall Street Frankenstein overshadows the entire colony, the dark outline of its whip moving from here to there as the leering menace calls for its interest—or the works!

* * *

Happy Hollywood — b e f o r e the crash. Blue Hollywood — after the crash. The before-and-after layout is no source of joy. The approaching production year drags strangely. The streets are clogged with idle actors, all wondering when things will break. Enormous programs are announced. If they materialize, things will brighten up. Here's hoping.

Eason To Again Direct Hoot Gibson

William Beaudine Is To Direct "At Bay"

In Director's Own Story 'Who—Me?'; Locale in Cattle Country

Reaves "Breezy" Eason has been selected to direct "Hoot" Gibson in his next Universal production. The Western star has purchased the original story entitled, "Who—Me?" written by Eason as his forthcoming vehicle. Following completion of this picture the director expects to produce another original story at Santa Cruz Island off the coast of Santa Barbara, which locale he recently explored and found suitable as the background for a photoplay. During recent months Eason has devoted considerable time to writing and has turned out a number of scenarios, several of which were purchased by various producing companies.

SIGNS

Harry Lee, New York stage character actor, has been engaged by Phil Goldstone for a supporting role with Benny Rubin in Tiffany's first Rubin vehicle, a musical play, titled "Sunny Skies." Lee wins the coveted role of Benny's father in the story, a role replete with splendid dramatic opportunities.

Written by A. P. Younger, with music and lyrics by Will Jason and Val Burton, "Sunny Skies" is being directed by Norman Taurog.

Babe Kane has been selected for one of the three prominent co-ed roles of the story.

* * *

After covering more than 24,000 miles of Africa, the "Trader Horn," M-G-M, unit, is back in Hollywood. Harry Carey plays the name part; director, W. S. Van Dyke.

"THE THREE MUSKETEERS"

John McCormack, Dennis T. McSweeney and Edwin Shnider are "The Three Musketeers"; they have traveled three times around the world together. Mr. McSweeney has been John McCormack's business manager the past eighteen years, while Mr. Shnider has held his post as piano accompanist for a similar length of time. Mr. McCormack reads Greek, sings in Latin and won a scholarship sixteen years ago at Summerskill College, Sligo, Ireland. He should be known as MacShnider, however, McCormack is good enough to make millions with. The world famous singer is finishing up a picture at the Fox studios, "I Hear You Calling Me," and leaves for his home in Ireland most any time after he appears in the last scenes in his present picture.

This Is His Last on His Present Contract With 1st National

With such well known players as Loretta Young, Jack Mulhall, Raymond Hatton, Georgette Rhodes, George Barraud, Winter Hall and Kathlyn Williams in the cast, William Beaudine will put the final picture under his present contract with First National into production some time this week. It is titled "At Bay" and is a highly dramatic story of the underworld. Beaudine's current agreement with his present employers expires early in March and he will devote the remainder of his time under the terms of his contract to production of "At Bay." The director has made no announcement as to his future plans.

Browsing Around
with
The Nighthawk

Well—Johnny Hamp, with his magic orchestra and tropical mise en scene at the Cocoanut Grove, has at last put the old Night Hawk's lamps in the gossamer realms of Dreamland. Last Tuesday night during the rythmic swing of 500 revellers, Hamp swung the haunting sweetness of "Sall, I Confess I Love You."... Immediately our eyes began to swim; our chin sagged onto our breast and just as our lids began to close, the whispering ecstasy of "Hollywood" (crooned in glee fashion) completed its dewy offices of floating us into Queen Mab's land.

And then by one of those incongruities common to dreams, the Night Hawk got a cockeyed focus on all the gay scenes flashing around him. Ben Frank had assoreted himself with a vivacious blonde, the two being announced As The Randalls. Ben tiptoed it all right until the whirlwind finale, when his broad shoulders got mixed up with the band's big saxaphone, the impact tumbling over all the musicians like a strike in ten pins. Mae Murray, awarding the dancing prize, handed the huge cup to Paul Whiteman as she burbled "Hurrah—that's one for "Peacock Alley." Col. Abe Frank and Lou Anger, in hugging embrace, yodeled "Because I Love You." Milton Golden, the flying attorney, did an adagio dance turn with Rosetta Duncan.

Dixie Ryan taunted Raymonda Brown with "You may have more dancing cups than I, but mine never turn green." Gus Edwards was seen rushing out of the Grove with Dickey Kilby, four-year-old wonderful singer, under his arm. Wilson Mizner was tearing off a fox trot with Little Billy. Eddie Brandstatter was pinned under the corner stone of the Embassy Club and all the king's horses and all the king's men couldn't pull poor Eddie out again. Louella Parsons and Molly O'Day tore off that famous fast one step, "'Taint no sin to park food under your skin, and rattle your precious old bones." Kenneth Harlan sang the "Vagabond Lover" to Marie Prevost. May McAvoy danced with the microphone, crooning as she did, "Never again, dearie, can anything separate us but Hal A. Tosis"; and Owna Brown, suddenly stopping Clarence Brown, shouted, "What in the hell's this all about?"

Upon the Night Hawk's awakening, we trecked over to Henry's on Hollywood Boulevard where the Dummy Newsboy sits in the lookout chair. Here we glimpsed Moviedom from the smallest to the biggest birds on the payroll. Imagine our pleased surprise when the waitress, whose beauty we have often overlooked, murmured "Thank you" as she laid the check down. This courteous spirit is the watchword at Henry's, from the man who seats you—Joe Berliner—and from the lowliest menial to "Big Shot" Henry himself.

The Blossom Room from 11 o'clock P. M. to 1 A. M. last Monday glided through the viewless ether to that summit of Mount Parnassus where Apollo holds harmonious reign with the muses. The Room housed the abstract and epitome of the world's greatest array of song writers, and the "melody of the spheres" tuned in during every moment of the session. Con Conrad was installed as Master of Ceremonies. Norman Manning's program listened something like this: National Emblem fanfare headed by the inimitable George Olsen, and this time he successfully snared Master as clean as a whistle, four below par.

Eccentric, fast-fire songs by two lads from Abe Lyman's orchestra. Paramount's wonderful turner out of tunes, Sam Coslow, in one of his lilting effusions, "I'll take my bow, the show is over." Frank Richardson going over the top in "Walking With Susie"—deafening applause and an encore. And then the hit of the evening, Dickey Kilby, the original four-year-old "Boop Boop Adoop" Kid, about as big as one's thumb. He cutely cut in with, "If I Only Had a Moving Picture of You" and several other popular songs that brought the packed Room into a cloudburst of approval. As soon as he finished, Gus Edwards was Johnny-at-the-rat-hole to give him a proprietary hug and shout, "A find! A find!"

Followed then the most lovable and popular comedian in the talkies, Charley King, in "Happy Days Are Here Again," and by gad, the old Night Hawk really began to believe it as he hung on Charley's inspiring tones. Now there was only one man present that could fittingly dovetail in after the matchless King, and his name was Leon Errol, a Zeppelin of a comedian. He stumbled immediately into the hearts of all present. His take-off on American humor in dear ole Lunnon was the kangaroo's adenoids and it sent the Room into a maelstrom of delight. Introducing Gus Edwards, who is said to have led the animal orchestra in Noah's Ark. Good old Gus pulled off a wonderful original effusion, "When the Stars Are On Parade," that went over like a tidal wave.

Came next, the well liked Jack Oakie in songs and dances; Sidney Claire in "Stravanata;" George Meyers, who wrote the "Song of the Nile;" Lou Alter, former piano player for Nora Bayes; Harry Tierney, who wrote "Rio Rita;" Artie Mehlinger singing "Come On, Baby," and Jack White, a whale of a funster with a bag full of japes and eccentric by-plays. And through it all, standing alongside the Night Hawk was Frederick Bowers, composer of "Because I Love You" which millions throughout the world have sung for the last 28 years.

You can't stop this fellow Cecil Hall, the original miracle restaurant man of Los Angeles. In about a month he will open "White Spot" No. 5 (count 'em), at the intersection of Santa Monica and Wilshire Boulevards, with a line of food that will tickle the tonsils of the most fastidious epicures. And don't forget Cecil Hall's Chinese Cafe on Wilshire near La Brea and his wonderful Collegians (orchestra). Ye merry makers of the midnight—just drop in on these lads and get the kick of your life. And the Chinese food—it can't be beaten. Get in touch with "Big Boy" Charley Hammer and see how nicely he treats you. The Chinese Cafe is a vogue—get the habit.

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THE NEW VOICE PROBLEM AND THE MICROPHONE PICK-UP

AN INTERVIEW WITH BROWN LANDONE, F. R. E. S.

By H. LEWIS CARTER

"The voice of the motion picture actor must induce resonance characteristics which will satisfactorily actuate a **metal** ear drum; and this must be done by an undistorted sound wave pattern within a few feet of the actor's lips.

"But whenever a conscious effort has been made by singer, actor, or speaker, in all other uses of voice in the past, the effort has been directed to produce sound radiation **far out from the lips of the singer or speaker,** to actuate the thin living skin drum tissue of the human ear.

"The new voice problem of the motion picture actor differs from that of other artists.

"FIRST, the voice of the great opera singer can be enriched by reverberating overtones, noding harmoniously at from fifty to **two hundred feet** from his lips.

"But the motion picture actor must prevent overloading the microphone, and, without aid of reverberation, actuate overtones which will node harmoniously, at from five **to twenty feet** from his lips.

"SECOND, the actor of the old-time stage could produce satisfactory results, by inducing overtones which would unify themselves in an immense arc-envelope of sound, **as broad as the width of the theatre itself—usually from 50 to 100 FEET!**

"But the motion picture actor must produce overtones which will unify themselves in a very small arc-envelope—an undistorted wave pattern at pick-up point of microphone—within the diameter limit of the diaphragm, **less than 4 INCHES!**

"THIRD, the public speaker's voice can agreeably actuate the thin living skin drum tissue of the human ear, by producing resonant characteristics depending largely on the **form and size** of the mouth and nasal cavities.

"But the motion picture actor, to satisfactorily actuate the **metal** ear of the microphone, must produce **resonant quality depending in part on density and tensity of bodily structure used.**

"FOURTH, the electric current controlled by radiations of the voice of the broadcast artist can be directly transmitted to the loud speaker unit, without those overtone frequency losses which occur when the record is made on material substance.

"But the voice of the motion picture actor must record so well, that enough overtones are retained to make it agreeable to the human ear, **after** the electric current is transformed into light waves, photographed, recorded on **material** discs or films, and then re-transformed to actuate the mechanical speaker of the theatre.

"In any preceding age, the results which radio broadcast and telephone engineers have lately effected, would be regarded as miracles. Millions have been spent in laboratories and engineering shops in testing **materials;** millions more have been spent in searching the world for the most satisfactory **materials** for construction of the tiniest parts of apparatus, of sound stages, and of theatre interiors.

"For the theatre itself, great work has been done by Dreher, Foley, Mach, Jaeger, Marage, Sabine, Souder, Watson, et cetera,—studying and testing **materials** and sound neutralization, absorption, decay, resonant augmentation, reverberation, et cetera.

"A new science of speech sounds is being created by Beck, Crandall, Fletcher, Kranz, Paget, Paris, MacKenzie, Maxfield, Miller, Russell, Sacia, Wente, et cetera. We have new knowledge of characteristic regions of resonant frequencies of vowel sounds; we know the voice range of frequencies which reproduce most effectively, and by new design of **structure** and use of **materials,** engineers are reaching toward the range of from 50 to 6500 cycles!

"But nothing of the new knowledge has been presented to help the actor **to produce** tones which will record better, microphonically. Teachers of voice production and singing have added **nothing** of the new knowledge to the methods they use, or to the science of voice they have taught and are still teaching."

This is no criticism of others, for Landone talks in the **same** way of the investigative work which he did in Paris prior to 1914. "The conclusions presented by me in conference at the Sorbonne are of little value in meeting the present voice problem of the motion picture actor."

"It must be understood, in connection with these announcements and those to follow, that Landone is **not** interested in teaching any voice method. He will NOT accept pupils; and he will NOT train voices. His aim is research, and presentation of newly known science to the motion picture actor, so that the actor himself will know what unused resonant bodily structures should be used, to satisfactorily record on a metal diaphragm a few feet from his lips.

"The voice problem on the sound stage is not due to the actor's voice itself, nor to the present recording and reproducing apparatus, nor to its operation. It is use of resounding bodily structure, not previously used, which will solve the problem. Skiagrams and transillumination often indicate the structures unused, and the remedy.

"The race developed its use of voice—complex overtones of varying quality characteristics—to express **personal feelings,** so that the hearer would recognize sounds, suggesting love, hate, indifference, command, submission, et cetera.

"In doing this, man has unconsciously, through millions of years, established **HABITS** of using **only those structures and cavities** which produce the complex and varying tonal characteristics needed to actuate the **human** ear, for all such communication of feeling was personally intimate. **Consequently, other resonant structures have been left unused.**

"To demand that a human individual reverse racial voice habits of millions of years, and to expect him to do it in a month or a day, seems beyond reason. **Yet, the motion picture actor is doing it.**

"There is now need of **X-Ray films** to reveal thickness or thinness of bones of nasal cavities and roof of mouth, and size and condition of used and unused resonant chambers; **transillumination** tests of density of facial bones, and blocked or open passages; **moving flame** tests of breath escape and hence loss of resonance; and **resonant frequency** tests of each actor's own vocal cavities so that he may more fully use the particular natural frequencies of his own voice to record it more effectively by microphone.

"Each voice is a **result.** Every sound is a result. The tone produced when you strike a piano key is a result (1) of your finger striking the key, (2) of mechanical action of key and hammer; and (3) of vibration of string, sounding board, and air inside and outside the piano.

"And what do you do, when any tone of your piano is out of tune? Do you try to "train" the tone itself, or to "develop" it into tune? Instead, you give attention to changing the condition of the **material** producing the result. You have the **string** tuned.

"And to change the voice, you must change the activity or use of the particular bodily structures which produce the result.

"Demosthenes, with pebbles in his mouth, walked the ocean shore 2,274 years ago, training himself to induce radiation of his voice to ring with resonance and volume above the roar of the waves.

"From that time more than 2,000 years ago, to the present day, all science of voice and **all** technique used in training the talking or singing voice, have been directed to securing radiation of resonant tones **to reach far out from the speaker to a distance of from thirty to three hundred feet, or from three hundred to a thousand feet.**

"Present methods produce results which the motion picture actor must reverse, for there **is** a difference between the old problem of voice radiation and that of the new.

"Consider the **immense** cubic air space of the theatre which had to be actuated by the voice of the legitimate stage actor, and compare it with the **limited** cubic air space in which the tones of the actor's voice can be effective in producing a result at the point of microphone pick-up.

"In Paris, experiments have been made in the large Theatre of the Trocadero, having a cubic air content of 63,000 cubic meters, approximately 2,223,207 cubic feet.

"To be well and agreeably heard in such a theatre, the speaker must initiate resonant tones which—when modified by size and form of room, materials of structure, furnishings, and audience members—will radiate to the ears of listeners, seated in **every** part of the theatre—balconies, galleries, orchestra, or pit—to all points in an air-space of **more than 2,000,000 cubic feet!**

"But the motion picture actor, in initiating those sound radiations which **can** affect the small surface area of a microphone at a distance of 16 feet—by an undistorted wave pattern at point of pick-up—needs to actuate overtones in an air space considerably **less than 2,000 cubic feet!**

"The work of scientists and engineers has taught us the extraordinary value of **materials,** in reflecting and augmenting overtones. **A plaster wall reflects a greater percentage of sound, than a mirror reflects light!** And other materials of density and tensity, augment sound so resonantly that fortunes have been spent to deaden their resonance in broadcast studios and sound stages.

"Certain **material** substances are very resonant; and consequently such resonant bodily structure as can be used satisfactorily, should be used to augment voice resonance for better microphone pick-up.

"In attempting to meet the new problem of the motion picture actor, the results of all present methods of training voice or teaching voice production, may be compared to the **photographic distortion and loss of line** which results when a picture is taken with a camera out of focus. If the camera man, in focusing his camera to take a close-up of you **six feet** away, should focus it at a distance of **300 feet** behind you, the film would — — — — — !!

"So, also, the voice of an actor which is resonant and of sufficient volume when heard by the human ear at a distance of 300 feet, may so overload the metal diaphragm of the microphone, placed within **six feet** of his lips, that the reproduced tones scratch, shriek, and crack.

"To meet the new problem, the fundamentals of the voice must be enriched by new overtones due to use of resounding materials of the body of greater density and tensity than air, so that the overtones may be recorded satisfactorily by the **metal** ear drum of the microphone."

(Interviewer's Note: Keep this page to re-read with next week's interview, "WHAT IS WRONG WITH THE USE OF THE VOICE BEFORE THE MICROPHONE." We are glad to state frankly that this is a paid announcement.)

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Errol and Gallagher Are To Be Chief Funmakers

London Puts O.K. On Harold Lloyd's Welcome Danger

'Paramount on Parade' Is to Be Different Than Other Revues

Leon Errol, he of the collapsible knee and the reputation of being the outstanding eccentric comedian of the American stage, has been secured by Paramount to join the all-star cast of "Paramount on Parade." Announcement of the completion of this major transaction in entertainment talent was made today by B. P. Schulberg, general manager of west coast production.

Errol, who emerged from the comparative obscurity of vaudeville in 1910 to become an overnight sensation in Ziegfeld's Follies of that year, has since that time become one of the institutions of the musical comedy field.

Long in Follies

His greatest successes, after five years of being a Follies star, were made in "The Century Girl," "Hitchy Koo," "Sally," "The Midnight Frolic," "Louie the 14th," "Yours Truly," and as a headliner in vaudeville. He is almost as well known abroad as in the United States, for he has toured Europe many times.

In "Paramount On Parade," described as "an intimate, all-star film frolic" with nothing of the extravaganza about it, Errol will do some of the specialty numbers of the type for which he is most famous as comedy relief. He and Skeets Gallagher we learn will be teamed throughout the picture.

Joins Noted Cast

He arrived in Hollywood and found himself amidst an imposing company, for to date the following screen-famous are taking part in "Paramount On Parade":

Richard Arlen, Jean Arthur, William Austin, George Bancroft, Mary Brian, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Stuart Erwin, Kay Francis, Skeets Gallagher, Harry Green, James Hall, Neil Hamilton, Helen Kane, Dennis King, Fredric March, Jack Oakie, Warner Oland, Zelma O'Neal, Eugene Pallette, William Powell, Charles Rogers, Stanley Smith, Fay Wray and others.

BIGGER AND BETTER DRESSED PICTURES WILL PREDOMINATE HOLLYWOOD'S PRODUCTIONS FOR 1930

By CORINNE

NOTE: This is the first of a series of exclusive fashion articles to be contributed by Corinne, internationally known theatrical costume designer, who has just returned to Hollywood after spending six months in Chicago and New York, designing and executing costumes for many of the current Broadway musicals. Corinne was formerly associated for several years with Fanchon and Marco as head costume creator, but is now conducting her own costuming establishment at the Tec-Art Studios.—Editor.

To say that bigger and better dressed pictures will predominate the ensuing year's production program in Hollywood is not an erroneous conjecture in view of the fact that the screen is acquiring more and more of the stage technique, particularly in the class of musical productions. Producers have already robbed Broadway of its best musical composers and, before the year is over, more will be imported here for no other purpose than having these composers at the base of production, where they can supervise their original books, the same as they have been accustomed to doing for the New York stage. This will place a heavy demand on the present costuming facilities and creative ability to dress the many musicals that are now in preparation.

Producers no doubt will find it necessary to import designers who have established a reputation for theatrical costuming, the same as they have imported composers, stage directors and actors. Not that Hollywood doesn't have the best of costume designers at present, but because of the demand for a more diversified contribution of ideas necessary to effect originality.

As an example of one picture, mention of the many ensembles and specialties incorporated in "Paramount on Parade," a revue recently completed by Paramount, will show that each number required settings and costumes of originality to the nth degree, which made it more or less impossible for one designer to create. The list of specialties in this one picture included: "Show Girls on Parade," "Love Time," "Murder Will Out," "Origin of the Apache," "The Toreador," "In a Girls' Gym," "The Montmartre Girl," "A Park in Paris," "Mitzi Herself," "The Schoolroom," "The Gallows Song," "Dance Mad," "Dream Girls," "Impulses" and "Rainbow Revels." Each of these numbers required individual attention and careful execution to derive an original touch and the ultimate in colorful expression in costumes. Plot and music are often destroyed by the poor execution of background and settings, and vice versa; a pleasant illusion will often cover up a poor plot or musical number.

Heretofore, producers in buying screen rights to stage productions, copied the original costume designs used in the production, but since two-thirds of the future musicals will be written directly for the screen, the creation of costumes will have to be done here.

The popularity of technicolor photography is also making the work of costuming a more important factor in the making of motion pictures. Scenes recorded in black and white needed less attention as to colors than they did to lines, whereas in designing a dress for reproduction in color, much thought and care must be devoted to get the ultimate in color detail more than lines. This has developed a greater demand for fabric painting, which few studios are now prepared to handle, and must call on outside help, which is scarce at its best, because very few people have taken it up as a profitable craft.

I have found in previous experience of creating the ultimate in ultra-modernistic costumes, that more effective results can be obtained in transferring effective designs by the way of fabric painting than would be impossible through any other medium, and in many cases has proven less expensive than using the stereotype manufactured figure fabric.

According to Cable Reports, Says Wm. R. Frazer, Gen. Mgr.

Harold Lloyd's first all-talking picture, "Welcome Danger," has created a sensation in London on its premiere, according to cabled information received yesterday by William R. Fraser, general manager of the Lloyd Corporation. The picture opened Christmas week at the Carlton Theatre, and for twenty-one days has been playing to absolute capacity business, the report states, despite the stormiest weather England has suffered for a number of years.

Critics have been lavish in their praise of Lloyd's voice as well as of the production, and The Cinema, foremost among the British film journals, hails the picture "as nothing less than a triumph. If riotous laughter be the crucial test of a comedy picture, then Lloyd's first talkie is the most hilarious thing he has ever done, and it may well prove the most successful, too. Reference to the production would not be complete without a tribute to the effective staging, marvellously resourceful situations and general expert timing of the fast moving action. All the old time slickness of the Harold Lloyd comedy, indeed, is abundantly in evidence, and rounds off a picture which is certain to make box office history."

This Carlton premiere is in the nature of a "trade show" to comply with the quota situation. The general release of "Welcome Danger" in the British Isles is not set until September, so that after the Carlton engagement it will be shown no place in England until early fall.

Lloyd's last silent picture, "Speedy," was his greatest success in Great Britain, but all Lloyd box-office figures for Europe have been shattered thus far by "Welcome Danger." From latest Western Electric reports, 465 theatres in Great Britain are equipped for sound projection while probably several hundred more have other equipment.

John Stahl, now in New York, is returning to California in about three weeks, when he will announce his plans for the future.

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Tampa Acclaims Own "Hell Harbor" Great Picture

Halperin's Are Slated To Start The 15th

Big Crowd Applauds Premiere of King's Talking Film

By J. R. MICKLER

"Hell Harbor" is a great picture, Henry King a great director, and Florida's scenic effects the greatest the camera has ever caught.

That was the verdict of a brilliant first-night audience which witnessed the premiere of Tampa's first all-talking picture at the Victory theater last night, an audience which had come prepared to be generous and which found itself confronted with a picture beyond all need of favors from anyone.

"I have no apology to make for 'Hell Harbor,'" King told his audience.

Neither has Tampa. "Hell Harbor" will go to the world with a story which the motion picture industry will not be slow to heed. It is a story of the surpassing beauty of locations hereabouts, of ideal climatic conditions which lift the photography and the sound reproductions to unapproached heights.

Audience Responds

With these material aids at hand, Director King has produced a picture which inspired his first-night audience to ringing applause, applause which burst forth spontaneously, frequently at nothing more dramatic than the sheer beauty of moonlight on placid waters.

The picture is drenched in moonlight, which comes flooding down "like a blessing" as the script declares. It is in these moonlight effects, in the startling beauty of lazy clouds massed white against the purple tropic night, that King finds his justification for setting "Hell Harbor" upon a Florida shore, when it would have been so much easier to have played in his own backyard in Hollywood.

Beneath these clouds lies the island of Madre, "Hell Harbor," a Caribbean island peopled by a devil's brood. Through an atmosphere thick with villains moves Lupe Velez, naive, vivacious and lovely, desired by Trader Horngold, bartered by her dad, adored by patch-eyed Blinky the sailor, finally finding a haven in the arms of Bob Wade, a decent hero.

Hersholt Outstanding

Built around Lupe, the story should have been built around Jean Hersholt. His Horngold is the character that emerges as the most carefully conceived role, convincing as it is unconventional. Harry Allen, as a peg-legged fellow, and Paul Burns, as Blinky, are facile enough, and John Holland, under King's careful tutelage, comes blamelessly through his performance. And Gibson Gowland is a surprising Morgan, as unlikeable a wretch as ever a pretty gal could have for a dad. But as characters they are familiar types, just good actors earning, one supposes, good wages.

But Jean Hersholt's Trader Horngold obviously is made of rarer stuff. It is equally obvious that no one knew this better than King himself. On location, and in the cutting rooms, Horngold had to be forcibly submerged, less Lupe perish.

Little moments become greater ones in retrospect. One scene persists in our morning-after memory. The prankful Al St. John is entertaining a gaping group in the honky-tonk with what purports to be a conjurer's trick, and through the group Hersholt thrusts his sinister face, round-eyed with small boy wonder. The conjurer's trick turns out to be no trick at all; the crowd laughs good-naturedly and melts away. But Hersholt, still the small boy for the moment, betrays an acute disappointment, which he masks swiftly with a semblance of adult sneer that is a histrionic triumph.

Your subconscious awareness that Hersholt is the meat of the picture becomes a conscious one at the later moment when he sinks to the floor with a knife in his heart. You have a feeling that "Fini" has been written to the picture, even though reels eight, nine and ten are yet to be shown. His death is the climax, and though the remaining reels are filled with thrills, with battle, murder and sudden death, something stopped when Horngold went back to Hollywood.

Throughout the picture Director King's penchant for careful detail, his fondness for vivid characterization, are always manifest. Details are so deftly inserted as to escape notice. They blend into the whole effect, which is the ultimate artistry. Nothing is obtrusive, nothing strikes a false note, nothing jars the sensibilities save by design.

"Hell Harbor" is purely and simply entertainment, a corking good melodrama with love and Lupe Velez as overtones. It passes the entertainment test like cigarets the blindfold test. Tampans who went to the premiere last night, afraid that their judgment might be swayed too favorably by their friendliness toward home industry, suddenly found that the picture itself settled their fears. Enjoyment is better than judgment.

Tampa Actors Appear

A generous leaven of comic relief is mixed with the recurrent murders, not all of which is contributed by St. John. Several Tampa extras do their bits. Rondo Hatton, Tampa newspaperman, who stepped into the role of proprietor of the dance hall resort, mixes in a free for all fight and bashes a bottle over the head of Nemo, a Tampa negro. Nemo's reply is a withering look which evoked a delighted shoult of laughter last night.

Another negro, a mammy weighing close to 300 pounds, was not the least of the minor characters, and her whimsical lines, spoken with a genuineness impossible to doubt, were high comedy moments which will be appreciated far beyond the limits of the "scrub" section here where she was born.

There were many familiar faces among the extras who moved through the scenes in "Hell Harbor." One recognized one's cook, one's bootlegger, and many a battling paluka from the city's fight clubs in the cast. The varied types, according to King himself, are not the least of Tampa's assets when the city's potential cinema strength is reckoned.

Tom Meighan in Person

Last night's premiere, held at the Victory theater with every seat taken, and crowds lining the sidewalks outside, was recorded with cameras and broadcast by WDAE, The Times radio station. Besides the brilliant Tampa audience, Tom Meighan was there from New Port Richey and made a personal appearance on the stage, with King, and others. Mayor McKay welcomed King again to Tampa, and Carl Brorein, president of the chamber of commerce, voiced Tampa's appreciation of its selection for the Hell Harbor location, and presented the director with a beautiful wrist watch, a gift of the people of Tampa.

The gift, inscribed with the date, "January 24," was doubly appropriate last night, since Jan. 24 is nothing less than King's birthday.—"The Tampa Daily Times," Sat., Jan. 25,

Judith Barrie Becomes Star Overnight in 'The Party Girl'

Preparations for filming a sequel to the highly-successful Victor and Edward Halperin Tiffany production, "Party Girl," now being road-showed through the East are now underway, it was learned today, and actual shooting of the picture will commence on or about February 15.

George Draney, the Halperins scenarist, has almost completed the script for this second feature, writing it along lines similar to "Party Girl," which it will be remembered is a stiring expose of the "party girl" methods of selling large sized orders to wholesale buyers, at hilarious whoopee parties; when everyone is in a state of good-natured and easy maudlinity.

Judith Barrie, the famous American artist's model who had a featured role in "Party Girl," will essay the stellar role of the new feature. Miss Barrie will be surrounded by an important cast of well-known film celebrities, according to Edward Halperin, who signed this player to a long-term contract after her initial appearance, and in whom he sees starring material.

"Party Girl" will have its West Coast premiere within the next month, it is learned. Douglas Fairbanks, Jr., heads the cast of this production. Other well-known principals are Marie Prevost, Jeannette Loff, Judith Barrie, John St. Polis, Lucien Prival and a host of lesser known film satellites.

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Lloyd Bacon Is To Direct John Barrymore

Wide Film Is To Be Used For "Dixiana"

Assistant Casting Directors Command Attention

Academy Making Changes In Standard Contract

'Moby Dick' Is Story Selected, States Darryl F. Zanuck for Warners

"Moby Dick," the famous sea story from which "The Sea Beast" was adapted some years ago, will be John Barrymore's next starring vehicle, according to an interesting announcement just made by Darryl Zanuck, associate executive of Warner Brothers.

Lloyd Bacon will direct.

"The Sea Beast" was one of the famous silent pictures of all time. In it Barrymore had for his leading lady Dolores Costello, then new to pictures, since become his wife. The long and vengeful hunt for the man-killing, ship-wrecking white whale is one of the most thrilling and spectacular stories ever filmed.

Now with the Vitaphone perfected and new marvels of photography incorporated into such feature pictures, "Moby Dick" is expected to take the lead in interesting cinematic events of the season.

The new script is adapted by Laurence Stallings, which adds another interesting angle to this important production.

Two whaling boats, quietly chartered some weeks ago, have been cruising the near Pacific, spotting and photographing whales, singly and in schools. Bacon, almost as enthusiastic a seaman as Barrymore, has been with the crews of these ships returning for conferences after the first great catch, a sixty-ton blue whale, was safely in tow.

Barrymore has grown a full beard since his last Warner production, for the early scenes of "Moby Dick." The cast, not yet complete, will be announced later.

WORKING

Mack Swain is working at the M-G-M in a feature, "The Sea Bat," directed by Wesley Ruggles.

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R-K-O Receives 3 Special Cameras From Inventors for Picture

Titanic images of the super-screen of a new era of talking musical entertainment, came a step nearer reality today!

Three Spoor-Berggren wide-film cameras, to be used in filming Radio Pictures' revolutionary musical show, "Dixiana," arrived in Hollywood, the first of their kind to come to the Pacific Coast.

The cameras were brought from Chicago in the private compartment of M. W. Spoor and C. A. Luperte, veteran cameramen, who will operate the equipment for RKO.

Spoor is a brother of George K. Spoor, noted inventor and co-owner of the Spoor-Berggren wide-film process, which recently was acquired by Radio Pictures. Luperte has operated Spoor cameras for more than ten years.

The advent of this equipment necessitated the construction of an especially equipped projection-room building at RKO studios. For the time being, according to Spoor, all film "rushes" will be developed in Chicago, as Hollywood laboratories are not yet prepared to handle the work.

"Dixiana," an original operetta by Harry Tierney and Anne Caldwell, will be Radio Pictures' initial effort in the field of wide-film, stereoscopic entertainment. Production will start within a few weeks, with Bebe Daniels starred.

Archainbaud Story (Hed)

"Smooth as Satin" has been selected as the title of Bebe Daniels' new Radio starring picture, according to an announcement made today by William Le Baron, vice-president in charge of RKO production.

Based on the famous stage play, "The Chatterbox," by Bayard Vieller, "Smooth as Satin" will show Miss Daniels and her fiance, Ben Lyon, on the talking screen together for the first time.

Lyon plays the leading masculine role opposite the star.

George Archainbaud will direct.

ENGAGED

Lucille Porcett, famous specialty dancer, whose "dance" in the "Show of Shows" created a furore, has been engaged for Will Rogers' next picture. She is not only a finished artist of dancing, but one of the most beautiful girls in our midst.

The Casting Directors' Contact Men Deserve Attention Created

With Freddie Schuessler leading Fred Datig in the most popular casting directors' contest, the assistant casting director today seems to be sweeping the field of emotions of the actors and actresses who are daily sending in their votes for their favorite casting directors who are listed in the Hollywood Filmograph popularity contest, which closes with the February 22 issue of this publication.

Assistants Are the Minute Men

The old reliable standby in film studios is the assistant director. He has to stand under the fire and ire of every one that is seeking a job and the heartaches of the unfortunates who are unsuccessful in obtaining work, falls upon their shoulders, and no matter what happens, they are the goat. But everybody inside of the studios uses them for the minute men, who never say that anything is impossible when it comes to finding certain types and actors for the pictures in the making.

Rossmore-Mayo-Palmer Lead Assistants

The trio who are leading the field for popularity among the actors and actresses as far as their positions are concerned, are Harold Rossmore, Bob Mayo and Bob Palmer; they represent, respectively, Columbia, First National and United Artists studios, and they are running in the order named. Just keep your eye on Paul Wilkins at M-G-M., Phil Moore at Fox's Westwood and others who are coming up rapidly to the front line ranks.

PAUL WHITEMAN AND HIS GANG LEAVE FEB. 6—WILL RETURN SHORTLY

Paul Whiteman and his gang will leave Universal on February 6 to fill an engagement. Before proceeding north the musicians will enjoy a week's vacation, after which they will appear at the Seattle Automobile Show, filling an engagement of two weeks, returning to Universal the latter part of February.

The Paul Whiteman Universal super-feature, "The Jazz King," is about finished. Concluding shooting will take place after the band's return from the north.

The Paul Whiteman European tour, because of New York engagements, will be postponed until next season.

Actors-Producers Are Trying to Work Out Improvements

By William C. deMille, President of the Academy

"Conferences have been under way for several days between an actors' committee composed of members of the actors' branch of the academy and actors not members of the academy, and a committee composed of producer represenatives, preliminary to proposed revisions of the standard contract for freelance artists adopted two years ago by the actors' and producers' branches of the academy, approved by the board of directors and in force universally in the Los Angeles district since that time. The original contract has been twice revised and amended and this present revision is carrying out the policy of making alterations and improvements in the contract from time to time as production conditions change, due to the rapid development of the new art of the talking picture.

"The purpose of both groups in the conference has been to bring the contract up to date in its provisions and to secure, so far as is humanly possible, the utmost fairness in working conditions, equitable and just to both actors and producers.

"The academy is acting as the medium of contact between the two parties in pursuance of its function as the common meeting ground of all branches of the motion picture industry."

LATHEM JOINS RADIO

Frederick G. Lathem, who probably has directed more musical comedies and operettas than any other man in the theatrical profession, has been added to the RKO executive staff. The announcement was made by William Le Baron, vice-president in charge of production of Radio Pictures.

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Dialoguing—
Universal's Feature Comedies

Pictures---Reviewed and Previewed

Review

"SUN-UP"

"Sun-Up," a drama of the Carolina mountains at wartime, has returned to the local stage under the capable hand of Lucille La Verne and is showing at the Vine Street Theatre.

Lucille La Verne, as the hardy mountain woman, Widow Cagle, is the dominating character of the play. Her stoicism as her son goes to war; her cherished hate of the man who killed her husband, and her supreme hatred of the law—all prove the superb artistry of Miss La Verne.

Grace Treon is appealing in the role of the young mountain woman, widowed by war. The work of Don Travis is outstanding as is that of L. Byron Shores, who plays the part of Widow Cagle's son. Others in the cast are Harry Willard, James Page, Joseph Buckley, Ferdinand Rodriguez and James Lee.

By all means see "Sun-Up"—you will enjoy it.

Review

"AND SO TO BED"

"And So To Bed," produced by the Civic Repertory group at the Hollywood Music Box Theatre, is a delightful comedy of seventeenth century naughtiness. It has the repartee and beauty desired by the cultural as well as a risque touch and should bring the theatregoing public to see it.

Beautiful women, lavish costumes and artistic settings play a prominent part in the production. Elsie Bartlett, as the jealous Mrs. Pepys, gave a brilliant performance and looked beautiful in her period costumes. Olof Hytton, as Mr. Pepys was excellent; Mabel Gibson, as the king's mistress, gave a vivid performance, while Boyd Irwin gave a splendid performance as the king.

Others in the splendid cast include Paul Irving, Eric Snowden, William Tead, Jean Temple, Franklyn Seymour, Stephen Zebrock, Jack Parker, Isabelle Murray, Charles Spelvin, Frank Spears, Karen Morley, Kenneth Duncan, Maude Fealy, Nance Dorland, Marion Clayton and Frederick Harrington.

Arthur Collins' direction of this play is well done as were the settings by William H. McConnell and Fred Fulton. "And So To Bed" is delightful entertainment. Do not miss it.

"FLAME OF THE FLESH!"

That's the sizzling title definitely decided upon for Norma Talmadge's next talking picture, which is scheduled to enter production soon at the United Artists studios.

Sam Taylor, recently signed to a long-term contract as a United Artists producer-director, is working on the screen story of "Flame of the Flesh" which officials of the Joseph M. Schenck organization claim will give Miss Talmadge a tempestuous, romantic vehicle radically different from her previous successess, such as "Kiki," "Camille," "The Woman Disputed," and "New York Nights" (her first dialogue feature), in which she played ultra-worldly characters.

Review

"ANNA CHRISTIE"

Reviewed at the Criterion Theatre.
Produced by M-G-M.
Directed by Clarence Brown.
From the play by Eugene O'Neill.
Scenario by Francis Marion.
Photography by William Daniels.
The Cast: Greta Garbo, Charles Bickford, Marie Dressler, George Marion, James T. Mack, Lee Phelps.

When the curtains closed on the premiere of "Anna Christie," Marie Dressler had another picture neatly wrapped up ready to take home.

As for the Garbo voice, it is of excellent quality. Low and husky, it in a way, fits her character.

"Anna Christie" is not a great picture. In fact, it barely slips under the rope into the good class. Several things contribute to its lack of great distinction. First and foremost, it is an adaptation of an O'Neill play and O'Neill takes from six to a dozen words to say what could be better said in one or need not be said at all. The result is a chatter that at times rasps the nerves. Second, too much stage and too little screen technique is used. Few sets are seen and most of them are photographed from too fixed a position. The result is slightly monotonous.

Third, Garbo—gaining in voice—has lost in glamour. She plays her part well. Her acting is good and her voice is effective, but she is not Garbo. Perhaps it is just the part, but this is far from Greta's best.

As we mentioned before, the film is entirely the property of Marie Dressler. As "Martha" she gives a rough and ready knockout comedy performance. She received the only ovation given during the film and deserved it. Next in line comes George Marion who plays his almost traditional role of the father in a splendid manner. Bickford is good but has been better. Others were O. K.

An uninspired short M-G-M color reel, "The Flower Garden," and Movietone News completed the bill. The Criterion is badly in need of a snappy comedy. "Anna Christie" is just an ordinarily good talker, rather depressing in subject matter.

HAROLD WEIGHT.

CHANGES TIME

A change has been made in the schedule of beginners' classes to be held at the Wills-Cunningham dance studios in Hollywood, according to an announcement by Walter S. Wills, executive head of the organization.

Classes for beginners in tap and acrobatic dancing will be held on Tuesday and Friday, February 4 and February 7. Two sessions are scheduled for each of these days, at 10 a. m. and 6:30 p. m.

Musical comedy dancing for beginners will be taught Monday and Thursday, February 3 and February 6, at 2 p. m., the announcement adds.

You may be a wizard in your line, but who knows it? Advertise it!

Preview

"DEAR SLAYER"

Larry Darmour All-Talkie, Singing comedy production.

Previewed at the Fox Wilshire Theatre.

One of the most side-splitting phases of travesty on human foibles is the grilling of upstarts and would-be's. Sailing under false colors always leads to the most mortifying results. Larry Darmour in "Dear Slayer" has happily hit off the agonies put on by these pretentious birds, with the result that this effusion is one of the best laugh-getters we have hearkened to in some time. Oh, sure—of course—Mrs. Betty Cook and her soft dab of a hubby want to stick on airs before their friends, the Densmores.

Betty has a cousin Charley, who is superintendent of light and heat (janitor) in a swank, Park-Avenue mansion whose owner is conveniently away on a month's sojourn. The Cooks park in this swell dump; don the swagger togs of the absent owners, and receive the Densmores in princely fashion. Then to spoil the whole shooting match, Betty' father and mother show up from Squeedunksville.

With a rare stroke of wit she swings them as the butler and butleress, and then the humorous situations wax fast and laughable. In the midst of the mixup, a song writing friend, Bull Mulligan, horns in on the larder and joys of the cellar, and gee—what a wow he is! In the height of the hilarity, the owner and his wife return unexpectedly, and, of course. Cousin Charley (janitor) is put in the electric chair. The final sequence is just hog fat with mirth-provoking situations.

Alberta Vaughn, as Betty, swings into the talkies with a fifty-per cent improvement over her silent stunts. On this performance alone, she can be rated as one of the best of the young comediennes in the new celluloid medium. Harry Bohne as "Bull" Mulligan, is a knockout. His spontaneous humor, pouring forth from every twist of his mobile countenance, has a despotic sway over one's risibles. One should hear from this baby early and often in talkie comedies.

Others in the cast that turned in excellent portrayals were Lew Sargent, Al Cooke, George Gray, Arthur Housman, Irving Bacon and Rhea Del Ruth. Direction by Phil Whitman, photography work of Jim Brown and recording by Neil Jack were fine in every particular. Don't miss this comedy. It's a wam and a sure box office success.

ED O'MALLEY.

HERE

Hyatt Daab, general manager of advertising and publicity for R-K-O Productions, Inc., arrived yesterday from New York for a business and pleasure visit to the studios here. Mrs. Daab accompanied him.

Review

"ARSENAL"

Reviewed at the Filmarte.
Produced by Wufku.
Produced by Amkino.
Directed by Alexander Dovzhenko.
Photographed by D. Demultzkt.
Story by Alexander Dovzhenko.
Featuring S. Svashenko.

Raw! Virile! New! Brutal! Only from a nation gripped in the throes of revolt and experiment and unrest could come such a motion picture technique as is blazing its way from Russia. Russia—the last to take up the motion picture, the first to realize its vast possibilities. We talk of propaganda in the Soviet film, but they are not making their pictures for us. To them the motion picture is the greatest educating force for the mass. They make their films for Russia. The rest of the world can take them or leave them.

And the world has taken them. "Potemkin" was the first. Since then has come a stream of films that has shown the Russian to be absolute master of motion picture art. "Arsenal" is the latest to reach the coast—and in many ways the greatest.

It abounds in symbolism. Not symbolism of a nation, but of the human race. It stuns with its force and power. It presents beings, groups, inanimate objects in a rising cresendo of force. There is no story—unless the story of a struggle for freedom is considered a story. But no story is needed. No leading character is needed although we are allowed to follow one through a portion of the film. But he is a symbol, too. The symbol of revolt in the human soul.

The camera is master, as it should be. It fascinates one with its rapid play, with its strange beauty. It uses the close-up in a magnificent way. Everything is supplemented to the all-seeing eye.

We could go on for thousands of words on individual scenes—the frozen workers dropping before the monotonously rising and falling hand of a soldier, the worker turning against his gun when it has stopped and destroying it—facing the men who have tracked him down, and baring his breast with the words "Can't you see there is something here you cannot kill—but what is the use?"

If the Russians wished to turn to pleasanter subjects, they could conquer the amusement world. But they are satisfied to educate the people and make the pictures for them. Perhaps it is better so for Hollywood.

A Mary Pickford two-reeler, "Mender of Nets," that drew hysterical laughs from the audience, and Fox News fills out a program that makes us again raise our voice in thankfulness that we have the Filmarte Theatre.

HAROLD WEIGHT.

Rosalie Marino, celebrated specialty dancer, has arrived in Hollywood. When asked what production she was engaged for, she winked both eyes, said wait, with a knowing smile.

Preview
"SECOND WIFE"
Radio Pictures' All-Talkie Production.
Story from the Fulton Oursler stage play, "All the King's Men."
Adapted by Bert Glennon.
Directed by Russell Mack.
Produced by Myles Connolly.
Photographed by Billy Smith.
Cast: Conrad Nagel, Lile Lee, Hugh Huntley, Mary Carr, Freddie Burke Frederick.

Following completion of "Second Wife" for Radio Pictures, its director, Russell Mack, was bid over by Pathe for the big assignment of directing Ann Harding's next. And the reason is plain to see, for in "Second Wife" Mack has one of the best and most intelligently directed talkies yet made. It moves along with never a slow moment, with a somplete sincerity, and with a maximum of interest in every sequence, and in the story development as a whole. Truly, by this offering Russell Mack has ranked himself as a director who can be trusted to get the best artistically and financially from plays of the semi-sophisticated types.

The cast is small but well within the meaning of that much-misused word, "All star." Conrad Nagel, in a very congenial role as a widower of staid habits who makes a second marriage, and Lila Lee, as a second wife who finds reminders of the first marriage almost unbearable, head the list of players, and carry off their scenes with an ability that is deserving of, and wins, the highest praise. These two, and indeed the whole cast, seemed imbued with a deep sincerity, never over-emotionalizing, never stepping out of role for a fling at personal glory, but instead wringing a maximum of convincing portrayal out of each situation.

Hugh Huntley was brought from the New York stage to do his original part of the heavy in "All the King's Men," the play from which "Second Wife" was adapted by Bert Glennon. (And it should here be added parenthically that Bert did a most able and praiseworthy task in his adaptation.) Huntley has a suavity, a sureness of delivery and an interest-holding personality which insures him a good place among Hollywood's gentlemen heavies.

Mary Carr has a part as a priviliged housekeeper to the threatened family. It is a role of many shadings, and in each and every one of them she proves a facile ability and good talkie presence.

Freddie Burke Frederick, the little 8-year-old trouper who has repeatedly proved himself among the ablest of the child talkie artists and a true master of pathos and appeal, handles his assignment in a way that makes the audience want more of him. Freddie's flexibility and naturalness, combined with a perfect miking voice, never fail to win him high plaudits and the full sympathy of the customers, even average assignments standing out in the hands of this very clever youngster.

All in all, R-K-O has in "Second Wife" a picture of which they may well be proud and one which exhibitors should find very much to their liking. While it has none of the singing and dancing angles, which are so much the vogue in Hollywood now, the interest of the story, the adapt way in which Mack has developed it for every ounce of suspense, naturalness and sympathy,and the uniformily excellent work of the five-member cast, make it an offering which is far from suffering by comparison with any of the current product, both from the standpoint of artistry and of audience response.

D. A. D.

JOINS RADIO PICTURES

Macklin M. Megley, for five years general manager of the RKO vaudeville production department, signed a contract to assist in stage direction of Radio Pictures.

Consummation of the contract was announced by William Le Baron, vice-president in charge of RKO production.

Lois Wilson, Louise Fazenda and Taylor Holmes each star in a new Christie talking picture released through Paramount in January.

Preview
"THE MOUNTED STRANGER"
Produced by Universal.
Directed by Arthur Rosson.
An all-talkie starring Hoot Gibson.
Adaptation and dialogue — Arthur Rosson.

Hoot Gibson, needn't be afraid of the talkies, if "The Mounted Stranger" is an example of what he is to give us in this talkie era. If you ask us, his personality gets over a great deal better in this one than he did in the silent westerns, and he is slated to grow on his public.

The story is taken from "The Ramblin' Kid From Powder River," written by H. H. Knibbs, and deals with a lovable bandit, who stole only that he might help those in need. Hunted by a posse, he has every chance to show his horsemanship. Chased into courtship with a pretty little Spanish girl, he finally sees revenge wreeked upon the man who killed his father, and all ends happily.

Some very tense dramatic moments were injected into the story in the western hideaway, between Hoot and Francis Ford, the veteran actor-director, and as a climax when Louise Loraine comes in just at the opportune moment, and saves Hoot. Miss Loraine was ideally cast.

Others who helped make the picture good box-office value were Robert Burns as the sheriff; Malcolm Waite, as the jealous lover; Rosita de Los, Francelia Billington and Carlos Alonzo. Buddy Hunter as Hoot as a boy was excellent as was James Corey. And not forget that Hoot Gibson's band of cowboys, while Charles Brindley and Milton Brown, proved acceptable, never looked and acted better than in this one. Arthur Rosson made a good directorial job of this picture. He knows his talkies and we say let us have some more as good, and westerns will gain a great boost.

HARRY BURNS.

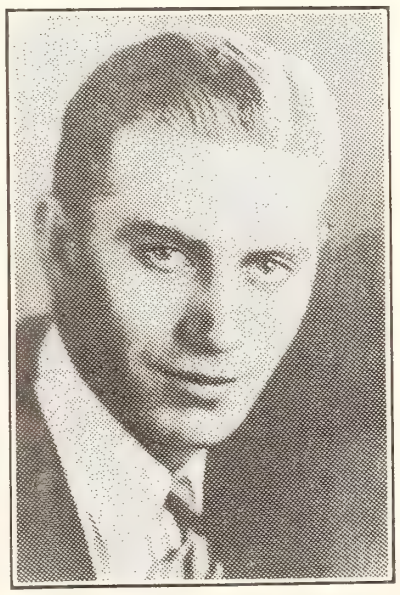
WORKING

Marie Prevost began work this week in a leading role of Columbia's "Ladies of Pleasure," the Belasco stage success Frank Capra is directing. Other principles in the cast are Barbara Stanswyck, Juliette Compton, Ralph Graves, Lowell Sherman and George Fawcett.

Production suffered a brief delay when Miss Prevost, snowbound on a hunting trip in Frazier Mountain Park, failed to show up on scheduled time. Although frost bitten and practically without food, Miss Prevost and her party were unharmed.

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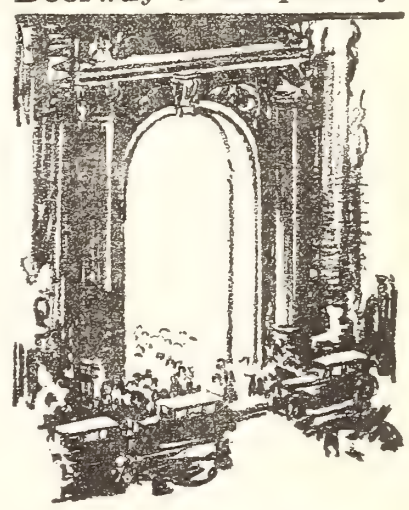
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Six pictures on which
JOSEPH JACKSON
worked last year were included in the list of box office record smashers compiled by the Motion Picture News

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LOS ANGELES, CALIFORNIA

Let's See---Who's Who

By HARRY BURNS

MARY ASTOR

Will play the feminine lead in William Sistrom's first all-talking feature as an associate producer for Radio Pictures.

Miss Astor was signed for the principal part in "Cooking Her Goose," a scintillating comedy-romance, according to an announcement today by William Le Baron, vice-president in charge of RKO production.



Mary Astor

This will mark Miss Astor's first appearance in a Radio Picture. She has lately been appearing with Edward Everett Horon in "Among the Married" and other plays in Los Angeles.

"Cooking Her Goose" is being adapted for the screen by Jane Murfin from a play of the same title by H. H. Van Loan. It was produced on the stage in Hollywood last year.

Sistrom, who has joined Radio Pictures as an associate producer, was the ranking executive at several studios including Metropolitan and Pathe.

JACK COHN

With one of the most diversified and pretentious arrays of stories, plays and light operas in his suitcase, Jack Cohn, treasurer of Columbia Pictures, arrived in Hollywood to confer with Harry Cohn, vice-president in charge of production at the company's studios.



Jack Cohn

The collection represents some of the biggest Broadway successes, novels that have been numbered among the best sellers and magazine stories that have proved themselves as genuine circulation builders. Upon all of them Columbia has already obtained screen and dialogue rights or holds an option for their purchase. Until Harry Cohn and the studio executives have passed an opinion the list of scripts will not be made public.

Jack Cohn will remain on the coast for about four weeks and while here will be joined by Joe Goldberg, general sales manager of the company, who is now on a tour of the southern exchanges, making a survey of exhibitor problems and their needs. The three will then go into a conference on both the balance of this season's product and the line-up for the new season.

GEORGE O'BRIEN

Fox film star, is up in the Cascade Mountains, east of Tacoma, Washington, with a contingent of technicians, sound trucks and fellow players who are pooling their efforts in the filming of "The Girl Who Wasn't Wanted," under the direction of A. F. Erickson.



George O'Brien

O'Brien is supported in this film of the timber country by two veteran players, Helen Chandler, one of the most experienced of the debutante stage stars, and Antonio Moreno, long a favorite with cinema fans. The picture will be made virtually in its entirety in the distant out-of-doors location, it is reported.

ARCHIE MAYO

Three youthful film players have been signed by Warner Brothers for important roles in the Vitaphone production "Courage," it is announced by Darryl Zanuck, associate executive.



Archie Mayo

They are Carter De Haven, Jr., Leon Janney and Don Marion. The three youths enact brothers in "Courage" in which Marian Nixon has the feminine lead. Belle Bennett has the role of the mother and Dorothey Ward an important part. Archie Mayo is to direct. Walter Anthony is preparing the screen play.

HENRY ARMETTA

Will enact a supporting role in Richard Dix's second Radio starring vehicle.

The announcement was made today by William Le Baron, vice-president in charge of RKO productions, whose original play, "I Love You," is the basis for the picture.



Henry Armetta

Armetta, who specializes in character comedy roles, will play Sagatelli, a musician.

The Dix film is being directed by Melville Brown and features Lois Wilson, Allen Kearns, Rita La Roy, Renee Macready, Virginia Sale and Serlmer Jackson.



Ken Maynard sings several attractive songs in "Song of the Saddle," now in production. The writers, Sam Perry and Joe Seitman, go over the score with the western star. "My Flame of Love," "Song of the Cabellero," "Mi Cabellero" and the "Drinking Song" are the titles.



James Gleason and Anita Loos came to a halt in their professional activities in Hollywood, and were kids again on their mothers' knees.

Mrs. Gleason and Mrs. Loos both reside in the same hotel in Hollywood, and spend many hours discussing their famous children. The mothers have been lifelong friends, and have watched each other's offspring acquire fame via the route of acting and writing.

About Town With Connie

AT THE WRITERS CLUB

Play nights at the Writers always mean a number of brilliant dinner parties and the occasion this week when the bill was presented on Wednesday and Thursday nights proved so popular that every available bit of space in the club house was utilized by various hosts. The tables were charmingly decorated by beautiful spring flowers and an especially sumptuous dinner was served. Among the hosts on this occasion were Mr. and Mrs. John F. Goodrich, whose guests included Messrs. and Mmes. Potter Bowles, John Wimmer, the Misses Virginia Hoffman, Anita Harryman, Zella Bean and Mr. Frank Wood, Jr. Mr. and Mrs. Elmer Harris entertained Messrs. and Mmes. Harry Langdon and Waldemar Young and Mrs. McGregor. Mr. and Mrs. Joseph Farnham had as guests Messrs. and Mmes. Benjamin Kutler, Lew Lipton, Mrs. Rich and Miss Valentine Grant. Mr. and Mrs. Julian Josephson, Mr. and Mrs. H. Stimson and Mrs. Munson Dale. Others who entertained at dinner were Messrs. and Mmes. Park French (Billy Leicester), Renaud Hoffman, John Murphy, A. W. Stimson, Percy Heath, Carroll Dunning, E. Manchester Boddy, John R. Kibby, E. N. Martin, Charles Dillon, Seward Cole, Ralph Joannes, Paul Howard, Joe Jackson, Alfred Reeves, Will Chappel, John Jasper, George Green, W. D. Horton, Hugh Herbert, Rufus McCosh, Lew Wiswell (Zelda Sears), Montague Glass, Tom Geraghty, Scott Darling, A. G. Reynolds, Rob Wagner, Harold Beaudine, Bertram Milhauser, F. Park Harris; Mrs. Leslie Carter, Mrs. Constance Simpson, the Misses Patricia Hunt, Mary O'Connor and Edith Ryan; Messrs. Aubrey Stauffer, Jack Jevne and many others.

Adding a delightful zest to the costumes seen on Hollywood boulevard during the present season are the novel and charming accessories now in vogue among the most smartly garbed young ladies of Cinematown.

Helen Twelvetrees was the cynosure of many envious eyes the other day because of a new timepiece.

The watch is fastened into a small platinum case, which slides into two divisions when one wishes to see the time. Not in action, the halves are pushed together to form a case about the size of a small vanity, which is carried in the purse or pocket.

The watch has the advantage of being just as practical at night as in the daytime, Miss Twelvetrees pointed out to a friend who commented upon its originality, since it can be carried in an evening bag on the most dress-up occasions, where the ordinary wrist watch would be incongruous with the jeweled bracelets now in vogue.

Decidedly striking also was the gold jewelry ensemble, brought back from Paris, which Ina Claire, Pathe screen star, wore at a recent luncheon. Made from flexible woven gold, the set consisted of belt, necklace, a bracelet for each wrist and shoe buckles. Miss Claire wore it with a brown crepe Elizabeth frock.

A dinner and dancing party at the Cocoanut Grove brought out Carol Lombard's contribution to tax collection of unusual accessories. With a frock of gold and green lame, Miss Lombard wore a turban of soft gold velvet, wrapped in folds and waves to simulate hair. The ends of the turban were twisted in a small bun at the nape of the neck, as is often done with long hair, and fastened with two short jeweled daggers.

Hollywood's welcome to Fay Marbe, the international revue star, when she was feted as honored guest in the Blossom Room of the Roosevelt Hotel Monday night, was an enthusiastic one. Many of the film colony's best known celebrities were present on the occasion to greet her upon her debut.

Miss Marbe is now in Hollywood on her first visit to this section of the country, having just returned from an extended continental journey. Many social events are being planned in her honor by her local acquaintances of film circles.

Among those present at the Blossom Room in Miss Marbe's honor Monday were, among others, the Misses Sue Carol, Jean Arthur, Mary Eaton, Lois Moran, Sharon Lynn, Rita LaRoy and Dorothy Lee. Captain Roscoe Fawcett and Messrs. Charles Farrell, Leo Diegel, Clarence Brown, Nick Stuart, James Fidler, Millard Webb, Kenneth Harlan, Roscoe Arbuckle, Lew Cody and others.

HOW SHE CAN KICK

Although she weighs two hundred pounds, Marie Dressler, screen comedienne now playing in an M-G-M burlesque on the stock market, as yet untitled, can kick higher than any of the younger women who were professional dancers on the stage as late as two years ago and just prior to entering motion pictures.

The history of Miss Dressler's theatrical experience would read like a history of the modern American stage. In the realm of the films in the past year she has done notable work, among her pictures being "The Swan," starring Lillian Gish; "Anna Christie," starring Great Garbo, and "The Vagabond Lover," starring Rudy Valee.

Samuel Zierler Joins James Cruze in the Producing Field

A major readjustment of James Cruze's studio business and production policy began Wednesday when Samuel Zierler, who, with Harry H. Thomas of First Division Pictures, Inc., controls the world's rights of all of James Cruze's pictures, became actively associated with Mr. Cruze in all of the latter's production activities.

This was the news broadcast from the Cruze studios simultaneously with Mr. Zierler taking complete charge of the business administration of the Cruze west coast organization. Nat Cordish 'tis said resigned from Cruze, Inc.

This new policy will allow Mr. Cruze to devote himself and his manifold talents as a producer and director exclusively to production. Mr. Zierler, in his new capacity, will have charge of studio operation.

Sono Art-World Wide Pictures, Inc., which is distributing the James Cruze product, will continue to function in that capacity, according to Mr. Zierler.

BUSY

Will Jason and Val Burton, having finished the music and lyrics for Benny Rubin's first Tiffany picture, "Sunny Skies," which is in production under Norman Taurog's direction at the Tiffany Hollywood studios, now are putting the final touches on the music for "Resurrection."

Influx of Agents Promises Soon to Outnumber the Freelance Actors

For some unknown reason, every second person you meet is either an agent or a personal representative of a small army of actors, actresses, writers or directors. Those established and others who have a right to such a calling, we haven't a single quarrel to pick with, but there are many who have wormed their way into this business until they have become a menace to the free-lance artist, and something should be done to call a halt, or the producers will be forced to handle their casting of their pictures through a block system like was originated years ago in the vaudeville field.

Any legitimate actor who has talent needs a manager or a personal representative, but, when certain associations are formed and actors who have failed to work over a week within a year are asked to place themselves under the management of certain people who never were able to obtain recognition in this industry for themselves, it is about time something was done to put a stop to this practice, along with other abuses in this particular line of screen endeavor and business management.

Coy Watson, Jr., recently worked in "Putting on the Ritz," "The Wanderlust," and is right now at the Fox studios in a feature directed by Albert Wuerker.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Barbara Stanswyck Collier-Stark	Erle C. Kenton Erle Kenton	David Selman Sam Nelson	George Walker Ted Tetzlaff	"Ladies of Leisure" "Finders"-"Keepers"	Joe Swerling Norman Houston	Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR 5823 Santa Monica Blv. (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook Bob Curwood	Al Herman Lew Foster Francis Corby	J. A. Duffy Wesely Martin Eddie Royce	Jim Brown Jim Brown Unassigned	Mickey McGuire Series 8 Record Breakers No. 13 'Revenge of the Rio Grande'	E. V. Durling Uncredited Grace Simpson	Preparing Preparing Shooting
JAMES CRUZE 6066 Sunset HE 4111—Indv. Casting	Unassigned All-Star All-Star Joseph Schildkraut All-Star Edward Everett Horton	James Cruze James Cruze James Cruze R. W. Neill James Cruze Walter Lang	Unassigned Unassigned Unassigned Louis Germondpre Unassigned Unassigned	Unassigned Unassigned Unassigned John Stumar Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Circus Parade" "Soul of the Tango" "Ann Boyd" "Once a Gentleman"	Gropper-Marcin Walter Woods Jim Tully A. S. Moms Will Harben George Worts	Preparing Preparing Preparing Shooting Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
EDUCATIONAL HO 2806 7250 Santa Monica Blvd.	All-Star	Steven Robert	Phil McKenzie	Hier-Warren	Untitled	Uncredited	Shooting
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4 Beb Mayo, Asst.	All-Star Fairbanks, Jr.-Revier Young-Mulhall Alice White Unassigned Lee-Blackmer Loretta Young Dove-Fairbanks Jr. Claire-McHugh	Mervin Le Roy Frank Lloyd William Beaudine Eddie Cline Howard Hawks Clarence Badger Unassigned John F. Dillon Wm. A. Seiter	John Daumery Val Paul Al Alborn Bill Goetz Unassigned Unassigned Unassigned Unassigned Unassigned	Sol Polito Ernest Haller John Seitz Sid Hickox Unassigned Unassigned Unassigned Unassigned Unassigned	"Jailbreak" "Sin Flood" "At Bay" "Sweet Mama" "The Dawn Patrol" "Under Western Skies" "Heart of the North" "One Night at Susie's" "Mlle. Modiste"	Al Cohn Bradley King Hugh Herbert Earl Baldwin Hawks-Miller Howard Estabrook John Russell Halsey-Scola Josephson-Perez	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
FOWLER—GR 3177 1420 Beachwood Dr. (Jack Fowler, Casting)	All-Star Edwards Davis	Alvin J. Neitz Alvin J. Neitz	Unassigned	Unassigned	"Varieties" "Know Your Own Country"	Uncredited	Preparing Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Gaynor-Farrell Mulhall-Carroll O'Brien-Chandler Unassigned Victor McLaglen Unassigned Will Rogers Unassigned All-Star	Al Santell David Butler Millard Webb A. S. Erickson Alexander-Korda Irving Cummings W. K. Howard Unassigned John Ford Al Wuerker	Unassigned Ad Schaumer R. L. Hough Ewing Scott Unassigned Woolstenhulme Unassigned Ben. Stoloff Unassigned Wm. Tummel	Unassigned Joseph August Lucien Andriot Dan Clark Unassigned L. W. O'Connell Unassigned Unassigned Unassigned Joe August	"Arizona Kid" "High Society Blues" "The Golden Calf" "Girl Who Wasn't Wanted" "Dollar Princess" "On the Level" "The Fatal Wedding" "So This Is London" "Born That Way" "Yonder Grows the Daises"	Uncredited Howard J. Green Marion Orth Elliot Lester Uncredited Andrew Bennison Uncredited Uncredited Uncredited Howard Estabrook	Preparing Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing Shooting
METRO-GOLDWYN-MAYER EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins, Asst. 9 to 12	J. C. & Elliott Nugent Unassigned Norma Shearer Uncredited Greta Garbo Norma Shearer Mary Lawlor Greta Garbo All-Star Wallace Beery Marion Davies Ramon Novarro Dressler-Moran Barrymore-Chatterton	Unassigned C. B. DeMille Robt. B. Leonard Robert Ober Clarence Brown Sidney Franklin McGregor-Kelly Clarence Brown Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Chas. Reisner Lionel Barrymore	Unassigned Mitchell Leisen Hugh Boswell Unassigned Unassigned Unassigned Unassigned Frank Messenger Unassigned Vernon Keays Earl Taggart Sandy Roth Unassigned	Unassigned Peverell Marley Brodine Unassigned Unassigned Unassigned Unassigned Ira Morgan Unassigned Oliver Marsh Merritt Gerstad Leonard Smith Unassigned	"Father's Day" "Madame Satan" "Divorcee" "Remote Control" "Romance" "The High Road" "Good News" "Anna Christie" "The Sea Bat" "The Big House" "The Gay Nineties" "The Song of Seville" "Margin Mugs" "Oliver Twist"	J. C. & Elliott Nugent Gladys Unger John Meehan Uncredited Uncredited Uncredited German Version John Howard Lawson Hill-Marion Jene Markey Farmun-Colton Williard Mack Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Ruth Roland Reginald Denny Outdoor Talk'g Pic. Lloyd Hamilton All-Star Caddo	Unassigned George Crone Robert C. Bruce Alf Goulding Wm. Watson Unassigned	Unassigned Joe McDonough Harry D'Arcy Art Black Arthur Black Unassigned	Unassigned Arthur Todd Walter Lundin Gus Peterson Gus Peterson Unassigend	"Reno" "The Dark Chapter" "The Sunset Hunter" Talking Comedies Untitled "The Front Page"	Cornelius Vanderbilt, Harvey Gates Richard Cameron Uncredited Ryerson-Clements Uncredited	Preparing Shooting Shooting Shooting Shooting Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 61221 Joe Egli, Asst. Dick Stockton, Asst.	Charles Rogers Nancy Carroll George Bancroft All-Star Moran & Mack All-Star Richard Arlen All-Star Charles Rogers All-Star All-Star Nancy Carroll	Wm. Wellman Wesley Ruggles Rowland V. Lee Edward Sutherland Richard Wallace Leo McCarey Brower-Knopf Frank Tuttle Victor Schertzinger Rowland V. Lee John Cromwell Edmund Goulding	Charlie Barton Archie Hill Geo. Yohalem Unassigned Bob Lee Art Jacobson Wm Kaplan Archie Hill Ivan Thomas Unassigned Unassigned Unassigned	Archie Stout Henry Gerrard Harry Fischbeck Unassigned Allen Siegler Victor Milner Charles Lang Archie Stout Henry Gerrard Unassigned Unassigned Unassigned	"Young Eagles" "Honey" "Ladies Love Brutes" Untitled 'Two Black Crows in A.E.F.' "Let's Go Native" "The Light of Western Stars" "The Benson Murder Case" "Safety in Numbers" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday"	McNutt-Jones Miller-Mankiewicz Akins-Young Thompson-Mankiewic Mack-Corrigan Marion-Heath Grey-McNutt Van Dine-Cormack Marion-Heath Rohmer-Corrigan Garrett-Rubin Edmund Goulding	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing
PATHE—EM 9141 9:30-11:30 (Chas. Ricards) EM 4131	All-Star Gloria Swanson	R. Boleslavsky	Unassigned Sherry Shourds	Unassigned Barnes-Toland	"International Revue" "Queen Kelly"	Uncredited Crews-Eyre	Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Richard Dix Bebe Daniels	Paul Sloane Luther Reed Mel Brown George Archainbaud	Johnny Burch Unassigned Charles Kerr Unassigned	Nick Musuraca Unassigned Eddie Cronjager Unassigned	"Radio Revels" "Dixiana" "I Love You" "Smooth As Satin"	Uncredited Uncredited Wm. Le Baron Uncredited	Shooting Preparing Shooting Preparing
ROACH—EM 1151 1 P. M. to 3:30 P. M. Jack Roach, Casting	Charley Chase Laurel-Hardy Our Gang	Edgar Kennedy James Parrott Bob McGowan	Lloyd French Lloyd French Don Sandstrom	Art Lloyd George Stevens Art Lloyd	"All Teed Up" "Brats" Untitled	The Staff The Staff The Staff	Shooting Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155							
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	Mayfair Pictures Pickwick Pictures All-Star Wm. Miller Prod. All-Star Unassigned Ken Maynard	Dallas Fitzgerald Frank O'Connor Louis Lewyn Chas. Roberts Burton King Unassigned Harry J. Brown	Edward Boyle Gene Yarborough Unassigned Unassigned Unassigned Mac Wright	Andy Anderson Louis Physioc Ray Carlyle Andy Anderson Unassigned	"Mazie" "Woman of the Streets" "Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Mr. Mulligan and Mr. Garrity" "The Singing Caballero"	George Rogan S. Oakley Crawford Topical Shirley Phillips Uncredited Ralph Spence	Preparing Preparing Shooting Preparing Preparing Preparing Shooting
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Benny Rubin	Unassigned Norman Taurog	Unassigned Curt Renfeld	Unassigned Art Reeves	"Senor Manana" "Sunny Skies"	Younger-Snell Uncredited	Preparing Shooting
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Bob Palmer, Asst. Freddie Schuessler GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Unassigned Bert Sutch Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr.	Preparing Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Harry Garson, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman Sidney-Murray Mary Nolan	Lewis Milestone John M. Anderson Wm. Craft Lew Collins	Nate Watt Bob Ross Norman Deming Geraghty	Gil Warrenton Hall Mohr Al Jones Roy Overbaugh	"All's Quiet on West Front" "King of Jazz Revue" "Cohens and Kellys in Scotland" "Desired Romance"	Andrews-Anderson Ed T Lowe, Jr. McDermott-Webb Reeve-Taylor	Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Withers-Young Armstrong-Kent	Roy Del Ruth John Adolfi	Wm. McGann Fred Fox	Chick McGill Dev Jennings	"The Agony Column" "Dumbells and Ermine"	Joseph Jackson Thew-Gleason	Shooting Shooting

HOLLYWOOD filmograph

10¢

VOL. 10, NO. 4 SATURDAY, FEBRUARY 8, 1930 PUBLISHED WEEKLY

Grafting Agents Should Be Tabooed

Hollywood Must Rid Industry of Those Who Can't Deliver the Goods

Once more Hollywood Filmograph has taken up the protection of the actor, this time it is a matter of demanding of the powers that be to remove from our midst those agents, personal representatives and whatnots, who claim that they can obtain jobs in the studios for their clients, when they know very well that they are sailing under false colors.

In many cases, they sign up actors and actresses under a long-term contract, and interfere with producers and actors alike in gaining the talent and opportunities offered. There are some panhandlers among the agents, petty larceny gyp artists, who are hurting the legitimate agents, personal representatives and business managers licensed by the state and who have every right to do business.

Hollywood Filmograph believes that legitimate agents are a necessity to the welfare of actor and producer alike, and we take this stand, to protect those who have proven their ability to render a real service. We haven't an axe to grind, nor are we inviting agents to advertise either business or their cilents in this publication, although if they have anything to advertise and to sell, we feel that Hollywood Filmograph's value to all concerned doesn't need any further recommendation.

MANY VISIT

Filmland is very well represented at Bot and Hank's Cafe over which Hank Mann presides and many of the companies are taking advantage of the opportunity to order the location lunches from the former famous comedian's place of business.

WHEELER TO DIRECT

Clifford Wheeler is slated to direct a feature for Lon Young at the Tec-Art Studios. The story was written by Arthur Hoerl and is to be an all-talkie in both English and Spanish.

WORKING

Edith Ellison is busy working these days. Some of the late productions that she has appeared in are, "The Kiss," "Ladies of Pleasure," "Redemption," a Charley Chase comedy and she is now working in "The Viennese Melody."

ALMEDA FOWLER



Latest Productions
"FAITHFUL"—"THE PARTY GIRL"
Last Season Frank Craven's "19th Hole" Company
PHONE HO. 1181

Song Writers to Appeal U.S. Court Decision

Twenty-two Composers Represented in Bankruptcy Proceedings

By LAURENCE A. LAMBERT
Music Editor

Sterling Sherwin, well-known California songwriter, received today from the American Society of Composers and Authors of New York that recent favorable decision rendered by U. S. District Court Judge John M. Woolsey on behalf of Al Dubin and twenty-one other songwriters against receivers for the bankrupt music publishing house of Waterson, Berlin and Snyder, is to be appealed by the latter.

Nathan Burkan, attorney representing the twenty-two songwriters of the American Society of Authors, Composers and Publishers, won a favorable decision restraining the receivers from listing the writers' songs among their assets. The court's ruling, according to Burkan, who is considered the foremost copyright authority in America, is far reaching and "Should be hailed by authors and composers as a landmark in the law." Attorneys for the Irving Trust Company, receivers, are to appeal the case, however, according to Sterling Sherwin.

Al Dubin, Warner Bros. staff writer and regarded as America's foremost song writer of the moment, and Sterling Sherwin, free lance writer of "So Sweet," "Melancholy Mama," and other theme songs and stories, are adding the finishing touches to the book, words and music of a satirical musical farce, tentatively entitled "Votes for Men," for which early production in New York or Los Angeles is anticipated.

Al Dubin, who comes from New York, is writer of the two songs, "Tip Toe Through the Tulips" and "Painting the Clouds With Sunshine," written for Warner Bros.' "Gold Diggers of Broadway." They are the best selling hits of the day, both in America and Great Britain. Dubin also wrote such successful songs as "The Lonesomest Girl in Town," "A Cup of Coffee, a Sandwich and You," "Just a Girl that Men Forget," "My Dream of the Big Parade," etc.

Sterling Sherwin, of Los Angeles, has written songs for Paramount, World Wide, Christie, etc., which have been published by Harms, Sherman & Clay, and others. He is also the writer of numerous sketches and stories.

GRAND OPERA IN FILMS

A brilliant excerpt from the Grand Opera, Il Trovatore, is being shown at the Warner Bros.' Hollywood Theatre, featuring the beautiful operatic voice of Martinelli, leading tenor of the Metropolitan Opera Co. of New York. The voice is recorded at full volume, and the reproducing device faithfully pours out the opulent tones of this great artist, thus again (as in the Tibbett film, the "Rogue Song") proving that the big operatic voices can be accurately recorded and projected in full volume, without muffling, blasting or distortion. The audience received the unusual musical offering, most enthusiastically, and all of the large producers would do well to add more of the great singers to their roster, and to give their public more of their better class of music, including the field of light, comic, and grand opera.

"CLOSE-UPS IN MUSICAL FILMS

Film producers would be well advised to discontinue making their "close-ups" too close, and large, in photographing their singers. Vocalists, particularly those of the regular operatic and concert stage, cannot always keep their faces relaxed, and maintain grace, their "good-looks," aid the attractiveness of the regular movie stars, when singing, especially when taking "top" notes, with sustained effects. Several films have been noticed by the "Music Editor" which have photographed the singer in the act of taking a top note, with facial grimances, distorted expressions, and very unpleasant mouth and lip formations. The camera, as now used, is too keen and "searching" to play it closely on a singer in this fashion. If they don't discontinue doing this, the public may soon tire of the great voices, as "eye appeal" has more influence with the majority of regular movie patrons, at this time, than "ear-appeal," and camera effects should be handled most carefully when dealing with singers.

The writer has been able to see, and even COUNT, the teeth, and observe, closely, the lip and tongue formations of several singers, and while this is very interesting indeed to the music teachers and the vocal students, it has neither charm nor appeal to the average patron, and will surely become quite distasteful, in fact, in some cases, laughable and repulsive.

In listening to great singers on the regular concert and operatic platform, the audiences are usually from fifty to one hundred feet away, and being charmed by the voice, are not much interested, if at all, in facial expressions, and the physical "mechanics" of the face, eyes, lips, tongue, etc. Why, then, should the movie camera suddenly destroy the illusion previously created by a good singer, by abruptly projecting the "close-up" of the vocalist, actively engaged in producting a vivid tone, with natural physical reactions, not usually pleasing to the alert eye. We suggest—keep the singer at proper distance, unless the facial appearance is particularly pleasing and the scene demands a brief close-up with vocal volume. The advent of the world's greatest voices to the movie screen is an event of tremendous significance, and can be developed into a veritable storehouse of many rich musical treasures, for future generations to look at and hear, but the ordinary camera methods and trick effects should be handled most discreetly if the future of SINGING, on the screen, is to attain the distinguished heights that we confidently anticipate.

MANY STARS

Many of the motion picture stars are taking vocal lessons daily, in order to meet the competition forced on them by the producers bringing in celebrated singers from the operatic and concert stages of the East. Many well-known artists are studying with Laurence A. Lambert, rapidly becoming recognized as one of Hollywood's foremost vocal teachers. He specializes in breathing, tone placement, beautiful quality, and diction, and is now coaching Miss Madge Bellamy, Miss Mildred Harris Chaplin, Dorothy Dalton Hammerstein, Miss Raquel Torres, Miss Blanche Mehaffey, Miss Alice Polk, and others, including the Misses Geraldine Vandervort and June Erwin, two of Gus Edwards' latest and most brilliant proteges. Mr. Lambert's studios are very well located, at 1777 North Highland, one block off Hollywood boulevard. Phone Granite 0915

DOROTHY DALTON HAMMERSTEIN HERE

One of the truly great dramatic actresses of the stage and films, Dorothy Dalton (Mrs. Arthur Hammerstein), is now in Hollywood with her famous husband, who is preparing production plans on "Bride 66" for United Artists. The music is being written by Rudolph Friml, one of the greatest light and comic opera composers, which guarantees a first-class musical score. Dorothy Dalton is preparing to re-enter the films, probably in a singing role, as it is understood that she has been developing her singing voice with such success that she has already been offered two different roles with the larger producers.

FINISHED

Broadway Talking Pictures Corporation has just completed their first talking production, "Clouds," taken from the stage play and with the original cast starring Louise Carter, with Betty Lee, Ralph Bellamy, Buddy Blake and Skip Whitely playing leading roles. "Clouds" was directed by Raymond Friedgen and photography was in the hands of Al Wilson, Frank Zukor and Charles Levine.

Sid Grauman is to take over the Alexander Pantages interests. There is some talk of a Grauman theatre at Sycamore and Hollywood, too.

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MAXINE ALTON
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Pathe Start Their Shorts On West Coast

Culver City Plant Is to Be Hotbed of Activity From Now On

With the arrival of John C. Flinn, vice president of Pathe Exchange, Inc., on the west coast, arrangements have been completed for the shifting of all two-reel comedy production from New York to the Culver City studios. Work has been started already on two pictures under the new arrangement.

The Pathe comedy department will operate as an independent unit under the direction of Mr. Flinn, who will be located here permanently when he returns from New York, where he is to go in a few days to conclude the details of the transfer of his department.

William Woolfenden has been placed in charge of all comedy material and talent by Mr. Flinn and Arch Heath has been signed as production manager of all two-reel comedies. Josiah Zuro, director general of music for Pathe, will also act in a supervisory capacity for music in comedies.

Four directors have been placed under contract. They are Robert DeLacy, Fred Guiol, Wallace Fox and Monte Carter. Carter is to direct two-reel musical comedies. The list of writers include George O'Neil, Hugh Cummings, Guy Voyer, Walter DeLeon, J. Kiern Brennan, Betty Scott and Grank T. Davis.

"Hearts and Hoofs," a two-reel western comedy with music, is now in production under the direction of Wallace Fox. It is an original story by Fox, featuring Cornelius Keefe and Mona Rico, who played opposite John Barrymore in "Eternal Love." Others in the cast are Fred Warren, George Rigas and Hector Sarno.

The first of the musical comedy shorts, directed by Monte Carter, has also gone into production. It is called "Pick 'Em Young" and is an original by Guy Voyer. The cast which indicates the intention of Pathe to use "names" in its two-reel productions, includes Robert Agnew, Carmelita Geraghty, Mary Hutchinson, Mona Ray, Fanchon Frankel, Vera Marsh and Charles Hall.

Fred Guiol and Robert DeLacy are at work on stories which will go into production immediately. Guil will do an original story by Russell Mack and Arch Heath, temporarily called "Quarantined." DeLacy is to make "Ranch House Blues," written by himself and Hugh Cummings.

INTRODUCING

Harry Gribbon has just completed the part of Master of Ceremonies in the All-talking Screen Snapshots, issue number fifteen, directed by Ralph B. Staub for Columbia release. As the Snapshot official guide around Hollywood, Harry introduces John Barrymore and his beautiful wife Dolores Costello, Alice White, Pauline Starke, Mack Sennett, Leo Diegel, Walter Hagen, Marjorie Beebe, Andy Clyde, Ken Maynard and Doris Hill with their director, Harry Joe Brown.



BARBARA BEDFORD

Filmland will have to reckon with this charming actress when it comes to talkies, for she has a very pleasing voice along with her ability to emote on a par with any of our present-day players.

A precedent was established and an interesting ceremony held on Morningside Heights, New York City, recently when Dr. Nicholas Murray Butler, president of Columbia University, consigned into the hands of John Boyce-Smith, president of the Columbia Alumni Club of Los Angeles, a can of film containing a sound motion picture of an address by Dr. Butler which will be delivered from the screen to the members of the Columbia Alumni of Los Angeles at their annual banquet, Wednesday evening, February 12.



J. Boyce-Smith

Back of these ceremonies lies an interesting story. Boyce-Smith, aside from holding four degrees from Columbia, an achievement attained by few men, is vice-president of Inspiration Pictures Corporation. Upon his recent visit in New York City from Hollywood, the executive presented an invitation to Dr. Butler to personally deliver the annual address to the California Columbia Alumni. Information that prior engagements would make it impossible for Dr. Butler to under take the 7000-mile journey to the West Coast and return, was disappointing, but calling upon the wisdom he had garnered while collecting the four degrees conferred upon him by his Alma Mater, Boyce-Smith conceived an idea. If Dr. Butler could not personally appear at the Los Angeles banquet, there was a medium by means of which his personality could be transported to the shores of the Pacific, and Mr. Boyce-Smith determined to take advantage of it.



Dr. N. M. Butler

First, he presented his plan to H. L. Sommerer, manager of recording operation of RCA Photophone, Inc., and Sommerer thought it a splendid idea. He told Boyce-Smith if Dr. Butler could be induced to visit the Gramercy Studio in East Twenty-fourth Street, the rest would be easy. Mr. Boyce-Smith then conveyed that suggestion to Dr. Butler. A few days later Dr. Butler appeared at the Gramercy Studio, and without previous rehearsal, following a brief introduction by Mr. Sommerer, delivered a ten-minute address which was transferred to motion picture film by RCA Photophone recording equipment. In his talk, Dr .Butler said he considered it a rare privilege t be able to take advantage of what he considered one of the greatest achievements of modern science and that it was indeed remarkable that he was thus permitted to transport himself and his voice so many miles from Morningside Heights.

Upon seeing and hearing himself when the picture was projected at a private screening, Dr. Butler again commented upon the wonders of science, and particularly upon the remarkable advance of the alking picture. Those who have been privileged to hear the address were impressed with the clarity of the recording

Kolb and Dill Score Hit In 'Give and Take'

Henry Duffy once more scored a ten strike when he signed Kolb and Dill to star in "Give and Take," a farce comedy in three acts by Aaron Hoffman and staged by Edwin H. Curtis at his President Theatre. The famous funmakers were actually a riot of fun throughout the play.

Producers of talkies could well learn a lesson as to public taste from Mr. Duffy for here are two old-timers who annihilate the English language with their German brogue to the extent that theatre-goers go away satisfied that they have spent a very enjoyable evening and no doubt are telling their friends today to go and see Kolb and Dill—which is the best advertisement in the world.

An old favorite looms on the horizon, with the coming of Kolb and Dill, in the personage of little Anne Cornwall. Miss Cornwall is an old screen favorite and has a twange to her voice that should fit into the talkies. She is cute, petite and clever, and what more could one ask?

Others who served very nicely in their given parts were James Bush, a promising juvenile with plenty of personality and pep; John G. Fee, who gave a fine characterization of a banker; Harry Hollingsworth, who is as breezy as any traveling salesman ever dared to be, while a quartette of young girls who are typical of a Kolb and Dill show in the past, and who answer to the names of Betty Norton, Dolores Brown, Evelyn Cobb and Laurel Arnold, served as a fine bit of atmosphere for a telephonic marriage ceremony, which could easily have recorded a little louder so that it could be more distinctly heard by those in the audience.

HARRY BURNS.

TALKIES PUBLICLY BROADCAST BY TELEVISION FOR FIRST TIME

Talking picture television and sound sets are now on the market for the first time.

Receiving instruments capable of picking up in the home a broadcast motion picture, and reproducing the accompanying sound in synchronization are being offered for public sale at around $100 by D. W. May, Inc., of Newark, N. J.

The images as received at demonstrations were not perfect in all instances. They were readily recognizable, however, and the action and lip movements of characters were in "syn" with the sound issuing from a loud speaker, which is part of the receiving set.

The manufacturers claim that within a short time their apparatus will show a picture as perfect as any projected directly from a small projection apparatus.—(Exhibitors Daily Review and Motion Pictures Today).

Mathilde Comont, the well known character actress, has just returned from Europe in time to take up her proper place in the talkies.

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor
FRANK J. HEYFRON, Business Manager
Office Phone, HOllywood 6024

Vol. 10 Saturday, February 8, 1930 No. 4

WALKIN' THE DOG

The strutter struts from the scene. Enters the sincere, hard working artist.

This is the dictum of the talking motion picture. The peacock and the butterfly, pleasing to the eye, have no more to offer. When the peacock raises his voice the listener grits his teeth. As an all-devouring slug, the butterfly is a curse to man. Given his beautifully colored wings, he soars in the sunshine—then dies. His earthly job is done.

A lot of motion picture (silent motion picture) butterflies are trying to go on living in the talking pictures. With nothing but their good looks to offer, the outlook is not cheering. Some of them have raised their voices, and, like the peacock, they have created nothing but frowns.

As observed by a wise student of Hollywood, these men (and women) have been "Walkin' the dog." Throughout their silent picture careers they have been accepted by the motion picture fans because they were pleasing to the eye. Because of this they became big box office assets and were pampered until they automatically evoluted to the strutter class, and their chief aim in life was to "put on the dog." It was a vital part of their game.

Now, because of the advent of the talking picture and its most positive demand for real actors, putting on "the dog" becomes a disease to be shunned by all seeking work in pictures.

It is a matter of common observation that several of the former pampered darlings of the silent screen, no longer under fat contracts with the big producing companies and battling the free-lance field, are beginning to take their work seriously. For much less money; under seemingly tireless independent producers, men who measure every dollar, they are sincerely trying to DO something useful in the acting line.

Gone is the false glamor of fawning syncophants; in its place is stern reality, with its inevitable compensation in the form of a natural understanding of human relationships.

These sensible people have dropped their eye-filling angles and are industriously trying to measure up to the undeniable calls of the talking picture, which might better be called the "acting" picture.

The new talkie IS the acting picture. Nothing short of real acting can satisfy it. And in this cold fact we find the reason why "Walkin' the dog" must pass from among those former Hollywood darlings of the screen who want, and hope, to remain before the public. If they can't act they must give way to those who can.

Bewailing the invasion from the speaking stage is useless. If the original colony of screen players—the big ones—as a whole, possessed the vitally necessary acting ability, there would be no room for real actors from the speaking stage. Let one and all frankly admit that the stage people are meeting an imperative NEED—and go and do likewise.

The situation merely emphasizes a fact heretofore overlooked by the silent screen strutters: That they have been nothing MORE than strutters; and when they deigned to strut to the studio and peacock through a few scenes (silent scenes in which the sweating cameramen fought to catch their trick expressions), they were at liberty to go forth and "put on the dog" for the edification of an open-mouthed, wide-eyed yokelry.

In the face of these things it is surprising to know that certain of the old-line strutters, somewhat in the nature of the tiny-brained peacock they so closely resemble, WILL continue to strut. "Walkin' the dog" is so much a part of them reform seems hopeless.

Only heroic treatment can cure these people. More than one much worried Hollywood producer is trying to figure out how he can save the strutting peacocks he has under contract. It is known that several of the superlative ones of the silent days, whose popularity producers are desperately trying to extend to the talkies, because of their incurable "dog," are marching to the guillotine. After the executioner finishes with them—they are done. This last sad rite the producers, being heavily interested financially, are trying to avoid; but the strutters, deeming themselves too big to be bothered by the worries of the producers, go right on strutting.

Foolish peacocks! Silly butterflies! Cute "darlings" of the flappers, from puppyhood to senility, who metaphorically died a thousand enraptured deaths over their "darlings'" physical pulchritude; their "darling" eyes; their "whimsical" facial distortions; their "wicked" winks and their soul-searing, long-drawn passionate "clinches" with the alluring gals they pursued!

Gone; all gone. "Walkin' the dog" won't do in the talkies. Come down to earth, strutters. Forget the "dog" and try acting. If you can't do that—the headsman awaits.

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This place called Hollywood:

Find Hollywood—and satisfy thousands of tourists.

What WAS Hollywood is buried in the western wing of Los Angeles, with some two hundred thousand busy citizens patting it down with hurrying feet.

"Where are the studios?" ask the thousands of visitors.

The harassed traffic cop smiles wanly and refers them to the city directory.

"How do we get inside?" they wail when they FIND a studio.

The gateman looks at them and asks them for an official pass.

No pass—no visit.

The tourists go away, wondering.

"Ha!" they cry. "The night life! Hollywood night life! We'll catch the stars in the gay cafes of Hollywood. Let's go!"

Alas! and alack! The coffee hounds in the Hollywood cafes offer but a sad picture of Hollywood "night life."

The justly renowned "Chuck" Connors, thirty years ago, staged "shows" in New York City's Chinatown.

The crafty "Chuck" and his John Chinaman associates had "opium den" sets with "horrible examples" smoking pulverized cigarette tobacco in opium pipes, the "pills" being "rolled" before the eyes of the tourists. It was "thrilling."

"Chuck" and his boy and girl friends, aided by the wily chinks, staged tong and gangster gunfights while the Bowery cops looked on and grinned.

And "Chuck's" shows went over with a bang. The "Mayor of Chinatown" became a national figure. He knew how to satisfy people willing to PAY for, a "kick."

Hollywood, most widely advertised community on earth; in the hands of the world's best showmen, annually bitterly disappoints thousands of "kick"-hungry tourists, dumbly refusing the money the tourists WANT to spend!

Shades of "Chuck" Connors and P. T. Barnum!

Here's another one: "The long-awaited successor to Rudolph Valentino has arrived . . . Lawrence Tibbett." Louella O. Parsons, in L. A. Examiner.

Now that's a real nice tribute from a writing lady. What say, Lawrence?

Sign on a Hollywood boulevard theatre: "The Duncan Sisters in 'It's a Great Life.' Lawrence Gray; Benny Rubin; Mickey Mouse."

Atta boy, Mickey!

See "The Rogue Song" and be satisfied. Nothing written here can add to what others have written about this lad, Tibbet. He's a hurricane of everything the talkies are yelling for. It's a huge splash of gorgeous color and rollicking song, featuring the most dynamic personage the screen has ever known. If you miss it as presented at Grauman's Chinese Theatre—Well, don't offer an alibi. You simply don't WANT great entertainment.

And the "clinch" fadeth away from the ken of men. Talented artists don't need it; and being busy watching them DO things, the audiences don't miss it. Yes, sir; audiences have something else besides sticky "clinches" to make them forget daily worries. The silent movie is dead in more ways than one.

CIVILIZATION: Two citizens personally ask a high judge to allow bail for a fellow citizen. Says the high judge: "None of these people (the petitioners) was prominent or important . . ."

An expectant mother, accused by an informer of selling beer; without money for bail, was cast into a filthy cell, where her baby was born—and died.

Had she been a real bootlegger she would have had PLENTY of money for bail. Civilization!

Restocking Hollywood's actor supply: "Gates of the world's largest movie studio have opened, and a coveted opportunity for screen fame has been accorded to ten Examiner Movie Test entrants . . . They will play the ten leading parts in the short story, "Behind the Screen," which was written for the Examiner Movie Test production by Byron Morgan . . ." L. A. Examiner.

County them. "TEN LEADING PARTS" in the "SHORT STORY."

Ten Hollywood leading men and leading women sitting on the sidelines and watching ten BETTER leading men and leading women play the ten "leading parts" in a movie "short" is a stern rebuke to the ten real ones.

Ho for the movie contest!

How to crash the movies: Subscribe for the Daily Bladder.

And that's this place called Hollywood.

GOOD NIGHT, ACTORS!

Gasnier to Direct William Powell for P. F. L.

Craft To Direct "The Czar of Broadway"

'City of Silent Men' Story Now Being Prepared By Max Marcin

Having completed "Slightly Scarlet" for Paramount-Famous-Lasky, Louis Gasnier will next direct William Powell in "The City of Silent Men" for that organization.

Max Marcin is writing the story and dialogue while B. P. Schulberg, executive chief, aided and abetted by Fred Datig, the casting director, is now casting the players for this production.

BUSY

Ability and talent are certainly proving financial assets to Maxine Alton, the authoress, whose clever article on Clara Bow's First Train Ride appeared in the January issue of the Photoplay. Miss Alton is at the present time busily collaborating with Lois Lesson in the writing of a unique three-act comedy, as yet untitled, for the legitimate stage.

MEET BRYAN FOY

After spending four weeks in New York, Bryan Foy returned to Hollywood this week to resume his activities as executive in charge of Vitaphone Varieties production for Warner Brothers.

Although the trip was a pleasure jaunt, Foy spent much of his time visiting the various theatres on Broadway to get audience reactions to the Vitaphone short reel pictures current there.

In addition to making a survey of the regular releases showing in the East, he made a special effort to get audience reactions to several foreign talking films. He voiced particular interest in "The Royal Box," the feature-length drama recorded entirely in German, which Foy directed with Alexander Moisi and Camilla Horn in the featured roles, which attracted crowds to the Fifth Avenue Playhouse for six weeks.

Several Vitaphone Varieties in Spanish are making outstanding hits, Foy pointed out.

Upon his return to Hollywood, Foy said that the Vitaphone Varieties department would continue operating on the regular producing schedule previously outlined last fall. Three directors working on his staff include Roy Mack, Herman Raymaker and Carter De Haven. Mack is concentrating his efforts in the making of 16 technicolor Vitaphone Varieties, while De Haven and Raymaker will direct some 52 short reel comedies of various sorts.

Foy, in addition to supervising the general program directly under Jack L. Warner, vice president in charge of production, will continue the direction of "The Potters" series. He has already directed three and will immediately start on the fourth, which is to be titled "Pa Takes a Vacation." Herman Ruby and Beatrice Van remain under contract as staff scenarists.

Story and Dialogue By Gene Towne; All-star Cast

The first story Gene Towne has written and dialogued under his new contract with Universal, "The Czar of Broadway," is soon to go into production on that lot under the direction of William J. Craft, with an all-star cast which is now being selected by Carl Laemmle, Jr., and his casting director, Harry Garson.

Director Craft has just finished "The Cohens and Kellys in Scotland," with the old favorites George Sidney, Charley Murray, Vera Gordon and Kate Price in the leading roles.

TO CHICAGO

Charlotte Greenwood and the Henry Duffy players are soon to go East, stopping at Salt Lake City and from there into Chicago for a summer run, in "She Couldn't Say No" which was a tremendous success both here and in San Francisco.

Browsing Around
with
The Nighthawk

Good old Gus Edwards, though mild cynicism may, at time, flippantly subject him to a touch of protege ribbing, he can never be smart cracked out of the hearts of American youths. As the Night Hawk hearkens back to the early days of the Olympic Theatre in Chicago when Gus' "School Days" first swept over the footlights with its juvenile sweetness and endearing simplicity, we can recall with peculiar delight the happy reception accorded this epic song of my childhood. Those last two lines, "And you wrote on my slate, 'I love you, Joe,' when we were a couple of kids," are a school-room classic. If one were to exhaust the eloquence of rhetoric, one could hardly assemble another cluster of words more appealing and touching to the juvenile bosom.

Can we ever forget, as we mingled with the crowd leaving the theatre, how many were humming the chorus, and how we whistled it through our teeth in harmony with this spontaneous tribute of acclaim to its author. From that time up to the present, the name of Edwards has been indissolubly linked with the fireside and theatrical joys of Uncle Sam's young folks. Therefore, the Night Hawk swings the salute and salaam to the man that has brought more thrills of gladness to the souls of the little ones than has any other American. And the Blossom Room; what a program its Norman Manning evolved last Monday night to pay fitting tribute to the genius of Gus Edwards!

The outstanding feature was undoubtedly Perry Askam's contribution. With unwonted fervor he gave "Lover Come Back to Me" and "Old Man River," his rich baritone voice bringing the tingling chill of rapture to the packed room. Followed then the Duncan Sisters, Rosetta and Vivian. They offered a melange of songs and cute double-entendre gags that were diverting in the extreme. Oh, yes—the college professor was very strict with Rosetta. Said he—"Now Rosy—I want you to put in two hours this afternoon with your Latin; two hours with your French; and tonight, I want you to take your Greek to bed with you."

The old Night Hawk, desperately intrigued, sidled up to Rosetta and burbled, "Pardon me, Miss, but did you take Plato or Aristotle to bed with you?" and as she was about to reply, we imagined some one at the next table yodeled, "No—it was Nick the Greek." Bert Wheeler followed with a few cracks, the two best being, "At the Lambs' Club recently they ate a midget"; and two troopers swapping epicure miseries, one complaining, "Gee, I ain't had a bite to eat in five days," and the other snorting, "What in the hell are you kicking about—my tapeworm left me yesterday." Came then those inimitable five-year olds, Dickey Kilby and Baby Wristen, doing "Lucky Me and Lovable You." Then followed in rapid succession, turns by Winnifred Walker, Keller Sisters, Glen and Wade, Esther Pressman, Betty Bliss, Miss Armida, Gertrude Vanderboord, Helen Virgil, Inez Berkey, and Reyna Velez and Jose Pastor.

The Blossom Room was honored by the presence of Allister McDonald, son of the prime minister of England, who was the guest of Sid Grauman and Al. Kaufman. Mr. McDonald laughed his head off at the humorous japes and displayed, in his manner, a thorough democratic spirit.

At the Cocoanut Grove, last Tuesday evening, a banner crowd tiptoed to the inimitable jazz gems of Johnny Hamp's wonderful orchestra. The honored guests were Tsutsui and his celebrated troupe of Japanese players who will appear at the Figueroa Playhouse next week. Professor Nakazawa of the University of Southern California delivered an eloquent address of welcome, ably assisted by that prince of radio announcers, Freeman Lang. This gesture of good will was in keeping with that accorded Douglas Fairbanks and Mary Pickford, not long ago in Tokio and Yokohama, when they were visiting the land of Banzai.

It was Sue Carol night, and Susie was cleverly assisted by Marian Nixon, Jerry Miley, Clarence Brown and "Big Boy," Kenneth Harlan. In one of the loges sat Wilson Mizner, one of the world's best wits, and a pip of a ribber. He beckoned to Jimmy Manos, assistant Maitre D., and complained about the parrot in his loge (parrot made of colored glass and electrically lighted) acting as if it had Psittacosis (a contagious disease, and which is pronounced, sittacosis). Jimmy had a sheaf of waiters' checks in his hand at the time, and was mentally immersed in columns of figures. He thought Mizner said the parrot wasn't sitting cozily, so in his most courteous manner, he let loose, apologetically, "Excuse me just a moment or two, and I will have the electrician straighten out the matter."

Ken. Harlan was host to three birds of paradise. He missed them for a spell, as he was leaving the Grove. For a moment he flashed a suspicious stare on Master Cooper (king of Los Angeles sky-piece checkers) who countered with, "you can search me, or even come back here and look under the overcoats; and remember, I'm a nice, clean, married man." Just as visions of happiness began to fade in Ken's coco, he heard three feminine voices crooning "Wherever you go we're following you," and looking up, he rapturously glimpsed his slyphs parked on the side of the steps leading to the next floor.

Cecil Hall, known as Los Angeles' marvelous restaurant man, has hit upon a new policy for his famous Chinese Cafe on Wilshire Boulevard near La Brae. Beginning Monday, February 10, there will be a cut of from 25 to 33⅓ per cent on all prices of his Chinese food which comprises the finest chow mein and chop suey. This should prove a boon to his large number of patrons, many of whom come all the way from Hollywood for his celestial dishes. Hall's Chinese Cafe is also a favorite rendezvous for many movie picture stars. It is upstairs over the Wilshire "White Spot." Charley Hammer is still the Maitre D. Get the habit.

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Warner's Becomes One Of The Busiest Lots

Green Ready To Start "Sweet Kitty Bellairs"

Looks Like There Will Be Plenty of Work for Everybody Soon

Four productions are under way, six others preparing to start and an equal number in the hands of the story department at Warner Bros. Studios according to an announcement there this week.

With the winter production activities less than a month old, there is every indication that this season will prove the busiest in the history of the Warner Brothers Studios.

Pictures now in production are:

"Viennese Nights," the all-color, original operetta by Sigmund Romberg and Oscar Hammerstein II. directed by Alan Chosland, with Alexander Gray and Vivienne Segal in the leading roles.

"Dumbbells in Ermine," from the play "Weak Sisters," directed by John Adolfi and featuring Bob Armstrong and Barbara Kent.

"Courage," from the stage play of the same name, with Belle Bennett, Marian Nixon, and Rex Bell featured and Archie Mayo directing.

"The Second Floor Mystery," the melodrama with Grant Withers and Loretta Young, directed by Roy del Ruth.

Productions soon to start are: "Those Who Dance," with Sue Carol, directed by Ray Enright; "Playboy," with Frank Fay, directed by Michael Curtiz; "Three Faces East," with Eric von Stroheim, directed by Roy del Ruth; "Fame," which is to star Pauline Frederick, and directed by John Adolfi; "Sweet Kitty Bellairs," the all-musical feature directed by Al Green, and "Moby Dick," starring John Barrymore, directed by Lloyd Bacon.

Other productions planned for the near future include starring vehicles for Al Jolson, George Arliss, Winnie Lightner and other Warner Bros. stars and featured players.

Herman C. Raymaker, well-known feature and comedy director, has once more returned to the Warner Bros., where he used to direct Monty Banks in the days when the company was struggling along trying to make silent comedies and features. Director Raymaker is to wield the magaphone on some Vitaphone shorts.

Albert DeMond
Dialoguing—
Universal's Feature Comedies

Electric 'Ear' To Aid Deaf Shown; Is Before Scientists

A United Press item says that: An electric "ear" by which deaf persons will be enabled to understand spoken language and possibly enjoy music, was demonstrated by Dr. Robert R. Gault before the members of the Franklin Institute at Philadelphia.

Dr. Gault explained that the "ear" or the "teletactor," as it is called, substitutes the sensitiveness of the finger tips for sensitiveness of the membranes of the ear. The finger picks up from the "teletactor" stimulations picked up by the highly sensitized sound box and transmit them to the brain in place of the organs of hearing.

....If this is true, it is a godsend; the writer has been deaf—or should I say hard of hearing—for about 15 years, and admits that he has found it sometimes a blessing, but nevertheless he would like to hear a "talkie."

Dodge Sisters Join Other Teams at M-G-M

Metro-Goldwyn-Mayer seem prepared to make a corner on famous "teams" of the stage.

They have just signed the famous Dodge Sisters, Beth and Betty, fresh from fourteen successive months with the Folies Bergere, Paris, and a more recent triumph in the Shubert revue, "A Night in Venice."

The Dodge girls now take their places at M-G-M with Van and Schenck and the Duncan Sisters.

The Dodge girls deny that they are twins, although they look very much alike. They sing, dance and clown. Because of their long success in Paris they are as much at home speaking French as English.

PRODUCER JESSEL

George Jessel is about to turn producer of a play called "A Cup of Coffee" in which he will also act. The entire action takes place in a lunch wagon.

ENGAGED

Monte Carter has been engaged to direct some Pathe comedies in association with Arch Heath, with whom he was connected at Universal some time ago when the big U first started to dialogue their features.

HAND OF FATE WORKS A HARDSHIP ON SOME OF US AND AIDS OTHERS

By Harry Burns

Every now and then someone calls our attention to someone who needs a HAND and since we have been called in to render such a service we take a hand in delivering a little message and lesson to those who appreciate being reminded of a duty that we owe to ourselves and to HUMANITY and this time try to cast our forces and power in back of ELLA HALL, who not so long ago was a star in her own right.

This charming little lady recently was seen working on a set at the Fox studios as an EXTRA working side by side with a bunch of charming girls who were used for atmosphere and special business. We doubt if the girls were paid over $10 a day for the work that they were doing, and it was only through the goodness in the heart of Director Millard Webb, who was directing "THE GOLDEN CALF" for FOX FILMS, that Miss Hall's employment was made possible.

ELLA HALL has given much to the motion picture industry, she was very charitable and beloved by all with whom she worked in her palmiest days. To know MISS HALL back in the old days was to have a lifelong friend. Reverses set her back, unhappiness in marriage helped her to her present position. She doesn't want and need charity; she has two children to look after and wants WORK. Surely this industry flooded with friends of yesterday will see to it THAT SHE WILL BE GIVEN A CHANCE TO MAKE A COMPLETE COMEBACK—she has the ability and looks and is a real honest-to-goodness trouper.

J. Grubb Alexander Has Written the Screen Play, Says Darryl Francis Zanuck

Perry Askam, popular singer in numerous stage musical productions, has been signed by Warner Brothers to enact the leading male in the Vitaphone operetta "Sweet Kitty Bellairs," it is announced by Darryl Zanuck, associate executive.

Askam, who is currently playing the leading part in the Sigmund Romberg and Oscar Hammerstein II light opera, "The New Moon" on the stage, achieved prominence when he sang the lead in "The Desert Song" before the footlights and in many other musical successes.

"Sweet Kitty Bellairs," the screen play of which is written by J. Grubb Alexander, is to be filmed in technicolor. Alfred E. Green is to direct.

DIRECTING

Kewpie Love, a vaudeville favorite of some twenty years ago, when "beef trusts" flourished, will appear in one of the scenes of "Bright Lights," now in production at the First National Studios, at the head of a chorus of feminine charmers, none of whom weigh less than 175 pounds. Miss Love has been in motion pictures for several years, specializing in character bits, but has never before been called upon to sing and dance for the camera and microphones. Dorothy Mackaill heads the all-star cast, other headliners being Frank Fay, Noah Beery, James Murray, Inez Courtney, Eddie Nugent, Daphne Pollard, Tom Dugan and Virginia Sale. The production is directed by Michael Curtiz.

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"TUNE IN ON KMIC"

'Oh, Susanna' Scores in Bay City — Algier Given Fine Post

Sidney Algier, formerly general production manager of Tiffany-Stahl, has accepted the post of general production supervisor for Franklyn Warner, whose first stage production, "Oh, Susanna!" closed a successful five weeks' engagement at the Mayan Theatre on Saturday night.

Algier comes to his new position well qualified to handle the many departments which ramify the office.

A feature actor with many Shubert, Klaw and Erlanger and Dillingham productions, Algier whose forte was principally comedy roles in many successful musical productions, lost no opportunity to master the theatre from both the stage and box office angles.

His most successful motion picture endeavors include such box office hits as "Dangerous Age," "Why Men Leave Home," "Husbands and Lovers," "Mr. Antonio," "The Lost Zeppelin," "Woman to Woman," "Peacock Alley," "The Callahans and the Murphys," "The Great Divide," etc.

Algier's friends, who are legion, are congratulating him upon his new position. He left Los Angeles with the company on Sunday morning, February 3, for San Francisco where "Oh, Susanna!" makes its northern debut at the Curran Theatre. Reports since received indicate "Oh, Susanna!" an overwhelming success in the Bay City.

SLOANE STARTS COLOR SCENES FOR "REVELS"

Paul Sloane yesterday prepared his first Technicolor sequences for his new Radio Pictures production of "Radio Revels." Featured are Robert Woolsey, Bert Wheeler, Jobyna Howland, June Clyde, Hugh Trevor, Ivan Lebedeff, Mitchell Lewis, Pearl Eaton's dance ensemble and a large supporting group.

William LeBaron, vice-president in charge of production, is in direct supervision of the special Harry Ruby of the famous Kaimer and Ruby team, is here from New York working with Sloane on the music of the piece.

FREDDIE SCHUESSLER LEADS THE FIELD IN POPULAR CASTING DIRECTORS' CONTEST STAGED BY HOLLYWOOD FILMOGRAPH



FREDDIE SCHUESSLER

The way votes are coming into the offices of Hollywood Filmograph for Freddie Schuessler makes us feel that the United Artists casting director has by his connections with that organization so endeared himself to the actors that they are liable to return him the winner of Hollywood Filmograph's casting directors' popularity contest.

As to the assistant casting directors' standing, Bobby Mayo, who is Bill Maybery's assistant on the First National lot, looks like a likely victor, unless the friends and admirers of Harold Rossmore, who aids Clifford Robertson at the Columbia Studios, come to his rescue at the eleventh hour and flood Filmograph offices with votes enough to bring him in the winner.

John Robertson is directing final scenes on "La Marseillaise" and simultaneously is getting ready to start "The Singing Cabarello."

Robertson prepared the latter production prior to taking up the reigns on "La Marseillaise."

The latter is to be a large super production—while Robertson's next is to be a musical feature in which John Boles is to be starred.

The director at present has his company on location near Hollywood. He will complete final scenes within the next few days.

TALKS TO 11 MEETINGS AT ONCE THRU MOVIES

F. Edson White, president of Armour and Company, fulfilled one of the early predictions made for the usefulness of the talking picture when he appeared at eleven different places and made the same address at each place at the same moment. The occasion was the President's Dinner of Armour and Company. The stunt was made possible by the Fox-Chase Company, who some time previously had recorded Mr. White's speech, and by the engineers of Electrical Research Products.

PLAYED

It was George Fay who played the unprogrammed part of the wireless operator in "The Lost Zeppelin," who gained many laughs and held the audiences so tense during the thrilling scenes in the picture.

JUST FINISHED

Katherine Clare Ward has just finished the part of Harry Langdon's mother, also doing the Spanish version of the picture. Miss Ward's recent pictures were "Drag" and "Isle of Lost Ships."

Gerald Geraghty, who is one of the youngest title writers in the picture business, has been given a new contract at Paramount where he has been busy for the past six months.

WORKING HARD

Hollywood is the greatest mecca of light opera composers which has ever existed, according to Harry Tierney, whose new operetta "Dixiana," is being prepared for elaborate production at the R-K-O Studios.



Harry Tierney

Tierney points out that with the arrival in Hollywood of Oscar Straus, composer of "The Chocolate Soldier, "The Waltz Dream" and other world-famous musical stories, a goodly majority of the most noted musicians and composers of this type of musical plays are within the confines of the Magic City.

Such well-known composers of operatic music in the lighter vein as Rudolf Friml, Sigmund Romberg and their liberettists, Otto Harbach and Oscar Hammerstein II, also Irving Berlin and George Gershwin, all are composing operettas which will be reproduced in sound and shadow, the composer points out.

Tierney is himself hard at work in the seclusion of his Beverly Hills home upon a new and as yet untitled musical play, the nature of which he will not divulge, by request of Radio Picture's executives, to whom he is under contract. This will be his second original operetta written directly for the films, "Dixiana," a story of the old South, being the first.

TO ANNOUNCE SCHEDULE

Harriscolor have now perfected their color process, and equipment has been completed to take care of approximately fifteen million (15,000,000) feet of print footage during the next six (6) months. Additional equipment is being rapidly assembled and completed to take care of sixty to seventy million (60 to 70,000,000) feet, in addition to the footage now being handled.

Tests have been made for several producers and those who have seen these tests concede that the work is some of the finest produced.

The Harriscolor Process is 3-color. It is patented and is one on which the company has been working for several years. The prints are made on single emulsion film.

Contracts are being made at this time for the coming year and, within a short time, schedule will be announced.

Winfield Sheehan before he gets through with the Fox Films' jam will be voted president of the corporation

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PEG WYNNE

Read What One Well Known Critic Said About Last Appearance Here
(From Los Angeles Evening Express, Monday, Feb. 20, 1928)

By KENNETH TAYLOR

Imagine something between Charlotte Greenwood and Fannie Brice and you have a mental picture of Peg Wynne, who is most prominent among the entertainers on the Orpheum's present bill.

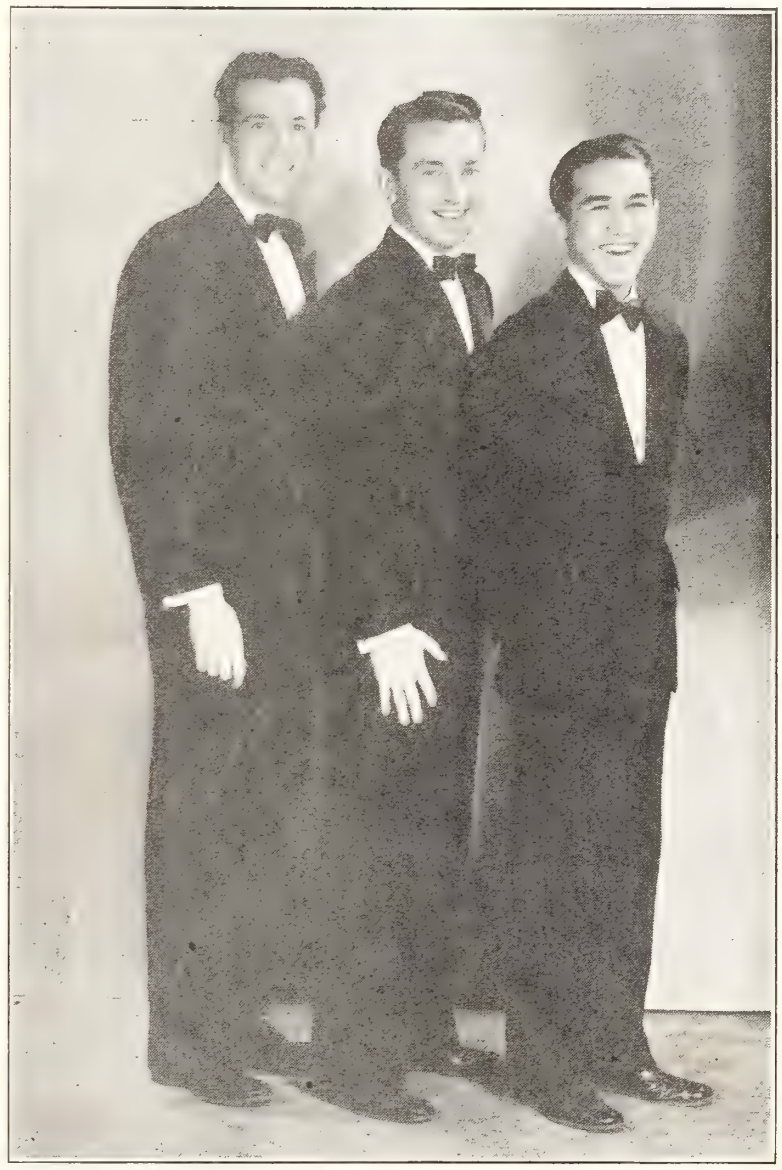
Not that Miss Wynne tries to be anything but herself; her gawkishness just naturally suggests Miss Greenwood, and her slyness simply suggests Miss Brice. It's inevitable.

She has several songs that fit her remarkably well, and a knack of being playful all the time. She also has a mouth, responsible for the smile billed on the program, some eyes that produce smiles in the audience, and a nose. These items occupy the space allotted to her face.

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AL HILL

With Fox and United Artists preparing to do underworld pictures, Al Hill is just the type of an actor that will command attention. Of course, he can do other characters and parts and do them equally as well, just as he has become noted for the gangster subjects.

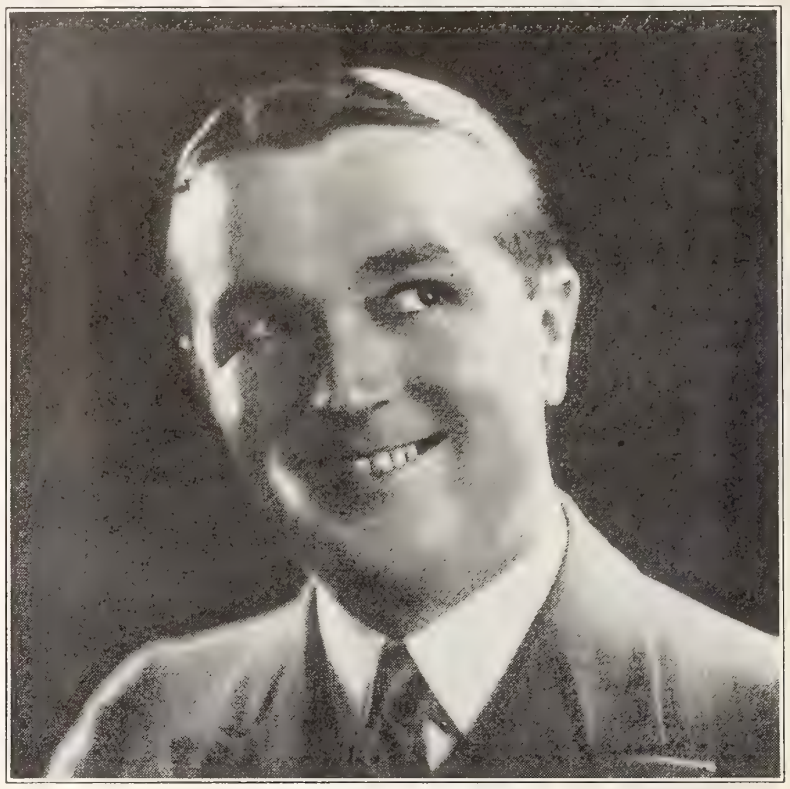


TONY GAUDIO

The past week, "Tiger Rose," which was directed by George Fitzmaurice and photographed by Tony Gaudio, has been scoring very heavily at the Tower Theatre. The photography especially has been pronounced the most beautiful and artistically done of any of the pictures recently seen on the local screen.

Cinematographer Gaudio also has to his credit such fine successes as "General Crack," "The Temptress," "Upstage," "The Gay Deceiver," "The Gaucho," "The Racket," "Two Arabian Knights," and his latest and greatest picture, soon to be released, "Hell's Angels."

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PRODUCERS, DIRECTORS, CASTING DIRECTORS, ATTENTION: Be sure and see me and all of my "Buddies" at work in "College Hounds." (Signed) BUSTER.

WHAT IS WRONG WITH THE VOICE AND WHAT THE ACTOR CAN DO ABOUT IT

By BROWN LANDONE, F. R. E. S.

Why does **one** actor's voice, remarkably agreeable and resonant, **fail** to record well by the microphone?

Why does **another** actor's voice, not so resonant and perhaps a little unpleasant, astonish the "mixer," and later **delight** the movie audience when the voice is reproduced in the theatre?

Why do a **host** of other voices, not only fair but good to the ear, **continue to fail** to record satisfactorily, even after actors have worked for months, earnestly trying to adapt their voices to the microphone?

In some cases, both good and seemingly poor voices record well. Then a voice famed for recording well in interpreting emotions of one character, may record very poorly when other fundamentals and resonant frequencies are required to interpret a different emotive part. Even an excellent voice of many overtones initiated in air cavities **may record so poorly that the record cannot be used.**

BUT—whether good, fair or indifferent—the voice of many overtones, initiated in structural tissues and then **transmitted** to air cavities, **always records well.**

The greatest hindrance in adapting voice to microphone, **is conscious or unconscious use of breath-voice.** Sound engineers know that breath is not voice. But the actor does not, because it is presented in 83 books on singing and voice culture, and taught by some eleven thousand teachers of voice. Even some university physicists still approve books by physiologists supporting it.

SOME OF THE IGNORANCE: "Voice is vocalized **breath;"** "breath **becomes** voice;" "control torso and diaphragm, hold the breath, and let just enough **'air'** escape **to form** the tone." Even a university Throat specialist asserts "resonance **economizes** breath," and a great maestro, **"breath must stream forth** evenly" to produce resonant tone.

AND WHAT IS WRONG WITH ALL THIS?

Voice is **sound.**

Breath is **air.**

Air in motion is **wind.**

Sound wave compressions, as heard by the ear, move forward, not with air but, **in** air, at approximately 1132 feet per second!

IF you could emit breath from your mouth at the rate your voice sound travels, your breath would become a tunneling, blasting, torrent of wind, **rushing out of your mouth at a velocity of seven hundred and seventy MILES an HOUR—that is, 600 per cent faster than the most destructive cyclone.** Scenery and sound stage would be blown to splinters by your breath; your fellow actors would be torn limb from limb; even their bones would be ground to powder!

Yet, a great teacher writes, **"the stream of breath** in the highest tones produces currents **whirling** with great rapidity," and a physiologist writes, "each tone **must flow** on the breath from the lips."

THE FACTS IS THIS: With resonant tone, almost no breath issues from the mouth—**not even enough to make a candle flame flicker!**

Voice is **NOT** breath. Yet God and nature are divinely self-protective. So many who study such methods **do** improve their voices for a time. But the improvement is due to faithful effort in **using** the voice, not to the method.

Of course air **outside** of the body **is** the most satisfactory medium for sound radiation **after** the voice tones are produced. But what of air **during** tone production?

Each morning I listen to a cathedral bell. There is, inside of that bell, an air-space of definite form and size, filled with air. But if I made a bell of the **same** size and shape, of a wire frame **covered with rabbit's fur,** how would it sound? Would any amount of **air** inside or outside, make it resonant?

It is the structural material that is important. When radio engineers changed the loud-speaker from a squawky thing to the present miracle, they did not try to add more air space. Instead, they used a different design and different **structural materials.**

Air in vocal cavities **must** resound. Even if it did not, you could do nothing about it, because you cannot "train" air.

But you **can** augment or lessen your use of the structural tissues of head and torso. **Even bones and flesh and blood transmit sound waves,** although one physiologist objects because bone is 48%, muscle 75%, and blood 95% **water!**

What of it? When at Santa Monica Beach tomorrow, pick up a couple of stones; wade out in the water; hold the stones below surface; and when a friend dives, clap the stones together. When he comes up, ask **him** whether or not **water** transmits sound! (Our Navy, using directive microphones, to determine submarine location, used the **ocean** for sound transmission.)

Since 1738 scientists have tested velocity or resonance, or both, of sound in materials — air, water, oxygen, hydrogen, wax, glass, iron, lead, gold, silver, zinc, copper, et cetera. But comparatively nothing has been done in testing the sound resonance values of the different structural tissues of the head, face, and upper torso. Even telephone engineers, who have worked miracles within a decade, can help the actor but little with knowledge of voice **production,** because the engineers have studied voice components **after** the tones have been emitted from the lips.

Make this test:

First, ring up a friend on the telephone, and then press your telephone transmitter **tightly against your chest.**

Second, do **NOT** talk into the transmitter at all, but talk in a low resonant voice, out into the air, with the transmitter pressed so tightly to your chest that **no** air-sound waves of your voice can reach it.

Your friend will hear distinctly.

One actor, telephoning his wife, changed three engagements, made two others—quite different from anything she might have expected, yet the voice sounds of his voice, from **his chest walls,** sounded so like those spoken directly into the transmitter, that she, who knew his voice well, perceived **no** difference!

Experiments have been made, with telephone transmitters held to the back, sides of torso, and forehead. Even cheek bone and muscle are such good sound transmitters that a dictaphone operator, with the ear pieces on upper cheek, can hear dictation from record, not so loud but, more clearly, than when ear-pieces are placed over the ears.

Of course, you cannot radiate sound waves directly from your facial structure or torso walls to actuate the diaphragm of the microphone!

And you cannot augment resonance in air in the lungs, for air in closed cavities will not resound!

But the air in your lungs **does transmit** sound waves to the torso walls; sound waves are transmitted from larynx and throat to torso walls; and resonance frequencies of structural tissues are transmitted to, and do augment resonance in, oral and nasal cavities.

That which weakens voice for the microphone is too much resonance **initiated** in air of air cavities! **It is not air, but material structure which is important.**

How would your voice sound, IF your palate were of **cheesecloth,** your nose bones of **celotex,** your cheeks of **cotton batting,** and your teeth of **cork,** even if you kept mouth and nasal **air space exactly the same in size and form!**

It is not air, but material structure which is important. Free your mind of the error of the breath voice. It is ridiculous, even though a physiologist says, "the torso walls **must control** breath (air), to blast **it** between the vocal cords, that it may resound in the mouth and gain power to **flow** from the lips to every corner of the theatre."

If this were true, then, even in a very small theatre—only 40 by 60 feet, and 30 feet high—it would be necessary for the actor to emit from his lips **seventy-two thousand cubic feet of breath with every tone,** to make it carry to every corner of the theatre; and if speaking very slowly, this would require him to gush **seven million cubic feet of air out of his lungs every minute!**

Only ignorance talks of "supporting tone on the breath"; only innocence or stupidity tries to do it. **It is not air, but structural material which is important.**

WHAT CAN BE DONE?

First, when X-ray films show that facial bone structure is too thick, a smaller area can be used; or if bone is too thin, a larger area; then with augmented air-cavity resonance, **the higher tones of the voice WILL record better.**

Secondly, when transillumination and skiagrams show that air chambers are not well formed, compensating resonance to supplement voice fundamentals can be added by use of structural tissues previously unused, **so that tones WILL record more satisfactorily.**

Thirdly, when tension tests indicate **where** weakness exists, then the structural conditions can be remedied, so that the resonant characteristics of high or low fundaments—necessary for varied emotive interpretation — **will come within the frequency range of the microphone.**

Take out the sounding board of your piano. Stretch a **woolen blanket** in its place. How will your piano sound, **even with air inside and outside remaining the same?**

Use sounding boards! That is what you can do with your voice! Instead of one or two, use six or eight or ten of the 32 sounding boards with X-ray films and muscle tension tests indicate as existing for your use!

Watch for the next issue of Filmograph for reproduction of X-ray films, showing facial bone structure of an actor whose voice records well, and another of an actor whose voice did not, at first, record satisfactorily.



Harry Burns, President-Editor Hollywood Filmograph. Robert Gail, Hollywood's famous jeweler, with the silver loving cup and wrist watch which are to be presented to the victors.

Who Will Win Hollywood Filmograph's

CASTING DIRECTORS POPULARITY CONTEST?

THE FILM WORLD WILL KNOW WHO IS WHO SOON. THE CONTEST ENDS FEBRUARY 22—WATCH FOR ANNOUNCEMENT OF TIME AND PLACE WHERE PRESENTATION WILL BE MADE OF PRIZES.

Vote Today and Help Us Decide This Great Issue.

--CLIP THIS--

HOLLYWOOD FILMOGRAPH,
Warner Theatre Building.

CONTEST ENDS FEBRUARY 22, 1930

Gentlemen:

Please enter my vote for.....Studio.....in your popular casting director contest. My name is..... Address Phone

Also please give the following additional votes to.....for which find my check for $.....

covering my subscription for a period of.....for your publication.

3 MONTHS, $1.25 (25 votes); 6 MONTHS, $2.50 (50 votes); 1 YEAR, $5.00 (100 votes); 3 YEARS, $10.00 (300 votes)
STOP, LOOK AND LISTEN—ON DISPLAY IN THE WINDOW OF ROBERT GAIL, INC., COSMO AND HOLLYWOOD BOULEVARD, SEE THE BEAUTIFUL SILVER TROPHY AND WRIST WATCH THAT ARE TO BE PRESENTED TO THE WINNERS ON WASHINGTON'S BIRTHDAY.

M. G. M. Promises Us Busy Times Ahead

Many Directors & Staff Of Workers Engaged At Culver City

With twenty productions in the cutting rooms, shooting or preparing, Metro-Goldwyn-Mayer states that the beginning of February finds their Culver City studio establishing a new winter record for intensive production.

Nine productions are crowding to capacity the eleven silent and fourteen talking stages of the studio. The new million dollar industrial district, carpenter shops, electrical shops, etc., is working twenty-four hours a day in three shifts. Fifty-three writers are preparing new material. Martin Broones has sixteen composers and lyric writers developing songs in his music department. Sammy Lee, dance director, has four assistants training different groups of dancers for new "eye and ear" productions.

The nine companies in actual work at M-G-M embrace the English, French and German languages, and an amazing range of background and plot situations.

Picturesque Spanish sets feature Ramon Novarro's next talkie, "The Singer of Seville." This is an original story by Dorothy Farnum with dialogue by John Colton. Charles Brabin is directing and the cast includes Dorothy Jordon, Renee Adoree, Marie Dressler, Ernest Torrence and Nance O'Neil.

"The Gay '90's" with their bebustled ladies and pancake hats form the back ground for the new Marion Davies comedy of that name. Harry Beaumont is directing from the dialogue and continuity of Gene Markey. The cast includes Lawrence Gray, Claude Allister, Jed Prouty, Sam Hardy, Walter Catlett and John Lewis Bartels.

Marie Dressler and Polly Moran are featured in a comedy of the stock market crash, "Margin Muga." Chuck Reisner is directing Willard Mack's story, and the cast includes Anita Page, Charles Morton, T. Roy Barnes and Herbert Prior.

Far away at Mazatlan, Mexico. 'neath the nodding palm trees of the topics, Wesley Ruggles is directing 500 people in a new marine melodrama, "The Sea Bat." This is a romance of sponge divers and it includes scenes both below and above water. The story is by Dorothy Yost, with continuity and dialogue by Bess Meredyth and John Howard Lawson. The cast includes Charles Bickford, Raquel Torres, Nils Asther, John Miljan, Edmund Breese, Gibson Gowland, Doris Karloff, George Marion and others.

Robert Leonard is directing Norma Shearer in a gay and sophisticated drama, "The Divorcee," with adaptation and dialogue by John Mechan. The supporting cast of this cocktail of the cinema includes Chester Morris, Conrad Nagel, Robert Montgomery, Florence Eldridge, Helene Millard, Helen Johnson, Zelda Sears, Robert Elliott, George Irving, Mary Doran and Tyler Brooke.

Work has started again on the new Metro-Goldwyn-Mayer revue, temporarily titled "The March of Time." Divided into three sections the "past" has already been filmed with Weber and Fields, Louis Mann, Fay Templeton, William Collier, DeWolf Hopper, Josephine Sabel, Marie Dressler and Barney Fagan. Sammy Lee is now directing rehearsals of elaborate dance numbers for the modern portion of the big musical show. Chuck Reisner is the director.

Edgar McGregor and Nick Grinde have just started work on a talking picture version of the big stage hit, "Good News." Bessie Love heads a cast which includes Stanley Smith, Mary Lawlor, Gus Shy, Lola Lane, Cliff Edwards, Tom Jackson and Frank McGlynn.

David Burton is winding up work on a talkie adaptation of W. Somerset Maugham's brilliant satire on marriage, "The Circle." Sylvia Thalberg and Frank Butler wrote the script, and the all-star cast includes Lewis Stone, Ernest Torrence, Catherine Dale Owen, Paul Cavanagh, Allison Skipworth, Tyrrell Davis and Mary Forbes.

The demand for foreign talking versions of photoplays already done in English is recognized by the active prodution of Jacques Feyder's French version of "Unholy Night." The French-speaking cast will include Jetta Goudal, Abdre Leguet (The eminent French star), George Ravenaut, Pauline Garon, Jules Raucourt, Lionel Belmore and Agostine Borgato. The adaptation is from the novel by Ben Hecht. The English version has already been acclaimed as one of the best mystery plays of the year.

A foreign version of an American success also heads the list of productions in M-G-M's cutting rooms After completing the direction in English of Vilma Banky in "A Lady to Love," screen play by Sidney Howard, Victor Seastrom did a German version of the same drama.

"This Mad World," William C. DeMille's production with Basil Rathbone, Louise Dresser and Kay Johnson; W. S. Van Dyke's much anticipated African picture, "Trader Horn," with Harry Carey, Edwina Booth and Duncan Renaldo; "The Song Writer," directed by Harry Beaumont with Lawrence Gray, Helen Johnson, Benny Rubin, May Boley, Wynne Gibson, Cliff Edwards and Kenneth Thomson; Ramon Novarro's "The House of Troy," directed by Robert Z. Leonard with Dorothy Jordan,Lottice Howell, Joseph Swickard, Claude King; Fred Niblo's "Redemption," starring John Gilbert; "Montana Moon," starring Joan Crawford, with John Mack Brown supporting under Mal St. Clair's direction, and "Free and Easy," starring Buster Keaton under Edgar Sedgwick's direction, are all productions which are in the cutting rooms preparatory to release.

Ready to start within a few days is "Father's Day," an epic of the paternal directed by Sam Wood. The story is by A. P. Younger, Elliott and J. C. Nugent. The cast includes Louis Mann, Robert Montgomery, Elliott Nugent, Leila Hyams and Henry Armetta. Slated to begin the middle of February is Cecil B. DeMille's second Metro-Goldwyn-Mayer talkie, "Madame Satan." The only cast members so far selected are Reginald Benny, Wynne Gibson and Roland Young. The story is by Jeanie Macpherson, with Gladys Unger's dialogue. Songs are being written by Herbert Stothart and Clifford Gray, and Elsie Janis and Jack King.

Also preparing for early production are "Romance," Edward Sheldon's play, to star Greta Garbo under Clarence Brown's direction; "The Big House," an original on prison life by George Hill and Frances Marion, to be directed by George Hill, and "Red Dust," an original by Madame de Gresac, to be directed by Fred Niblo.

Stories as yet un-named are in preparation for Robert Ober, fresh from his success with "The Woman Racket"; Lionel Barrymore, of Madame X" and "The Rogue Song"; King Vidor of "The Big Parade" and "Hallelujah"; Jack Conway, assigned to Lon Chaney's first talkie, and Sidney Franklin, director of "Devil May Care."

Metro-Goldwyn-Mayer's intention to capitalize on the favorable publicity accruing to their present record-breaking succession of genuine hits is apparent as the motivating force behind the present intensive activity. The popularity with the public of "The Rogue Song." "Devil May Care," "Anna Christie" and "Dynamite" is an asset of which M-G-M is taking due notice.

* * *

M-G-M. are to make "The Merry Widow" possibly with Mae Murray. What a riot she and Jack Gilbert would be doing this picture as a and will hold the sack.



BOB MURPHY

Thespians of stage and screen now have a new evening rendezvous in "Bob Murphy's Chop House," on Robertson Boulevard between Hollywood and Culver City, under the personal direction of Bob Murphy, famed Radio-Keith-Orpheum headliner.

Hundreds of celebrities of the film colony and stage land who have become admirers of Murphy during the six years he has toured the country as a famed master of ceremonies and individual stage star are renewing their acquaintance during the evening dining hour at Murphy's new establishment, which is open until 1 A. M.

Murphy's menu is designed to tempt those with hardier appetites who leave the average tea room with an achingg void in the equatorial regions. House specialties are ham and cabbage and cabbage and corned beef, with complete New England boiled dinners and broiled hamburger and lamb chops, served with mammoth baked Idaho potatoes and macaroni. Dessert specialties include lemon pie and rice pudding.

Beginning his life career as a chef on a transcontinental dining car, Murphy owned "Murphy's Cellar," a famed night club, and a string of cafes in New York City. He came to Hollywood to enter talking pictures and decided to augment eye and ear appeal for his admirers with a direct appeal to the gustatory appetites. Mrs. Murphy will personally supervise the cafe while he is engaged in picture activities.

Murphy acquired the monicker of "The Prince of Humor" for his impromptu witticisms on the stage as a master of ceremonies and individual entertainer. He is widely known as a song writer and vocalist and has had a highly adventurous career as a soldier of fortune.

He served for a time as a federal revenue agent in the Kentucky hills, fought head-hunting Moros in the Philippines, engaged in guerilla warfare in Mexico, and served in the Boxer rebellion in China, having been wounded six times in the course of his search for thrills.

233 Club To Offer 20 Big Vaudeville Acts

Hollywood Music Box to Be Scene of Great Midnight Show

233 CLUB WILL STAGE MIDNIGHT VARIETY SHOW AT MUSIC BOX, FEBRUARY 15

A midnight show of twenty varied acts, at the Hollywood Music Box Theatre, on Saturday, February 15. has been announced by the 233 Club, Hollywood's active Masonic theatrical club.

Creighton Hale, Russell Simpson, Otto K. Olesen and John LeRoy Johnston are arranging the program and Edgar Forrest will act as stage director. A majority of the acts will feature prominent members of the 233 Club, a number of the men playing female characters in addition to assuming male roles.

While the program is by no means completed, the stellar names and acts already carded give the affair the appearance of one of the biggest benefit shows in months. The February 15 show will be the first public 233 Club event in more than two years. Proceeds will go into the 233 Club auditorium building fund.

In addition to permitting the use of the Music Box Theatre for the entertainment, Manager H. Ellis Reed will also contribute a sketch in which several of the Civic Repertory Theatre players will be featured.

Sarah Padden, noted vaudeville star, will play all of the characters of a lively dramatic sketch, "The Barrier."

Through the courtesy of Mrs. Frank Keenan, Russell Simpson, screen favorite, will appear in "The Vindication," assisted by William Walling. Ford and Cunningham will present their travesty as will also Barker and Wynne. Mickey McGuire, star of Larry Darmour talking screen comedies, will present a monologue and several comedy "blackouts" will present such well known entertainers as Monte Carter, Lon Poff, Gus Reed, Bobbie Davis, Charles Crockett, Creighton Hale and George Harris.

By special permission of A. Atwater-Kent, Calvin Hendricks, the Los Angeles baritone who recently won second prize in the international Atwater-Kent Radio Audition at New York, will sing his prize winning numbers and also play a piano selection. This will be young Hendricks' first public appearance here in several years.

John T. Murray and Vivian Oakland, who have delighted Orpheum audiences often as well as appearing in several prominent screen plays, will present a satire and Richard Anderson and a large company will offer a burlesque on "Richard, the Third."

DIRECTOR TO TOUR WORLD

A tour of the world, which is planned to extend over four months, and embracing more than a score of foreign cities, will start February 7 by Richard Wallace, well known motion picture director, who will sail from San Francisco on that date on the President Fillmore. Wallace recently completed a long contract with Paramount studios, during which he directed some of their outstanding products.



RICHARD WALLACE

Incidental to the recreation of which he is in search, Wallace will observe the attitude and reactions of motion picture fans abroad toward American films. He intends to make extensive inquiries from competent sources of the problems attendant on making pictures which will suit the requirements and tastes of the foreign audience.

After a short stay in Honolulu, he will proceed to Japan and China, visiting Kobe, Tokyo, Mukden, Peiping, Shanghai, Hong Kong and other Oriental places of interest. The itinerary takes him south to Manila, from whence he will go to Singapore, Penang, Jerusalem, Cairo, Alexandria, Naples, Lisbon and other important cities. His schedule calls for his return to New York May 26. He expects to resume work in Hollywood soon thereafter.

Among Wallace's outstanding achievements with Paramount is "Seven Days' Leave," adapted from J. M. Barrie's play, "An Old Lady Shows Her Medals." The picture attracted attention because of Wallace's treatment of the whimsical and unusual story material supplied by the English playwright.

A majority of the 20 acts on the bill being "set," sponsors of the 233 Club midnight show at the Hollywood Music Box Theatre on Saturday, February 15, are this week putting five dramatic sketches into rehearsal.

Confident that the coming show will exceed in variety and dramatic brilliance the memorable 233 Club show at the Shrine Auditorium three years ago, members of the prominent Hollywood Masonic Theatrical Club are exerting every effort to present casts of players in original sketches and comedy skits that will enthuse the most critical audience.

Sarah Padden, noted vaudeville star, is to offer "The Barrier," a sketch in which the artiste plays several characters.

Russell Simpson, whose many years of stage drama preceded his entrance in motion pictures, will offer "The Vindication" by courtesy of Mrs. Frank Keenan. Mr. Simpson will find considerable demand for his broad dramatic talents in this sketch and will be assisted by William Walling and several other well-known stage and screen folk.

Creighton Hale, Henry Otto, Edna Marion, and two prominent actresses, will be seen in Mr. Hale's original sketch, "You Tell 'Em" and members of the cast of "And So To Bed," the current Civic Repertory Players' show at the Music Box Theatre, will present a brief act to be directed by H. Ellis Reed.

Richard Anderson, former Shakespearean actor, will convert one of the famous Bard's masterpieces, "Richard the Third," into a burlesque with prominent stage players in the cast. John T. Murray and Vivian Oakland will be seen in a satire of their own conception, as will also Barker and Wynne and Ford and Cunningham, popular vaudeville artists.

Drama will not be the only outstanding feature of the midnight 233 show, for there will be a number of prominent musical and dance creations offered.

Gus Reed, basso, and Bobbie Davis, tenor, who have appeared in a number of recent singing pictures, will present several previously unheard theme song numbers together, accompanied by Carl Sell, pianist.

Eva Rosita, who is being featured in "Oh, Susanna" at the Mayan, will offer a colorful Spanish dance accompanied by six harpists, under the auspices of Charles Carrico. Nita Martin, blues singer, Calvin Hendricks, concert baritone, Charles Wakefield Cadman, composer-pianist, and Otto Ploetz, tenor, will be added to the program within a few days.

Mickey McGuire, the star of Larry Darmour comedies and regarded as one of the prodigies of the screen, will present a new monologue, and Jimmy Hodges, former Follies comedian, will appear in two comedy black-outs, assisted by several members of the 233 Club who are prominent in stage and screen circles.

There will be six masters of ceremony, according to John LeRoy Johnston, who is supervising the program, and five special full-stage settings for the acts in addition to proper curtains and drapes for "close-in" numbers.

Edgar Forrest, veteran stage director, will act as stage manager for the show, and Fleckenstein's Orchestra, augmented by addition of six new musicians, will provide musical accompaniment.

Proceeds from the show are to go into the 233 Club Auditorium building fund, President Rex B. Goodcell has stipulated.

Preview

"MATCH PLAY"

Mack Sennett seems to have taken the talkies seriously in this one. To start with, he has an extraordinary attraction in the golf champions, Leo Diegel and Walter Hagen, and for a sure fire comic—Andy Clyde, who easily could have made his characterization of the bewhiskered eccentric father of Marjorie Beebe, repulsive, but played his part so straight that he was really very funny.

Miss Beebe reminds us a great deal of Daphne Pollard. This is no discredit to her for Dahpne is a very clever comedienne. Marjorie, under the eagle eye and direction of Mack Sennett, should prove very popular. Bud Jamison, as the semi-heavy, helped to carry the tempo of the comedy along in good shape. An unnamed character, who plays a "golf bug," added to the humor of the situation.

The story and dialogue was by John A. Waldron, William Goodrich and Harry McCoy, while the captivating theme song, that runs through the story, was written by Mack Sennett. John Boyle showed us how capable he really is by photographing some of the most difficult shots as driven by Messrs. Diegel and Hagen, who by the way are not so bad on the screen.

Inasmuch as this was a comedy, Mack Sennett naturally took some licenses to have his characters stand around back of the golfer making his drive which wasn't according to Hoyle, but stage licenses we must grant, while the entrance of Walter Hagen could have been more cleverly handled for suspense purposes and a laugh by accidentally pushing him in. However, Educational has a fine novelty morsel of entertainment to offer theatregoers in this fun-film and Mack Sennett varied a great deal from his usual knock down and drag out comedy idea. Westlake Theatre patrons laughed their heads off at the antics of those in the picture which is sufficient to verify what we have said about this comedy.

HARRY BURNS.

POPULAR DUO HERE

Julie Ring and James Norville, who are very popular on both the vaudeville and legitimate stage, especially for their "Graveyard" act written for them by John B. Hyam, are in the city looking around, having a good time and at the same time keeping an eagle eye on something worth while to do in the talkies. Mr. Norville, for years, was associated with the leading legitimate producers in New York in a managerial capacity as well as appearing on the stage while Miss Ring's last appearance here was in "Excess Baggage" which created such a tremendous hit at a downtown theatre.

'Son of the Gods' Creates Controversy As to Unhappy Endings in Talkies

Producers can sometimes make or break a production. The latest Richard Barthelmess talkie to reach the screen, "Son of the Gods," now showing at Warner Bros. Downtown Theatre, has become the talk of the town. However, we feel that had the producers been daring enough to have allowed the story to end unhappily, they would have made this picture one of the outstanding pictures of the year.

For instance, when the girl (Constance Bennett) learns that she has been courted by a Chinese lover and flogs him and realizes that she really loves the very man that she has just humiliated in the eyes of this great crowd in the cafe and sets out to regain his love and in so doing places herself in danger of actually losing her life and calls him in her delirium to the point where the physician in attendance and her father realize that only the presence of the Chinese lover will save her—the father lowers all standards of propriety and goes to a taxi dance hall where he finds the Chinaman viewing white girls dancing with his countrymen and pleads the cause of his daughter and gains the consent of the man that he detests to try and help his dying daughter. After this has been done Richard Barthelmess, as the Chinaman, who hates in his very heart the girl who brought about the untimely death of his father who read the dispatches of the flogging that she had given him in a public place, decides now that he has performed his duty, to give up the girl forever. It is here that the story makes a sudden twist and becomes very melodramatic and out of a clear sky his father's secretary (Mildred Van Dorn) has uncovered the truth through bringing her father, an ex-San Francisco policeman on the scene to prove that he is not a Chinaman but a white orphan child who was raised by the Chinese family as their own. The climax then is brought about by the girl who has recovered, forcing her attentions on Richard Barthelmess, who unwillingly finally gives in and tells the girl in the temple of worship which is adorned by the Chinaman and his wife's picture, that he is not any relation to the ungodly looking creatures but that he is of white parents and the usual clinch and pledging of love one to the other brings the picture to a close.

Warner Brothers lost the chance of a lifetime to make an epic out of this picture as did D. W. Griffith with "Broken Blossoms." The picture in its present form will draw big through the remarkable characterization portrayed by Richard Barthelmess in Rex Beach's most interesting novel that he has given to the screen. Constance Bennett raised herself to greater heights in this picture than any we have seen her in of late but she wasn't deserving of the man she loved after the flogging that she gave him in a most realistic and dramatic manner which lost a great deal of sympathy for her which she was never able to regain. Even her severe illness, which was perfect drama injected into the story, could not cause the audience to relent in their sympathy for the struggling Chinese boy who was trying to make something of himself under such a great handicap. There was a moral lesson in back of everything that Constance Bennett did but it failed miserably when such trite picture tricks were used in the form of a young girl (Mildred Van Dorn) who was miscast and should have exchanged places with Constance Bennett, who hasn't enough years on her head to understand and realize the importance of such a big situation so as to on her own freewill leave the household of the very man she had learned to respect and love and who after she really knew belonged to her own people, would give him up so willingly to another girl to marry and fall heir to this great fortune that had been left him by his foster father who when he was a mere child buried his wife and only lived in hopes of having his son be a walking example of the love and devotion that Confucious preached to the world in his time.

One of the finest pieces of character acting that we have had the ypleasure to witness on the screen was given to us by E. Allyn (Fred) Warren, who not only played the father of Richard Barthelmess but actually spoke in Chinese. He was a loveable, sweet personality who held you to the very end and when he died—a scene which was never shown on the screen—who spent his life working to lighten the burden of the Chinese and humanity, which came very clearly to light when it was revealed that it was he who was seeing to the welfare of his secretary because one time in his life one of her family had befriended him when he needed help. Another extra fine portrayal was that of Anders Randolf as the big good-natured lovable father of Alana, played by Constance Bennett. Mr. Randolf shouldn't find any difficulty in numbering his name among the busiest talking picture actors in our midst from now on. Claude King, the playwright who comes into the story as the friend of Richard Barthelmess, looked every inch as well as acted the good Samaritan friend with an understanding heart who knew that Richard was a Chinaman but with it all trustworthy and a great help to him on a play which dealt with the life and customs of this race. His part could easily have rung untrue to form but being a finished actor he neither overplayed or underplayed his role. A very clever Chinese youth by the name of King Hou Chang acted as the servant of Richard Barthelmess. His work was very colorful as well as interesting.

One of the most interesting scenes was the funeral procession, which was in technicolor, as it is depicted in retrospect and described by Officer Dugan (Robert Holmans) in the scene with Barthelmess and Mildred Van Dorn. One noticeable thing throughout the picture was the good sound judgment of Leo Forbstein, who created the music for the picture. It was entrancing and held you throughout. Beautiful, harmonious and inspiring, still at no time full of a lot of brass cymbals that are symbolic of the people and their atmospheric surroundings.

Excellent, although small parts, were played by Frank Albertson and Jimmy Eagle as the college companions of Richard Barthelmess, aided and abetted by one of those good time Charlie girls (Geneva Mitchell) who when her companions started out in the early part of the picture to have a good time at one of the leading cafe's and learn that their host is a Chinaman and refuse to have anything to do with him, this of course didn't dampen the ardor of the one girl who tries to work her way into the good graces of the Chinaman friend later on when she learns that he is the son of a very wealthy Chinese merchant but fails in her attempt to gain his good graces.

Frank Lloyd was responsible for the direction, which was handled in a most concise and understanding way that any director could have given to a picture of this kind. Of all the credits that are due for making this picture what it is, the major part of it will have to go to Director Lloyd. Warner Brothers spared neither expense or time to make this one of their most colorful talkies which was photographed most artistically by Ernest Haller with Ellie Fredricks as his chief aid in this accomplishment. The dialogue by Bradley King and the recording work of Ollie Garretson was perfect—evidenced by the audience at the completion of many of the sequences throughout the picture by great rounds of applause from time to time.

—HARRY BURNS.

Review

"SON OF THE GODS"

Reviewed at Warners' Downtown Theatre.

Produced by First National.

Directed by Frank Lloyd.

From the novel by Rex Beach.

Adaption by Bradley King.

Photographed by Ernest Haller and Ellie Fredricks.

The Cast: Richard Barthelmess, Constance Bennett, Anders Randolph, Mildred Van Dorn, E. Allyn Warren, King Hou Chang, Geneve Mitchell, Claude King.

Rex Beach's magnificent story of race prejudice has received remarkably tender treatment in the hands of Hollywood, and emerges a truly splendid picture. And with its production, Richard Barthelmess establishes himself as the most consistently good star the microphone has aided. In "Son of the Gods" Barthelmess presents a beautiful, poignant performance that should rank in the year's ten best.

Never do we recall a list of film characters that more nearly resembled the characters of the book from which they were taken. Barthelmess is ideal as Sam Lee. Constance Bennett is the picturization of Alana. Miss Bennett, by the way, gives her greatest screen performance to date in the film. It is intelligent, and is remarkably in the spirit of the part.

Anders Randolph is perfect as Alana's father. He gives flawless work. E. Allyn Warren as the aged Ling Lee is unquestionably fine—but we regret that so much of his personality was removed in transferring the book to the screen.

Mildred Van Dorn is perfection as Eileen, but her role has also suffered in the transcript. Claude King as the playwright who gives Sam Lee a helping hand, and King Hou Chang as Moy the servant, also shine. Minor characterizations are excellent.

The dialogue, taken directly from the book, is live and intelligent. The photography and settings are excellent.

Many unessentials were cut from Mr. Beach's novel, and several items that we believe we would add to the entertainment value. We can forgive all those changes—but one. That one is the ending of the story. To make a better movie ending, First National has Alanna come to Sam Lee and tell him that she loves him—whatever his race; and then he tells her that he is white.

In changing the ending, the whole magnificent irony of the book ending is lost. Where Beach had Alanna unable to conquer the fear of public opinion, and only go to Sam when she, herself, learns that he is white—that was the climax of the whole beautiful work. And that splendid finale—Sam Lee happy yet bitter, speaks to himself of the senselessness of prejudice. That as the son of the great, humble, godly Lee Ying he was an outcast—as the abandoned son of some sailor or tramp, he was accepted because he was white.

And the touching irony of those last lines, "The Chinese gods like comedy—I wonder if they are laughing now?", is destroyed by changing the preceding dialogue.

But First National has produced a fine and vivid picture—a credit to their studios. Everyone should see it.

HAROLD WEIGHT.

By Ed. O'Malley

Some great spirits, though criminal, with an avid appetite for despotic sway in their chosen course of life, follow the best of their imperious conceptions with dauntless inveteracy. In many cases, vanity blinds their eyes to fear; injects courage into their aspirations, and inflames their minds with the dazzling idea of supremacy. Hero worship finds a ready audience in the rank and file of Uncle Sam's charges. The American public is enthusiastically prone to rapturous flights of homage when one of its countrymen performs some transcendent deed. These transports of admiration are, in most cases, prompted by the noble purpose of the doer.

Then there is another phase of American adoration that latently places votice garlands at the shrine of heroic wickedness. So pronounced is this sentiment in the secret souls of thousands, that it has projected itself into the hearts of many film devotees, after sitting for over an hour or so fairly entranced by the successful exploits of a gallant crook, leave the theatre in a mildly despondent mood because he finally falls into the clutches of the law. In a perverse way, the triumph of a handsome rogue, in the final fade-out, would be a happy ending to this peculiar class of hero worshipers.

And by the same token, most of America's millions of movie picture patrons emphatically lean toward happy endings, no matter how inconsistent and impertinent they may

be. Woe be unto the producer that takes it upon himself to criss cross this penchant; yet, in our long experience, we have run up with a number of films that we thought were utterly spoiled by incongruous finales. Ethics must keep our pictures clean, and for this very reason, rogues must receive condign punishment.

Yet, with all this, we were inwardly pulling for George Bancroft to escape the electric chair in "Thunderbolt." We shed bitter tears in 1882 when the Ford brothers killed Jesse James, and still, in our heart of hearts, we find it impossible to crush the tiniest insect. How we yearned for Tracey to elude the officers in his famous break for freedom in the northern woods.

And oh—the death of Jean Valjean in "Les Miserables"—how the sweet, noble countenance of the grandest character in fiction abided in the deepest recesses of our soul for many months after we had finished the story. Had it been written by an American we fully believe we should have found on the last page, this colossal and valorous soul tenderly husbanding life's taper, with Cosette and Marius sitting reverently by his side, and with all their faces bathed in the crimson hues of a glorious sunset. And oh how grand it would all have been!

Jack L. Warner Says Unhappy Endings Do Not Pay Producers

At a luncheon tendered Mr. and Mrs. Oscar Straus by Warner Bros. First National studios, the well known producer, Jack L. Warner, in the course of his introducing the honored guests, told how some time ago Warner Bros. tried to give the public an unhappy ending in John Barrymore's picture, "Beau Brummel," and how the public refused to accept their judgment, and the picture didn't draw anything like it would have drawn, had John Barrymore and his lady love clinch at the finish in a fond embrace.

Mr. Warner brought this to light in such a clear-cut manner, that we couldn't help but repeat his opinion and statement of facts along with our own opinions and that of Harold Weight, who also reviews "The Son of the Gods" in this issue, and along with his statement, that of another of our very capable writers, Mr. Edwin O'Malley.

The public demands realism, especially since the talkies have come in, and will have to be educated, and the producers should try to encourage this, just as Mr. Warner told us that Technicolor is the coming thing today, along with other innovations, and that the color pictures weren't exactly what they had hoped for up to date, but that the company making the Technicolor prints headed by Mr. Kalmus, were building a great plant in Boston and would be better fitted to improve and that they, the Warner Bros., were encouraging them and giving them every support that they can to develop their art which has proven so essential to the making of the present-day pictures.

HARRY BURNS.



The motion picture industry will see revolutionary changes during the next few months, J. L. Warner, vice-president and production head of Warner Bros. Pictures, Inc., told newspaper and magazine writers at a luncheon tendered in honor of Oscar Straus, the composer, and Mrs. Straus, in Hollywood this week.

Warner, in introducing the famous composer to the luncheon guests, reviewed the revolutionary changes in pictures since the advent of the talking film and stated that even more radical changes are due in the near future.

"English 'talkies' are sweeping the world," he said. "The color process has been perfected and laboratory facilities provided so that perfect color pictures may now be made in large quantities, where heretofore they have been restricted.

"The wide screen is coming, and coming right away. We will be able to show action in two or more rooms at once, instead of jumping from one to another.

"And now the talents of great musical artists are being brought to the screen. The genius of Straus will be heard from thousands of screens now, where it was heard from a single stage before.

"Up to now the screen has copied everything it has done. It copied the stage and it copied the printed story. Now the stage and other mediums will copy us. We will lead and originate."

Warner paid a glowing tribute to the guest of honor, who responded by stating that he was happy to be in California, where he expected to get real inspiration for Vitaphone operettas.

Bernice Claire entertained those present with a beautiful rendition of "My Hero." Here is a charming young lady who is going to prove quite a box-office attraction for the Warners. In fact, with each picture she will command that much greater attention.

She was followed on the program by Alexander Gray, who sang "The Death March" in the German language in honor of Mr. and Mrs. Straus, who have just arrived here from Vienna. Mr. Gray is now playing one of the leading roles in "The Viennese Melody," and we must say that whoever saw him in "Sally," recently released, did not see him at his best.

He is going to be a sensation in his future pictures for he has one of the sweetest and most sympathetic voices we have had the pleasure to hear and when it comes to personality, he just has oodles of it. All this the screen failed to reveal when he played opposite Marilyn Miller in "Sally." His rendition at the luncheon Wednesday at noon on the First National lot was a revelation to those who had the pleasure of listening to him.

More than fifty writers attended the luncheon.

ANIMAL TRAINER REACHES DEPTH— WAKES UP AGAIN

Members of the old Russian nobility who have had to go in for table-waiting and chauffeuring, have the sympathy of Charlie Murphy, keeper of the Universal Zoo.

Murphy, who formerly was known as "Carlos Bernardo," one of the most famous animal trainers of stage and circus, was on "The King of Jazz" set, where Paul Whiteman, John Murray Anderson, John Boles, Jeanette Loff and other celebrities were shooting the romantic number, "Monterey."

On the set also were five gorgeously plumaged macaws.

"Hey, Charlie," Bob Ross, production supervisor, yelled to Murphy. "Wake up that end macaw—he's gone to sleep."

Murphy started across the set. "Me, that used to order lions and tigers around, and tell elephants where to get off," he grumbled. "Look at me now—wakin' up a blasted parrot!"

CLEVER

Little Gloria Fisher and Suzanne Ransome, two clever little girls about four years old, have been working in Frank Borzage's picture at Fox Studio.

Director Borzage has just finished "I Hear You Calling Me," starring John McCormack.

Mr. McCormack is to spend his vacation at his country home at Moore Abbey, County Kildaire.

PLAYS

Polly Walker, who plays the leading feminine role in "Hit the Deck," RKO picture, which is now in its fifth week at the Orpheum Theatre, Los Angeles, is to play the leading role in "The Merry Malones," the picture version of which is to be made after the arrival of George M. Cohan on the coast.

Miss Walker is to play the role she created in the musical comedy of the same name and in which she scored a tremendous hit, and coincidently Polly is to be directed by George M. Cohan who realized the possibilities with her and gave her her first opportunity.

FLAVIN TO WRITE PLAYS FOR SCREEN

Martin Flavin, eminent playwright, is the latest renowned craftsman of the stage drama to shake the dust of Broadway from his feet, in favor of the fleshpots of Hollywood. Flavin has signed a long-term contract to write original talking pictures for Metro-Goldwyn-Mayer. He is the author of this year's big New York hit, "Criminal Code," and such other plays as "Cross Roads," "Children of the Moon" and "Service for Two."

The Jaeger ranch at Culver City has lost its last landmark, the windmill, built some forty years ago. The motion picture industry took possession of the Jaeger ranch, and the crumbling old mill, tottering in senility and considered a danger, has passed to the limbo of forgotten things.

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Hal Roach To Make Longer Comedies

Joseph Santley Ready To Direct For Pathe

Rumor on Rialto Says Start Will Be Made On April 1

Producers are finding two reels too short to make comedy talkies and Hal Roach is the first to figure on adding another reel to his output, allowing the directors six weeks' time in which to make fun-film talkies, and only making eight a year which will give plenty of time for preparation and working out the situations that the story department developed and have placed at the command of the stars and players in the picture.

With Laurel and Hardy, Charley Chase, Harry Langdon and "Our Gang" on such a schedule, theatregoers will be in for better and bigger comedies, and the funmakers will have a greater opportunity to reveal their best work, under more favorable conditions.

"THE MASQUERS" ENTERTAIN THE LADIES AT THEIR CLUBHOUSE ON SYCAMORE STREET

Last Sunday afternoon was a sort of a get-together of The Masquers members, their wives and sweethearts, when the doors were thrown wide open to the fair sex to set foot inside of this club for the first time since they moved into their new quarters.

Lunch was served and there was some very entrancing music on tap throughout the afternoon. It was inded a very fine idea, and met with the hearty approval of every one present.

Sam Hardy, president of "The Masquers," was on hand to see to it that everybody had a good time, and he was aided and abetted by James Crawford, who, like Mr. Hardy, has a position that commands respect, for J. C. oversees the feeding and welfare of the members, and in this instance it included the ladies who were given the right of way throughout the day.



WESLEY RUGGLES

Now one of the film industry's "ace" directors, is very proud of the fact that he received his early screen training as a Keystone Komedy Kop. And whenever he gets a chance he casts old-timer Keystone friends for roles in his pictures.

Therefore it is that Mack Swain is playing a comedy bartender in "The Sea Bat," the new Metro-Goldwyn-Mayer marine melodrama which Ruggles is now making on location at Mazatlan, Mexico. Others in the cast include Charles Bickford, Raquel Torres, Gibson Gowland, John Miljan, Edmund Breese, George Marion and others.

IMPROVE "FORUM"

Frank L. Murphy, chief electrician for the Warner-First National Studios, has brought about a great improvement in the Forum Theatre which the Warners have just taken over. Joe Agnew, general superintendent, too, is worthy of mention for the hand that he has taken in bringing about the changes. The Aetna Carpet Company have recarpeted the whole theatre, in a very fine manner.

DIRECTS

Carter DeHaven has been engaged by the Warners to direct a series of short subjects for their Vitaphone program. Carter should be very successful in his new position, for he was a vaudeville star for years as well as a producer of musical comedies.

'Swing High' Is Story Selected as First Vehicle

As an initial step in starting a period of increased activity and inaugurating a new program of special attractions, Pathe will begin immediate production on "Swing High," an elaborate comedy-drama with music, according to an announcement made today by E. B. Derr, executive vice president in charge of production.

"Swing High" is an original story of early circus days by Joseph Santley and James Seymour and it will be directed by Santley, who is recognized as one of New York's most capable directors of musical extravaganzas. It will be the most spectacular production filmed on the Pathe lot in many months.

The cast for "Swing High" is indicative of the plane on which this feature will be produced. The featured romantic and singing roles will be assigned to Helen Twelvetrees and Fred Scott, the young players who have just made such a decided success in "The Grand Parade," while other important parts will be in the hands of John Sheehan, well-known New York stage comedian, Bryant Washburn, Stepin Fetchit, Daphne Pollard, Ben Turpin, Robert Edeson, Chester Conklin and Little Billy, famous midget star.

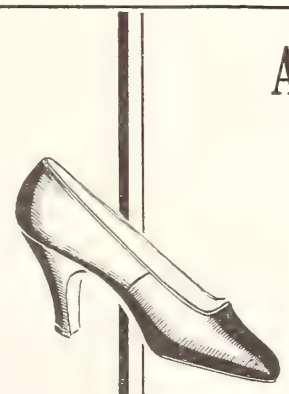
The music for "Swing High" will be composed entirely for the production and among the prominent composers who have contributed hit numbers to the entertainment are Ted Snyder, Henry Sullivan, Abner Silver, Ray Eagan, Mort Harris and Mack Gordon. Josiah Zuro, general musical director for Pathe, will have direct charge of the many musical features.

* * *

Faked Spanish dialogue won't go in Buenos Aires. "Broadway" at the Astral Theatre, was razzed, at its premiere.

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Dove Of Peace Hovers Over Filmland

Hollywood Baths Has Auspicious Opening

Academy Tries to Put Stop to Any Future Strikes by Actors

Endorsement of a revision of the standard contract for screen players was the outcome of a meeting of more than two hundred and fifty representative actors at the Academy of Motion Pictures Arts and Sciences last night.

Robert Edeson, chairman of the executive committee of the Academy actors' branch, was chairman. Other principal speakers were Conrad Nagel, Sam Hardy, Lawrence Grant and William C. deMille, president of the Academy.

The following resolution was passed without dissenting vote

"Whereas, A committee of actors, consisting of Robert Edeson, Jean Hersholt, Richard Tucker, Rod La Rocque, Lloyd Hughes, Sam Hardy, Lawrence Grant, Wallace Beery, Mitchell Lewis and Conrad Nagel, chairman, has presented to an official committee of producers, consisting of Jack Warner, chairman; Sol Wurtzel, Irving Thalberg, Wm. Le Baron and M. C. Levee, representing the Producers' Association, certain problems vitally concerning the welfare of the motion picture players, and

"Whereas, These committees conferring jointly have arrived at a solution of these problems that is practical, just and fair to both sides,

"Therefore, Be It Resolved, That this gathering of screen players endorse wholeheartedly the work of this actors' committee and authorize said committee to conclude the negotiations now pending, and

"Be It Further Resolved, That this gathering places itself individually and collectively on record as refusing to support or countenance a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and the spirit of this agreement is observed."

Eleven additional members were elected to the actors' committee which will meet with the producers' committee for another conference on the contract Wednesday night. The new actors' representatives added were: Ben Lyon, De Witt Jennings, Ben Bard, Frank Reicher, Monte Blue, Douglas Fairbanks, Jr., Helen Ware, Mae Murray, Lois Wilson, William Courtney, Francis X. Bushman.

Discussion at the meeting centered about the hours of work to be specified in the revised contract.

"Alternative proposals were presented, either one of which the producers had agreed to accept," it was stated by Conrad Nagel.

A clause fixing no maximum number of hours, but requiring that a twelve-hour rest period be guaranteed between calls was approved by unanimous vote.

It was stated that under the agreement with the producers' committee, if this clause proves unsatisfactory after the first six months of operation, the producers will agree to a fifty-four-hour cumulative week, and if this proves unsatisfactory will accept further revisions.

The proposal for a fifty-four-hour week, after which the actor would be paid overtime, was voted down at the meeting. This proposal would have required an actor working less than fifty-four hours in any week to be subject to call for his unexpired time in any succeeding week, providing that the original contract was for a period of over two weeks.

It was also announced that the producers have agreed to put an eight-hour day into effect for all actors who are hired to work by the day.

Other clauses in the proposed new standard contract provide for better adjustment to conditions in making talking pictures.

A probable amendment to the Academy constitution was also announced last night, which is expected to have the effect of materially increasing the membership of the Academy. The Academy board of directors at their next meeting will decide on a proposal originating in the executive committee of the board calling for a new class of Academy memberships. The present requirements insuring that only persons who have distinguished themselves for creative work in the production industry will be invited to the Academy will be continued as at present. New members will be given a choice of two classes of membership. Members paying the present membership fees and dues will be termed "Foundation Members." "Regular Members" will pay a reduced fee and nominal dues, having all the privileges of foundation members except that they must transfer to the other class in order to serve upon the board of directors and general Academy committees.

"It is very important to stress the fact that one of the greatest concessions secured is that an arbitration board of five actors will decide any problems which come up between any actor and producer," Conrad Nagel, chairman of the actors' committee which has been negotiating the contract, stated after the meeting last night. "Either the actor or producer has the right of appeal to the conciliation committee of the Academy, its decision being final. The producers have agreed to abide by this arrangement. The conciliation system of the Academy has been in successful operation since its organization, and its work has been acclaimed as just and fair."

"These committees will keep operating in the line of practical experience until all problems are met," William C. deMille, president of the Academy, stated. "It is very significant that the Academy gathered a group of over two hundred and fifty representative actors and actresses. That this group unanimously passed these resolutions shows their belief in the sincerity and entire honesty of the whole proceeding. This meeting marked progress in the efforts of the Academy to secure working conditions fair to both actors and producers.

"OTHER MEN'S WIVES"

Leila Hyams has been assigned the second feminine lead supporting Billie Dove in "Other Men's Wives," now in production at the First National Studios. Sidney Blackmer, Albert Gran and Clive Brook are in the cast. Clarence Badger is directing.

Kathleen Clifford Stages Get Together House-Warming for Some of the Fair Sex

Leave it to Kathleen Clifford to be original. The Hollywood Baths, a palace of beauty, the finest of its kind in the world, built at a cost of close to $100,000, which has placed for the fair sex every kind of a health creating device, a beauty salon featuring Miss Clifford's cosmetics, Marathon, Internal, Turkish and Sun Tan baths, decided to hold a house warming Friday evening and Miss Clifford offered her services to those responsible for this establishment located at 1769 Cahuenga avenue, and invited all of her friends to come and enjoy the baths as her guest and those of the management, and a young army of the best known screen and stage stars and players gathered there along with their friends and enjoyed a jolly good evening, at the same time testing out every kind of a service offered, including the use of the outdoor gymnasium.

Hugh W. Anderson is the one responsible for opening the most elaborate entertainment of its kind, for ladies only, at Cahuenga boulevard and Yucca avenue. All forms of massage and bath treatment are to be featured, with unusually fine equipment and skilled attendants. The project is said to involve an investment of $75,000 in building and equipment, and there will be 75 persons employed.

The building is an adaptation of the Spanish hacienda, with the lobby arranged as a courtyard, paved in antique tiles. One doorway leads into a series of corridors which mark off the various kinds of bath and rest rooms. The other leads to an attractive beauty shop, which is in charge of Gertrude M. Galipeau, formerly with Blackstone's, Los Angeles. Seven operators preside over the booths, furnished with mixtures of black, rose, green and yellow porcelain.

There is a Roman atmosphere about the plunge which is on the bath side of the building. As the patient proceeds down the steps into the pool, showers of cold and then hot water play over her. Eucalyptus baths for colds and other irritations of the throat and nasal passages; reducing baths; Turkish baths; German-American baths with special imported shower equipment and rubber beds on which the patients inevitably sleep while being treated; internal bath tables; scrub rooms and beautifully appointed sleeping rooms, occupy a very large building extending well toward the end of the block.

For many years, Mr. Anderson has been doing this work in Hollywood. This is his first venture with such an elaborate establishment and many of the improvements in equipment are of his own invention.

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Raoul Walsh To Make Super Film For Fox

Perc Pembroke Signed By Tiffany To Direct

'The Medicine Man' With an All Star Cast Talkie

Raoul Walsh, Fox Films director, and Hal Evarts, nationally famous writers and authority on western history, are, at the moment, collaborating on a story which will visualize for the audible screen a dramatic epic of the West, a story of the heart beats and romance of the men and women whose courage and daring mdae the pioneer period so colorful and picturesque.

The production, due to start at once, will be filmed in Fox-Grandeur to capture the sweep and magnitude of the story, which will embody many of the unwritten chapters of the romantic West. Likewise, the story will be filmed in standard size as well as Grandeur film.

Walsh and Evarts plan to emphasize the flesh and blood elements of the drama, making the conflict of personality and combat of emotion move vividly before the western panorama.

The combination of Walsh as director and Evarts as author seems to indicate a happy co-ordination of talent and inclination. For years Walsh has had a yearning to make just such a picture and partially gratified that desire when he started to film "In Old Arizona."

Evarts has traveled every foot of the territory which will serve as locales for the story. He has been successively a surveyor in the Indian territory, rancher, trapper and licensed guide. He has raised fur-bearing animals in capitivity. Among his famous literary contributions have been "The Cross Pull," "The Bald Face," "Passing of the Old West," "The Yellow Horde," "The Settling of the Sage," "Fur Sign," "Tumbleweeds," "Spanish Acres," "The Painted Stallion" and "The Moccasin Telegraph."

Strangely enough, Evarts has repeatedly refused all offers made by picture producing companies to write directly for the screen. It was not until Walsh, whom he had always admired as a director, outlined the plans he had in mind that Evarts, whose ideas were along the same lines, became enthused to the point of signing a contract to write the story, an enthusiasm which grows each day they work together.

Walsh sincerely believes this picture will be his greatest screen achievement. And this pledge coming from the man who made "What Price Glorq" and "The Cock-Eyed World" and other successes augurs well.

Already Walsh has dispatched a half dozen location experts throughout the West and even into Canada securing locations.

He expects to assemble the greatest cast to ever appear in one picture, and more than 30,000 players will take an active part in the production. One item, sensing the immensity of the production, lies in Walsh's request from the property department to engage 1200 wagons of every make, ox-drawn and horse-drawn, which will figure in the scenes. Likewise thousands of wild horses, herds of buffaloes and cattle have been secured.

No one has as yet been selected for the leading roles.



FERN ANDRA

Famous German stage and screen star, who will soon be seen at the New German Theatre, formerly the Windsor Square Theatre, in a German play, "Die Dame mit dem Scheidungsgrund" (Grounds for Divorce). Miss Andra, although American born, started her career in Germany and became known as the sweetheart of Germany. She recently finished her first American starring role in "The Lotus Girl," directed by Phil Rosen. It's an all-talkie picture.

Author Hal Evarts Is Working On His Own Story With Director

Percy Pembroke, one of the "oldest young directors" of the film industry, having been in the business since boyhood, has been engaged by Phil Goldstone, chief studio executive of Tiffany Productions, to direct the talking film of "The Medicine Man."

"The Medicine Man" first was produced on the stage as a play by Elliott Lester. Eve Unsell and Ladye Horton prepared the screen play version.

No one has been selected yet for either of the two leading roles, but Tommy Dugan and Georgie Stone have been chosen by Goldstone for comic characterizations.

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Pictures---Reviewed and Previewed

Temple Israel Entertains Its Members Through a Fine Program

In honor of the election of new officers of the Temple Israel, held Monday evening, the Men's Club, known as the Brotherhood, Tuesday evening staged an entertainment immediately after the regular meeting over which Ben Hirschfield presided and Harry Burns staged the show, which proved a very entertaining and amusing affair in which the following artists appeared:

Ambrose Baker and Peg Wynne proved very capable artists, and caused gales of laughter. Miss Wynne is another Charlotte Greenwood in size and the way she performs, while Mr. Barker does one of those eccentric English characterizations that proved him a polished actor.

Rosemary, a newcomer hereabouts, showed that she has grace, beauty and ability to dance with the best of girls in her line of work.

Jean Darling did a tap dancing number that won her rounds of applause and many bows before she again joined her mother who was on hand to allow the darling of the screen to do her part on the program.

Jackie Cooper sang a couple of "jazz" numbers and did a bit of repartee that was clever. He is one of the "Our Gang" featured kiddies that knows his work better than his A B C's.

Barry Sherwood sang a couple of numbers in fine voice, aided and abetted by his personality, to put his numbers over. He won a number of encores.

The same might be said of Lucielle Bessolo, who has a wonderful voice and a pleasing personality that gained her immedite attention and applause that must have gladdened her heart.

Hal Hoffer, who needs no introduction as a pianist, for he is a radio favorite, offered a selection aside of playing for Miss Rosemary to dance, and went over big.

The show was a wow and held the members until the very last act, which was a Hawaiian and Veil dance by Madame Lajuanesse, who made a great impression on the large attendance, who went away lauding her very highly for her act. Edith Clifford was introduced and was given a great reception.

An announcement was made that the Men's Club of Temple Israel in Hollywood is acting as sponsor for a minstrel performance which will be given about April 1, in the interest of raising funds for the new Temple, it was announced. The preliminary meeting was held at the offices of Joseph G. Kohl, general chairman of the minstrel show, at which time committees were appointed and a general plan outlined which will bring many prominent artists before the spotlight.

The new officers elected were: I. E. Chadwick, president, with Sol Wurtzel made honorary life president; Isadore Bernstein, vice president; J. P. Fox, financial secretary; John Stone, recording and corresponding secretary, and Gene Friedman, treasurer. The new Board of Directors is composed of Sam Kress, chairman; Nathan H. Libbott, J. P. Fox, P. Schalita, A. Klinordlinger, Aaron Block and Max Hummel.

* * *

Review

"COLLEGE HOUNDS"

Metro-Goldwyn-Mayer has one of the greatest novelties they have yet produced in "College Hounds," now showingat the Carthay Circle Theatre. It is an all-dialogue dog story which is a take-off on college life and is a "howling" success without a single human being in evidence but uses the human voices to carry out the dramatic and humorous situations, making it one of the best entertaining morsels for a short subject that the reviewer has had the pleasure to see and hear.

The star canine is one who carries the screen name of Buster and is owned by Rennie Renfro. Buster's pals, who belong to the same kennel, enacted a football match and the spectators in attendance, that was unbelievable. The love scene between the vampire dog and the hero, Buster, aided by the villain in the play, will never be forgotten by theatregoers.

Great credit is due Jules White and Zion Myers for the direction and story of this gem, and if Metro-Goldwyn-Mayer let this novelty get away from them without signing up the directors and owner of all these dogs, some other company will send them a vote of thanks for giving them one of the finest novelty subject ideas filmdom has created.

HARRY BURNS.

* * *

Review

"THE TRIAL OF DONALD WESTHOF"

Reviewed at the Filmarte Theatre.

Produced by UFA.

Directed by Dr. Fritz Wendhausen.

From the novel by Felix Hollander.

Photographed by Rittau and Courant.

The Cast: Imre Raday, Lina Lossen, Paul Henckels, Erna Morena, Oscar Holmolka, Karin Evans, Elizza LaPorta, Herman Vallentin, Emilie Kurz, Nicolai Malikoff.

Somehow this psychological study of a boy too easily maleable by feminine influence does not ring true to us. Perhaps it is because of the amateurishness of Imre Raday as Westhof, who overacts all over the screen. At any rate, far beter films have come from the UFA studios, and this production is chiefly interesting for several beautiful characterizations.

First and foremost among these is Nicolai Malikoff as Kussmaul. Mr. Malikoff is tremendously effective as one of the leading villains, and his work is a joy to watch. Then there is Oscar Homolka as Attorney Lessin, who steps into his role, and actually lives it. Herman Vallentin as Mr. Spiess, who charms with his performance.

Another reason for seeing this film is Elizza La Porta as the lively, senseless butterfly Bertha Spiess. In the days of the silent movie, this picture would have been Miss Porta's passport to Hollywood. She has everything that made Clara Bow popular, and displays the most enticing personality German films have had in a long time. A little training in the art of acting from American directors, and a little consultation with an English grammar—and what a hit she would be.

Most of the remainder of the cast overacted at times and was good at times. The story was interesting, and had an unusual twist at the ending. The scenes showing Westhof's turbid mind after he has murdered Kussmaul, are very effectively photographed, with many interesting shots of Berlin.

A Ben Turpin revival, "A Safe Proposition," showed that the evolution of the two-reelers has been slow. Fox News completed the show.

HAROLD WEIGHT.

* * *

Review

"THE ARMOURED TRAIN"

Presented at the Pasadena Community Playhouse.

Directed by Gilmor Brown.

Play by Vsevold Ivanow.

Settings and costumes by Janis Muncis.

English translation by Constantine Anassimoff.

As unlikely to be generally popular in this country as the Russian film, "The Armoured Train," now in its American premiere at the Pasadena Community Playhouse, is, nevertheless, an excellent work, splendidly staged. More than that, it is an emotional experience.

The use of symbolism is as usual abundant, and the play is one which requires more than seeing before its currents and cross-currents become clear. "The Armoured Train" is a symbol of power. It starts in the hands of the aristocracy, is captured by the revolutionists, and turned against their former masters. Gilmor Brown is Peasantry—Onslow Stevenson, Aristocracy.

The play is presented in eight scenes, each more powerful than the one before. In it one recognizes the same technique as that of the Russian film, in a lesser degree. The settings by Janis Muncis are of advanced modernistic style, with a clever use of lighting to suggest backgrounds.

In this play it is not the power and unity of the whole that stands out, but the strength of single scenes. The one beside the lonely sea shore, where Gilmor Brown as Vershinin learns of the burning of his farm and the death of his sons, is a magnificent piece of artistry in every way. The dimly lighted scene on the embankment where the Chinese stops the armoured train with his body is an example of mob psychology and massing of supers unequaled. The scene in the armoured train where the artistocracy, represented by Onslow Stevenson as Nezelasov is making its last stand, is a powerful representation of emotional strain.

Neither the play nor the actors are even in their drama and performance. The whole seems to fluctuate. However, one character stands firm. That character is Gilmor Brown, who keeps his performance strong and beautiful. Onslow Stevenson, although not so good at the beginning, strengthens his work, and gives a marvelous piece in the armoured train. Charles Levison as Pecklevanov, Tirzah Daines as Masha, Albert Willard as Sinn Vinn Ou, and Joseph Sauers as Filanov were outstanding. Murray Yeats, Randolph Scott, Robert Kreisman and Wylma Entwistle were good. Other members of the cast are too numerous to mention.

"The Armoured Train" is a strange piece of work, but it should be witnessed. It is different, and marks another achievement of the Playhouse and Gilmor Brown.

HAROLD WEIGHT.

* * *

Review

"BAMBINA"

"Bambina," which opened at the Mayan Theatre Monday night, proved delightful, as was evidenced by the applause which followed every number. Myrta Bel Gallagher, who wrote this Venetian operetta, has captured the color, beauty and romance of Venice. From what we understand, this is her first real effort along these lines, and we hope that it isn't the last, and producers of talkies and musical operettas can well utilize her services in the very near future along these lines.

This operetta brings Nancy Welford back to the stage, and she proved delightful in the role of the singing comedienne of the piece. She was well cast and her work with Al St. John, who does such clever, droll comedy, provide sufficient comedy to guarantee plenty of laughs to those attending the show. Mr. St. John surprised every one with his versatility. Laurel Nemeth has a beautiful high soprano which blends beautifully with the baritone of Wilbur Evans, and they sing many numbers throughout the show. Both are good screen prospects. Marie Wells, Ernest Wood, Russell Scott, Marjorie Moore and Fred Walton also give splendid performances. A large supporting cast and a bevy of singing and dancing girls, complete the cast.

The costumes were beautiful and the Venetian note strikes a novelty of design which makes the chorus and principals interesting. The entire production was splendidly staged by Edward Royce and the large orchestra was well directed by John R. Britz.

D. V.

* * *

VITAPHONE SHORTS

Sarah Padden, Blanche Friderici, Jason Robards and Frank Campeau are seen in the Vitaphone Variety, "Trifles," which Bryan Foy directed.

Preview

"TEMPLE TOWERS"

A William Fox Production.
Previewed at the Westlake Theatre.

Bulldog Drummond once again foils the villain and saves the Fair Lady in distress in the picturization of H. C. Neile's story, "Temple Towers."

The villain this time being none other than Henry B. Walthall as Black, the half insane emerald thief who has locked himself in the mysterious and impregnable Temple Towers Chateau in order to avoid being killed by his accomplice whom he has double-crossed.

The Fair Lady, who is the real owner of the emeralds, manages to obtain employment at Temple Towers as a means of recovering the gems, at the time that Drummond, who has sensed a mystery here, decides to investigate.

The Lebossu Masque, a mysterious masked bandit who is also after the gems after playing hide and seek with Drummond, succeeds in finding the secret passageway into the Towers, and after neatly disposing of Black by throwing him down a trap door into a well of quicksand which had been intended for him, he takes both the emeralds and the Fair Lady and proceeds to make a getaway.

If you know your Bulldog Drummond you know the rest of the story.

Henry B. Walthall as Black, the arch thief, gives a marvelous performance and starts the picture off with the proper atmosphere of mystery and chills.

Marceline Day as Patricia Verney, the Fair Lady, handles her role very well and is very easy on the eyes, particularly in some of the scenes in which she wore some very attractive clothes. I couldn't blame Black for taking more than a business interest in her in the picture.

Kenneth McKenna, who plays Bulldog Drummond, is excellent and treats the role with the lightness and humor which it needs.

Cyril Chadwick is great as Peter Darrel, Drummond's companion. His characterization is very amusing and not too much overdawn. Nearly all the laughs in the picture are due to him.

Peter Gawthorne gives a capable performance of the mysterious Lebossu Masque.

Donald Gallagher, the director, handled the picture very well by treating it in a semi-light vein. Although he allows Drummond in some of the scenes in the inner courtyard of the Towers where he does not wish to be discovered, he spoke quite loudly. This had a tendency to lessen the feeling of mystery.

A few points in the picture were not as clear as they might be, but all mystery stories are that way. Also the love interest was a bit awkward. But as a whole the picture is excellent entertainment and should appeal to any class of audience.

E. J. F.

Preview

"ONLY THE BRAVE"

Paramount All-talkies Production.
Previewed at the West Coast West Lake Theatre.

Paramount, in a reviewing mood, dips into the days of the old "Crimson Shirt" redolent with deeds of chivalry and a plenthora of flaring crinoline. From a contrast (military) viewpoint, the bounding celluloid flicks onto the silver sheet an instructional effusion. After a lapse of almost 52 years, the wonderful, indeed almost marvelous, progress made in the lethal work of the World's War engines on land an sea and in the air, is graphically shadowed forth in "Only the Brave," by way of comparison.

The plot totes all the hackneyed phases of war drama, especially in the spy line, and is mostly steeped in southern atmosphere. Jas Braydon (Gary Cooper), Federal captain, a prey to the agonies of unrequitted love, seeks, and is given, the commission to enter the Confederate ranks as a spy, carrying a fake plan of battle against the enemy, which plan is sewed between the linings of his coat. The gesture is sure to entail death, but Braydon scoffs at the danger.

Just before his capture he falls in love with Barbara Calhoun (Mary Brian), who endeavors in every way to help him in escaping. We shall not spoil the auditor's interest in unfolding the denouement in this preview, but can assure him that the events leading up to it are full of gripping situations. We are not het up over Cooper's delineation of the courageous captain. Any thespic talent he may possess is of a negative quality, in our estimation. We have seen him in half dozen films and he seems simply to treck through his part, both talkie and silent.

Mary Brian was excellent as the impassioned southern beauty. Hers is a steady improvement and she is beginning to flash touches of emotional profundity that augurs well for the maturer days of her art. Philip Holmes turned in a clever Captain Darrington. He is good looking—has a fine voice and promising repressive finesse. William LeMaire's sentry take-off almost stole the show. It was a master piece of southern-dialect comedy and was greeted with gales of laughter.

Others that did good work were James Neill, Morgan Farley, Guy Oliver, John H. Elliott, Virginia Bruce and Freeman S. Wood. Frank Tuttle's directing and Harry Fischbeck's photography were right up to the usual high standard of their work. We are not strong on "Only the Brave" and don't look to see it rub friendly elbows with the box-office.

ED O'MALLEY.

Preview

"HONEY"

Paramount All-talkie Musical Production.

Previewed at the Alexandria Theatre, Glendale.

Some day I hope to get used to the inconsistencies of musical comedies on the screen, but so far I am a total loss.

After the first reel or so of trying to figure what the plot was all about, I gave up and proceeded to enjoy the picture for its entertainment value only.

The story opens on a train where a Jewish comedian is giving a young man a lecture about the trouble dames can get you into, when lo and behold, he breaks forth into song and forgets all about his Jewish accent. The picture proceeds on its way and presently someone else bursts into song and then I realize that it's all in fun and I might just as well stop worrying and take things as they come. Having gotten myself into this state of mind the picture becomes easier to look at, although I must say that Nancy Carrol's voice is not one of the best, and why she uses a thick Irish brogue when she wants to fool the people into thinking she is a cook, but has absolutely no southern accent when she is supposed to belong to an old southern family, is beyond me. But she is very charming and when the public like anyone they will overlook anything.

Skeets Gallagher is great, and with the assistance of Lillian Roth, puts over some very good musical numbers. They tell me that Roth has been with Paramount a year, but this is the first picture that I have had the pleasure of seeing her in and she is excellent.

One thing about this picture, there is no chorus to leap on and off the silver sheet, but they do have a negro revival meeting done in a musical comedy way. Nothing exceptional, but good entertainment.

Mitzie Green is a very clever child and gets some good laughs with her sophisticated dialogue.

Stanley Smith has a pleasing voice and is indirectly responsible for fully half the laughs in the picture.

Harry Green and Charles Sellon handle their parts well.

The picture was adapted to the screen by Herman J. Mankiewicz from the novel and play, "Come Out of the Kitchen," by Alice Duer Miller and A. E. Thomas.

Music and lyrics by W. Frankie Harling and Sam Coslow.

Wesley Ruggles' direction as a whole was very good.

The picture is still being edited so they will more than likely clear up some of the weaker points in the story before its release.

E. J. F.

OPEN NEW OFFICES

Oscar Miller and Henry Shields, representing the Ohio State Life Insurance Company of Columbus, are opening offices at 504 Bank of Hollywood Building, next week. Mr. Miller is the father of the popular star. Patsy Ruth Miller.

RETURNS

Edgar Lewis, after directing some all-talkie features in New York, has returned to Hollywood and is now preparing to direct a feature at the Tec-Art Studios for the Bachelor Productions.

DON DONAHUE
EXposition 2707

JACK RICHARDSON
(THE HEAVY)
HEmpstead 7709

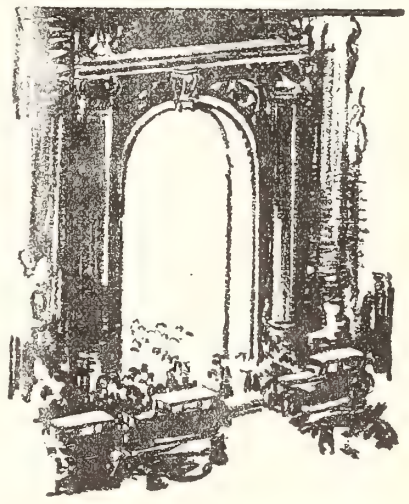
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LOS ANGELES, CALIFORNIA

Let's See---Who's Who

By HARRY BURNS

MILTON SILLS

One of the most popular artists of the silent and talking screen, will return to film work next week following a year's absence due to illness.



Milton Sills

Sills will be featured with Kenneth MacKenna and Mae Clarke in the Fox - Movietone production, "A Very Practical Joke," based on a Ben Ames Williams story.

Sills will play the role of a cabaret owner and Berthold Viertel, who directed "Seven Faces," with Paul Muni starred, will be his director.

Gearge Manker Watters, author of "Burlesque," has prepared the continuity and dialogue.

CLARENCE HENNECKE

Having written some dialogue stories for some of the well-known producers, Clarence Hennecke is another of the old-line silent picture writers and gag men who have come right along with the business and proven their ability to give producers what they expect of the scribes these days.



Clarence Hennecke

Mr. Hennecke has sold some very good comedies to the Mack Sennett, Fox and Universal, which, too, has aided him to command attention in his chosen calling, and he has his eye set on a job to write shorts, dialogue for features, gag dramas up with comedy situations or take a directorial post of some kind.

IRVING CUMMINGS

Fox Film director, has just finished "On the Level," Victor McLaglen's latest Fox production, in which William Harrigan and Lilyan Tashman top the supporting cast. This comedy which will bring McLaglen to the talking screen in the garb of a structural iron worker who flirts with his greatest danger when he gets tangled with a beautiful woman, who is really a real estate racketeer, promises to prove a thrilling and out of the ordinary production when seen and heard.



Irving Cummings

MADGE BELLAMY

And Lawrence Lambert, formerly of the San Carlos and American Opera companies, have been signed by Herman Fowler to appear in a series of the Fowler Studio Varieties, according to an announcement forthcoming from the Fowler Studios.



Miss Bellamy has been studying music and voice for more than a year under the supervision of Lambert and is said to have one of the most beautiful soprano voices in sound pictures today.

Besides several numbers of an operatic flavor, Miss Bellamy, it is understood, will sing a musical comedy song especially written for her by Nat Vincent and Fred Howard, well-known composers, under contract to Fowler.

Fowler has signed several other celebrities to appear in his Fowler Studio Varieties, the direction of which is under the supervision of Alvin J. Neitz.

Production on the fifth of the series of 156 reels of shorts in sound will start this week at the new Fowler Studios, located at 1420 Beachwood Drive.

STARS BROADCAST SUCCESSFULLY

An event of much interest to the Film Colony took place Tuesday evening, February 4, when several well known movie stars sang on the National hook-up over Radio Station KHJ on the Paul Whiteman "Old Gold" hour.

Miss Madge Bellamy amazed everybody with the luscious quality of her voice in "Dream Lover," from Paramount's picture, "The Love Parade," recently sung on the screen by Jeannette MacDonald. Paul Whiteman paid Miss Bellamy the tribute of personally conducting his orchestra, which accompanied her. She has several film offers under consideration.

Miss Mildred Harris sang Sam Coslow's "You Want Loving," with the composer at the piano, and judging by the great improvement in her singing voice, it won't be long before this fine actress is cast for a leading role in one of the many musical films now under preparation. Her last singing role was in "No, No, Nannette," now playing in Los Angeles, at the Orpheum.

Jack Oakie, Lola Lane and Lillian Ruff sang several selections, and Sam Coslow and Newell Chase, ace song writers of Paramount, sang and played their own compositions, from "The Vagabond King," which is shortly to be released by Paramount as one of the year's super musical productions. Whiteman's orchestra, with Paul conducting, played a number of dance and popular selections.

B B B

One of the most sportsman-like things that any one has been heard of to do, in this time and day of everybody for himself, is being done nightly by B B B, who runs a cafe at Cosmo and Hollywood Boulevard, where nightly there is a gathering of some of the best known celebrities. B B B makes a rule to boost "Henry's," "Brown Derby" and other similar places, where he eats as much as he does in his place, doing it in such a manner as not to look like a piece of boosting with a motive in back of it. Which speaks volumes when one considers how hard it is to get a good word out of some folks for the other fellow who happens to be in the same business.



B B B

WILLIAM JANNEY

Mary Nolan's present picture, now in the making at Universal City, under the direction of Lew Collins, finds William Janney as the lead opposite her in "Young Love," which was taken from the story of "Carnival" that Winnifred Reeve wrote the continuity and dialogue for.



William Janney

It was young Janney who waited nine weeks for his report on the test he made for "Coquette," starring Mary Pickford, and he finally landed the part.



L. CEPPARO

L. Ceparro of Trieste, Italy, who recently opened a voice studio in Hollywood, numbers many famous opera stars among his pupils. Twelve of his pupils followed him to Hollywood in order that they might continue their study with him. Signor Cepparo is also a recognized composer and is now engaged in writing an opera, the story of which is based on the American Civir War.



JEAN DARLING

Finishing her part in "The Benton Murder Case" at Paramount, Little Jean Darling was signed by First National Warner studios for one of their Vitaphone shorts.

BOBBY VERNON

Those who attended the recent "Masquers'" revel witnessed a fair example of what talents Bobby Vernon has when the famous comedian sang and danced in a Hawaiian number. He was a howling success. The other evening while Clarence Kolb of Kolb and Dill was talking to Charlie Murray at the President Theatre back stage, he said, "I can't figure for the life of me, why producers here don't give Bobby Vernon a chance to make some talkies, why when he was with us (Kolb and Dill) for a long time, he was one of the funniest comedians we had in our shows. Some day some producer will give him a chance and they will have the greatest bet in the talkies." This coming from one famous comedian to another, who himself (Charlie Murray) has proven himself better as a talkie star than he was in the silent pictures, speaks for itself.



Bobby Vernon

"FIGHTIN' MAD"

Many independents are preparing to make westerns. The Tansey Brothers have just bought "Fightin' Mad," an original screen play with dialogue, by Stephen Hust. It is a western comedy-drama. They intend making a rather pretentious production of it. Jack Perrin is to play the lead; Edwin August (well known in the old "Flying A" days) is to play the heavy. The story is being filmed at the old Charles Ray studio.

The story was sold through the Universal Scenario Company. This concern has many up-to-date westerns to market and seems to be active in supplying the independent producers.

Joseph M. Schenck Predicts Prosperity Here

Launch Sound Course At A-T-O-M-P-A-A-S

Catholic Guild To Stage Gambol The 18th

Returns From Europe With New Plans and Interesting Facts

Hollywood will be the "gold spot" on the map of prosperity in 1930, according to Joseph M. Schenck, president and chairman of the board, United Artists Corporation, who returned to Los Angeles last night after an extended visit abroad and in the East. Accompanying Mr. Schenck was Joseph H. Moskowitz, of New York, vice-president of the Art Cinema Corporation, a financing organization affiliated with United Artists. Mr. Moskowitz, a veteran executive of the Schenck enterprises, is on his annual visit to Hollywood.

Announcing plans for the forthcoming product of United Artists, Mr. Schenck disclosed that his organization will spend more millions on ambitious sound features than in any previous year of its history.

"The productions will be on an unprecedented scale, striking out in new directions of screen entertainment and providing work for large casts of players and extras," he said.

"A big outlay will also go toward studio improvements to meet changing conditions of synchronized films and this will involve labor, materials and the newest facilities."

He confirmed the report that United Artists is reaching out more definitely for the European market and will build the largest cinema house in London, seating 4,000, at a cost of $8,000,000. The property on which the structure will stand comes at $5,000,000 and the picture palace itself will require $3,000,000. The film industry, he declared, has not suffered from the recent stock market crash either in America or Europe.

In a conference with John Considine, Jr., general production executive at the United Artists studios, Mr. Schenck briefed the immediate schedule as follows:

Arthur Hammerstein, New York stage impresario, will produce the first original light opera for the screen, tentatively called "Bride 66," on a scale never before attempted. The music has been composed by Rudolph Friml, America's foremost composer of light opera. Production starts tomorrow. Direction by Paul L. Stein. The cast includes Jeanette MacDonald, Joseph Macauley, Joe E. Brown, Robert Chisholm and Zasu Pitts.

Irving Berlin will produce "Love in a Cottage," an original, with his own songs.

D. W. Griffith will produce "Abraham Lincoln," from the story by Stephen Vincent Benet, with Walter Huston in the title role.

Sam Taylor, producer-director, will make Norma Talmadge's new all-talking starring picture, "Flame of the Flesh."

George Fitzmaurice, producer-director, is preparing for the next Dolores Del Rio special.

George M. Cohan will write, direct and produce for United Artists, his first being an Al Jolson starring production, for which he will write the story and songs. His other productions will include a film version of the current Cohan stage success, "Gamblers," in which he will star.

In the Samuel Goldwyn unit, Ronald Colman is now making "Raffles." Florenz Ziegfeld, Jr., will be co-producer with Mr. Goldwyn in filming the stage success, "Whoopee," starring Eddie Cantor. William M. Conselman is writing the screen version. Thornton Freeland will direct. An original story is also scheduled for Evelyn Laye and another Colman story will follow "Raffles," which Harry d'Arrast is directing.

Douglas Fairbanks will make a talking version of his success, "The Mark of Zoro," almost immediately.

Mary Pickford, with Benjamin Glazer supervising and writing, has two pictures scheduled, with a third in view.

Gloria Swanson is making "Queen Kelly" into a starring operetta with music by Franz Lehar and Irving Berlin.

Charles Chaplin is reporting nearing completion on "City Lights." His succeeding vehicle has not been announced.

There are a number of other pictures for United Artists release which cannot be made public until arrangements are completed.

IN CHARGE

Capt. Taylor Duncan, well-known character actor, has given up the grease paint for a position with Columbia Pictures at their Hollywood studios located at Gower and Sunset, where he is in charge of the information desk. He has a great following among the studio executives and workers and should prove a fine acquisition to that organization.

COMING
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March Is Set as Time for Teaching 'Em Further Fundamentals

Several hundred employees of motion picture studios will go to school to perfect their knowledge of the intricacies of sound pictures when the second semester of the "Academy School in the Fundamentals of Sound Recording" is launched early in March under the auspices of the Academy of Motion Picture Arts and Sciences, it was announced today.

With all the film studios cooperating on the venture, the course was instituted last fall, through the medium of the Academy, to teach the principles of sound recording and reproduction to cinema workers who were without previous training in the making of talking pictures.

The course is being repeated for the benefit of the several hundred employees who were unable to gain entrance to the school last autumn. More than 550 film workers attended the first school.

The forthcoming course will be divided in two sections, each meeting one evening a week for ten weeks. One section will be composed of technical workers; and the other, of non-technical.

In both sections, however, the same subject matter will be taught by the same instructors and lecturers, its presentation being varied to meet the make-up of the classes. Authorities on different phases of talking pictures will serve as lecturers. Instructors will include Prof. A. W. Nye, head of the physics department, University of Southern California; and Dr. Vern O. Knudsen, associate professor physics, University of California at Los Angeles. Coordination of the course will be in the hands of Lester Cowan, assistant secretary of the Academy.

"This sound school," Frank Woods, secretary of the Academy said today, "represents a pioneer step in industrial self-education. The sudden change from silent to talking pictures caught many hundred valuable studio employees untrained in the practices of making talking pictures. There were no established sources to which these veteran workers could turn for instruction. To have waited for each man to gain his experience in the new field by the trial and error method would have delayed the mechanical perfection of audible films for several years—to the detriment of all concerned.

"The need for a concerted effort in instruction was at once apparent, so that the Academy extended its facilities to cooperate with workers and producers alike in making the sound school possible."

Lew Fields and Willie Collier, Sr., Slated to Do an Act — Six Comedy Teams Slated

With Lew Fields and Willie Collier, Sr. uniting as an act, six of the most celebrated comedy teams of the stage and screen will appear as part of a great all-star bill that will make up the program for the Sixth Annual Gambol of the Catholic Motion Picture Guild of America, to be held at the Philharmonic Auditorium, February 19.

Johnny Hines and Harry A. Bailey, who are handling the 1930 Gambol, yesterday announced that among the acts will be Stan Laurel and Oliver Hardy, screen comedians par excellence, who will make their first personal appearance together on the stage; Marie Dresslar and Polly Moran; Robert Armstrong and James Gleason of "Is Zat So" fame; Robert Woolsey and Bert Wheeler, comedy stars of the stage and screen versions of "Rio Rita," the Duncan Sisters and, of course, Lew Fields and Willie Collier, Sr.

Among the other names already listed for the show are Walter Catlett, J. Harold Murray, Charles King, Whispering Jack Smith, Marjorie White, and Ed Tierney, Charles Althoff, Ed Brendel, Stepin Fetchit, Jose Mojica, Fred Scott and many others to be announced later.

Viscount Julio de Moraes of Rio De Janiero, Brazil, wealthy South American banker, who is in Los Angeles to study the motion picture industry, today purchased the first box for the Sixth Annual Gambol.

John McCormack, noted Irish tenor, who on the eve of his departure for Europe was made the first and only honorary member of the Guild, was the second box-holder. Mr. McCormack presented his box to Rev. Michael J. Mullins, chaplain and founder of the Guild.

Only accredited studio employees are eligible for admission in the course. Enrollment at the various studios is in charge of M. C. Levee, Paramount; Harry Rapf, Metro-Goldwyn-Mayer; William Le Baron, RKO; H. Keith Weeks, Fox; Hal Wallis, First National; William Koenig, Warner Bros.; John W. Considine, Jr., United Artists; E. H. Allen, Educational; Walter Stern, Universal; C. E. Sullivan, Pathe; Phil Goldstone, Tiffany; Samuel Bischoff, Columbia; Charles Christie, Metropolitan; Hal Roach; Mack Sennett; Larry Darmour; and Alfred T. Mannon, Tec-Art.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Barbara Stanswyck Collier-Clarke	Erle C. Kenton Erle Kenton	David Selman Sam Nelson	George Walker Ted Tetzlaff	"Ladies of Leisure" "Finders"-"Keepers"	Joe Swerling Norman Houston	Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook	Al Herman Lew Foster	J. A. Duffy Wesely Martin	Jim Brown Jim Brown	Mickey McGuire Series 8 Record Breakers No. 13	E. V. Durling Uncredited	Preparing Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HE 4111—Indv. Casting	Unassigned All-Star All-Star Joseph Schildkraut All-Star Edward Everett Horton	James Cruze James Cruze James Cruze R. W. Neill James Cruze Walter Lang	Unassigned Unassigned Unassigned Louis Germondpre Unassigned Unassigned	Unassigned Unassigned Unassigned John Stumar Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Circus Parade" "Soul of the Tango" "Ann Boyd" "Once a Gentleman"	Gropper-Marcin Walter Woods Jim Tully A. S. Moms Will Harben George Worts	Preparing Preparing Preparing Shooting Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
EDUCATIONAL HO 2806 7250 Santa Monica Blvd.	Unassigned	Stepen Roberts	Phil Mackenzie	Warren-Hyer	Untitled	The Staff	Preparing
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4 Bob Mayo, Asst.	All-Star Fairbanks, Jr.-Revier Young-Mulhall Alice White Unassigned Lee-Blackmer Loretta Young Dove-Fairbanks Jr. Claire-McHugh Unassigned Unassigned	Mervyn Le Roy Frank Lloyd William Beaudine Eddie Cline Howard Hawks Clarence Badger Unassigned John F. Dillon Wm. A. Seiter John F. Dillion Unassigned	John Daumery Val Paul Al Alborn Bill Goetz Unassigned Unassigned Unassigned Frank Shaw Unassigned Unassigned Unassigned	Sol Polito Ernest Haller John Seitz Sid Hickox Unassigned Unassigned Unassigned Ernest Haller Unassigned Unassigned Unassigned	"Jailbreak" "Sin Flood" "At Bay" "Sweet Mama" "The Dawn Patrol" "Under Western Skies" "Heart of the North" "One Night at Susie's" "Mlle. Modiste" "The Girl of Golden West" "The Fortune Teller"	Al Cohn Bradley King Hugh Herbert Earl Baldwin Hawks Miller Howard Estabrook John Russell Halsey-Scola Josephson-Perez Uncredited Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
FOWLER—GR 3177 1420 Beachwood Dr. (Jack Fowler, Casting)	All-Star Edwards Davis	Alvin J. Neitz Alvin J. Neitz	Unassigned Bill Baron	Unassigned Bert Baldridge	"Varieties" "Know Your Own Country"	Uncredited Uncredited	Preparing Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Gaynor-Farrell O'Brien-Chandler Unassigned Victor McLaglen Unassigned Will Rogers Unassigned All-Star Kenneth McKenneth Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Al Santell David Butler A. S. Erickson Alexander-Korda Irving Cummings W. K. Howard John Blystone John Ford Al Wuerker Hamilton McFadden Ben Stoloff John Forde Chandler Sprague Wm. K. Howard Victor Fleming R. Walsh B. Viertel	Unassigned Ad Schaumer Ewing Scott Unassigned Woolstenhulme Unassigned Unassigned Unassigned Wm. Tummel Sam Wurtzel Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Joseph August Dan Clark Unassigned L. W. O'Connell Unassigned Unassigned Unassigned Joe August Joe Valentine Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Arizona Kid" "High Society Blues" "Girl Who Wasn't Wanted" "Dollar Princess" "On the Level" "The Fatal Wedding" "So This Is London" "Born That Way" "Yonder Grows the Daises" "In Love With Love" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "Single Wedding" "Common Clay" "Oregon Trail" "A Very Practical Joke"	Uncredited Howard J. Green Elliot Lester Uncredited Andrew Bennison Uncredited Uncredited Uncredited Howard Estabrook Marion Orth Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	Preparing Shooting Shooting Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
METRO-GOLDWYN-MAYER EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins, Asst. 9 to 12	All Star Unassigned Norma Shearer Uncredited Greta Garbo Norma Shearer All-Star Greta Garbo All-Star Wallace Beery Marion Davies Ramon Novarro Dressler-Moran Barrymore-Chatterton	Sam Wood C. B. DeMille Robt. B. Leonard Robert Ober Clarence Brown Sidney Franklin McGregor Grinde Clarence Brown Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Chas. Reisner Lionel Barrymore	Wm. Ryan Dick Rosson Hugh Boswell Unassigned Unassigned Unassigned Unassigned Frank Messenger Unassigned Vernon Keays Earl Taggart Sandy Roth Unassigned	Unassigned Peverell Marley Brodine Unassigned Unassigned Unassigned Unassigned Ira Morgan Unassigned Oliver Marsh Merritt Gerstad Leonard Smith Unassigned	"Father's Day" "Madame Satan" "Divorcee" "Remote Control" "Romance" "The High Road" "Good News" "Anna Christie" "The Sea Bat" "The Big House" "The Gay Nineties" "The Singer of Seville" "Margin Mugs" "Oliver Twist"	Nugent-Younger McPherson-Unger John Meehan Uncredited Uncredited Uncredited Francis Marion German Version John Howard Lawson Hill-Marion Gene Markey Farmun-Colton Williard Mack Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Lloyd Hamilton All-Star Caddo Charlie Murray Judith Barrie	Alf Goulding Wm. Watson Unassigned Wm. Watson Victor Halperin	Art Black Arthur Black Unassigned Arthur Black Sidney Marcus	Gus Peterson Gus Peterson Unassigned Peterson-Wheeler Unassigned	Talking Comedies Untitled "The Front Page" Untitled "Play-Girl"	Uncredited Ryerson-Clements Uncredited Jack Preston Uncredited	Preparing Shooting Preparing Shooting Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 61221 Joe Egli, Asst. Dick Stockton. Asst.	George Bancroft All-Star Moran & Mack Richard Arlen All-Star Charles Rogers All-Star All-Star Nancy Carroll All-Star	Rowland V. Lee Edward Sutherland Richard Wallace Brower-Knopf Frank Tuttle Victor Schertzinger Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf	Geo. Yohalem Unassigned Bob Lee Wm Kaplan Archie Hill Ivan Thomas Unassigned Unassigned Unassigned Unassigned	Harry Fischbeck Unassigned Allen Siegler Charles Lang Archie Stout Henry Gerrard Unassigned Unassigned Unassigned Unassigned	"Ladies Love Brutes" Untitled Untitled "The Light of Western Stars" "The Benson Murder Case" Untitled "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion"	Akins-Young Thompson-Mankiewic Mack-Corrigan Grey-McNutt Van Dine-Cormack Marion-Heath Corrigan-Rverson Garrett-Rubin Edmund Goulding Grey-Paramore	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
PATHE—EM 9141 9:30-11:30 (Chas. Ricards) EM 4131	All-Star Gloria Swanson	R. Boleslavsky	Unassigned Sherry Shourds	Unassigned Barnes-Toland	"International Revue" "Queen Kelly"	Uncredited Crews-Eyre	Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Richard Dix Bebe Daniels	Paul Sloane Luther Reed Mel Brown George Archainbaud	Johnny Burch Unassigned Charles Kerr Unassigned	Nick Musuraca Unassigned Eddie Cronjager Unassigned	"Radio Revels" "Dixiana" "I Love You" "Smooth As Satin"	Uncredited Uncredited Wm. Le Baron Uncredited	Shooting Preparing Shooting Preparing
ROACH—EM 1151 1 P. M. to 3:30 P. M. Jack Roach, Casting	Laurel-Hardy Our Gang	James Parrott Bob McGowan	Lloyd French Don Sandstrom	George Stevens Art Lloyd	"Brats" Untitled	The Staff The Staff	Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	All-Star	Mack Sennett	Babe Stafford	John W. Boyle	"Honeymoon Zeppelin"	The Staff	Preparing
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star	Louis Lewyn Chas. Roberts Burton King	Unassigned Unassigned	Ray Carlyle Andy Anderson	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara"	Topical Shirley Phillips Uncredited	Shooting Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Benny Rubin Unassigned Unassigned	Unassigned Norman Taurog Richard Thorpe Perc Pembroke	Unassigned Curt Renfeld Unassigned Unassigned	Unassigned Art Reeves Unassigned Unassigned	"Senor Manana" "Sunny Skies" "Paradise Island" "The Medicine Man"	Younger-Snell Younger-Snell A. P. Younger Eve Unsell	Preparing Shooting Preparing Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Unassigned Bert Sutch Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr	Preparing Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Harry Garson, Casting) B. Brown. Asst. HE 3151	All-Star Paul Whiteman Mary Nolan Unassigned	Lewis Milestone John M. Anderson Lew Collins Wm. Wyler	Nate Watt Bob Ross Geraghty Vosacee	Gil Warrenton Hall Mohr Roy Overbaugh Unassigned	"All's Quiet on West Front" "King of Jazz Revue" "Desired Romance" "The Storm"	Andrews-Anderson Ed T Lowe, Jr. Reeve-Taylor McCormick-Logue	Shooting Shooting Shooting Preparing
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Withers-Young Armstrong-Kent Bennett-Nixon Segal-Grey	Roy Del Ruth John Adolfi Archie Mayo Alan Crosland	Wm. McGann Fred Fox Ben Silvey Gordon Hollingsh	Chick McGill Dev Jennings Bill Rees Jimmy Van Trees	"Dumbells and Ermine" "Courage" "Viennese Nights"	Joseph Jackson Thew-Gleason Walter Anthony Hammerstein II-	Shooting Shooting Preparing Preparing

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Producers Should Give Agents Franchises

Bobby Vernon Makes His Bow-Chinese Midnite Show

This Just a Matter of Time We Are Told Along Rialto

There are so many agents and personal representatives in the business today around Hollywood that we learn from good authority that the Producers' Association is considering as their next step, to franchise agents and personal representatives.

A check-up of the various agents here the other day revealed about 75. At any rate, when the producers called for a meeting of the various agencies in regards to helping the Motion Picture Relief Fund, 63 agencies were represented. Some who were called to the meeting failed to show up.

The casting directors have been so deluged with lists of actors and actresses available for pictures, that they have been unable to devote the time necessary to do their work. Their offices are daily flooded with agents; some of them have just come since the talkies have made their way to the screen.

Recognized agents of years' standing have to place themselves on a par with those who carry their offices in their pocket, it is rumored. One well-known agency placed itself in bad by trying to have a well-known star jump his contract, and he held the picture up by hiding from the studio and by demanding more money.

KOHLER AND HATTON "TEAMED" IN FILM

Reminding us of the times Raymond Hatton teamed with Wallace Beery in starring comedies, First National announces the signing of the noted comedian and character man to share supporting honors with Fred Kohler in "Under Western Skies."

Clarence Badger is to direct the picture, which was written by Howard Estabrook. Sidney Blackmer and Lila Lee have the principal roles.

DUE BACK

Will Rogers is due back in Hollywood before February 15 to begin work on "So This Is London?" which Owen Davis, Sr., has adapted from George M. Cohan's play. Irene Rich, Mary Forbes and Jillian Sande also have been assigned parts. John Blystone will direct.



MATHEW BETZ

Will Sing Number of Songs As His Initial Appearance

Bobby Vernon, for years a two-reel comedian with Mack Sennett and the Christies, will make his bow in a new role when he will sing a couple of songs as a special attraction Saturday night when Rasty Wright stages his midnight show at Grauman's Chinese Theatre.

These shows have been drawing to capacity and are advertised as a frolic, which, of course, calls for plenty of fun and amusement along with many surprises uncovered by the management, via surprise talent that happens to show up on the scene.

BEN LYON SCORES HIT IN "THE LUMMOX"

When "The Lummox" opened last Thursday at the United Artists Theatre, Ben Lyon's voice was heard in a talking picture for the first time.

Although Ben has been more active than a large number of screen players who have been heard on the screen, his voice has merely been stored away, for he has spent the greater part of the last two years working in Howard Hughes' air spectacle," Hell's Angels," another United Artist production, which will not come to the screen until next month when it will open in New York.

In "The Lummox," which was directed by Herbert Brenon, Winifred Westover has the featured feminine lead. Ben Lyon followers are due for real pleasure when they see this picture, for Ben has a particularly pleasing speaking voice.

TROUPERS' DINNER TO BE HELD SUNDAY

Sunday night is to be the big night for the Troupers at their Green Room on El Centro, when they will hold their regular dinner, which is a monthly affair. Frederick Warde is the honored guest, and if it is at all possible, will be on hand to greet his brother and sister Troupers who are doing some great work for their co-workers on both stage and screen.

MUSIC AND SONG

Stage and Screen Reviewed

By LAURENCE A. LAMBERT
Music Editor

LIGHT OPERAS ON SCREEN AND STAGE

Many of the world's foremost light and comic opera composers are now assembled in Hollywood. They include Oscar Strauss, Sigmund Romberg, Rudolph Friml, Harry Tierney and others of the elite in operatic composing circles.

Associated with them are many great operatic managers and collaborators, including the famous Oscar and Arthur Hammerstein. The presence of these great figures of the musical world certainly assures a new note in the screening of musical films. It has been your music editor's opinion, for over a year, that the screen would eventually have to present many of the world's favorite light and comic operas, with great stage voices, and his long anticipated development will undoubtedly be realized shortly.

United Artists are preparing a new operetta, with working title of "Bride 66." First National have Victor Herbert's "Fortune Teller" under consideration, while Metro-Goldwyn-Mayer have announced "Mlle. Modiste." With the advent, in the very near future, of the wide screen, and the third dimension, the screen operas will be worthy successors to the stage productions, although we feel that the public will never be entirely satisfied with film singing, regardless of its perfection, and of the enormous amount spent on costumes, scenery and elaborate dance ensembles. They will always want the "flesh-and-blood" show with its intimate touch that no screen production can ever achieve, regardless of its cost and elaborate mountings.

The human voice and the individual warmth and personality of the singing cast will always reach closer into the hearts of the modern audience, and in our opinion such films will stimulate the appetite of the musical public for more legitimate stage productions. This certainly seems to be proven by the recent success achieved by the Shubert revivals of the standard comic operas in New York during the last six months.

Indeed, they have been so successful that they will be produced now in Chicago and other mid-west cities, and several producing organizations are reported to be contemplating a season of comic and light operas for the Pacific Coast.

The recent production in Los Angeles of "New Moon" by the MacLoons and "Oh, Susanna" by Franklyn Warner have met with public approval, and are making handsome profits for their producers. The new Vennetian operetta, "Bambina," produced by D. Blum, also seems to be on the road to financial and artistic success, proving that the West Coast is a fertile field for the right type of musical productions. Henry Duffy has proven the coast territory for dramatic stock. The three musical productions just mentioned unquestionably prove the public's keen appreciation of the better grade of musical shows. The motion picture angle makes coast production all the more attractive. May we have many more good musical shows produced and screened here!

COMING TO LOS ANGELES

Adolph Bolm, for several years ballet master with the Metropolitan Opera Company, the Chicago Opera Company, and other well known organizations is coming to Los Angeles for his first teaching engagement, during March. Private and class lessons are to be given at the Norma Gould School of the Dance, 118 North Larchmont, where registrations are being taken.

Western students of the dance will welcome this announcement, as Mr. Bolm's reputation and achievements have been eulogized among followers of the dance for many years. He is known internationally, having been head of the Imperial Ballet at Petrograd, of Diaghileff's Ballet Russe, at the Colon Theatre, Buenos Aires, and of his own Ballet en tour.

Mr. Bolm has been honored recently by being appointed as chairman pro tem of the Dance Committee of the forthcoming World's Fair, to be held in Chicago in 1933. This speaks volumes for the supremacy of Mr. Bolm as a master of the dance and dance productions.

A cordial reception from audiences in the various western key cities where he is appearing in concert is proving particularly pleasing to Dimitri Tiomkin, Metro - Goldwyn-Mayer composer-pianist, under contract to this studio.

Tiomkin has a Continental reputation as a composer of merit. His only widely-known American-written music are the songs in "Devil May Care," "Lord Byron of Broadway" and "The Rogue Song," which he wrote for these productions. The noted composer is scheduled to return shortly for the purpose of composing additional music for this studio.

Musical comedies have taken as definite a place on the sound moving picture program as domestic drama or comedy, according to Harry Tierney, composed of the "Rio Rita" music, who is now hard at work upon a new musical light opera for the R-K-O studios.

Tierney's first original musical creation written for pictures is an operetta of the old South, "Dixiana," which has just gone into production at this studio. "Dixiana" will be directed by Luther Reed and will star Bebe Daniels.

ECCENTRIC SINGER INVADES FILMS

Austin "Skin Young," rated as one of the greatest eccentric singers of the entertainment world, has just been put under contract by Metro-Goldwyn-Mayer. His first appearance will be in the new M-G-M revue.

"Skin Young" has developed a personal school of trick singing which made him one of the big solo attractions of Paul Whiteman's band. He has been with Whiteman for four seasons. Previously he did seven seasons with the Mason-Dixon band.

Beginning this year, the Pergain School of Opera enters its sixth annual season in Los Angeles. A. Michelin Pergain, the director, has conducted heretofore a ten weeks' master class in opera in Los Angeles and in Riverside, and spent the remainder of the year in Denver, Colorado. However, believing that Los Angeles is developing a promising field for operatic activity he has decided to make his permanent home here.

Mr. Pergain was born in Nice, France, and received four years of his musical training in Italy, where he studied under the leading Italian masters. He was on the American operatic stage for fifteen years before entering the war and filled two successful seasons as a leading singer at the New York Hippodrome. He was also with the Fritzi Scheff Opera Company for three seasons.

Mr. Pergain prides himself on having established a school which seeks artistic ideals rather than monetary gain; a school where the earnest student with slender means can receive the same interest and help which the more well-to-do classmate receives. He conducts his classes in the morning at his residence studio at 6506 Sunset boulevard.

Rudolph Friml, the internationally noted composer of light opera, values the health of his hands at half a million dollars. He has just taken out $500,000 insurance on his hands with a Los Angeles agency.

This is in addition to another large policy taken out by United Artists studios, during the period Friml wrote music for the lavish musical spectacle, "Bride 66," which Arthur Hammerstein, New York stage impresario, is producing for the screen.

The insurance is the largest hand disablement policy ever written in motion pictures and is the type taken out by noted musicians, surgeons, artists, architects, cartoonists and technical engineers.

Friml has just completed the musical score for "Bride 66," in which Jeanette MacDonald, light opera prima donna, and John Garrick, British matinee idol, play the leads under the direction of Paul L. Stein. His music will be sung in the production, too, by Joseph Macauley, dramatic baritone, and Robert Chisholm, successful Broadway singer, while featured roles will be portrayed by Joe E. Brown, Zasu Pitts and Carroll Nye, screen favorites.

Having completed the score for "Bride 66," written as an original light opera directly for the talking films, Friml is planning music for four more future Hammerstein spectacles. Among his most popular stage scores were "Rose Marie," "Katinka," "High Jinks" and "Firefly."

The details of the hand insurance order reveal that Friml values his right hand more than his left, the right being rated at 60 per cent and the left at 50 per cent; while his thumbs are his most valuable digits.

ATTENTION!
Music Teachers, Studios, Artists' Representatives

The Music Editor of Filmograph will welcome brief items concerning singers who are participating in the Motion Picture Industry in any phase, or who are training for any special roles.

Please send your notices to "Music Editor," Filmograph, Warner Brothers' Theatre Bldg., Hollywood, by Monday of each week, for publication in the current week's issue.



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Belle Bennett Gains Another Picture By Fine Work

Gloria Swanson's Next "What A Widow"

Pleased With Work in 'Courage,' Warner's Sign Her for 'Fame'

It commences to look like the stage will lose Belle Bennett for a long time, for she has just clicked at the Warner Bros.' Studios in "Courage," now in production with Archie Mayo directing. Today she was signed to star in "Fame," which was announced as a vehicle for Pauline Frederick, who was to leave the stage and return to the screen, but Miss Bennett has been given the role instead, and may sign for a third picture to follow the two already agreed upon. Harry Weber offices looked after the deal for Miss Bennett.



BUD BARSKY

The producers' cry of "save money" to every department head, should be one good reason why Bud Barsky should be snatched up by some of the leading producers to supervise their productions. His record at the M-G-M and Tiffany-Stahl studios, is enough to warrant this action. And if one will just think back when Mr. Barsky was a producer "making his own" they will find that his productions looked like they cost a whole lot of money, but, one glance at the production costs would show how well be spent every dollar used to make his pictures.

Danny Dare picked seventy-five dancing girls out of 600 that he interviewed for a Fox picture; those he picked are beautiful; he was aided by Danny Murray. Mr. Dare dared to tell some very pretty girls he couldn't use 'em. It takes a lot of nerve to do that these days.



The popular casting director's voting contest which closes next Thursday, has brought to light that Fred Datig, chief casting director at Paramount studios, has built up the reputation of seeing every one that comes to see him as long as they come in at the hours his offices are supposed to be open.

This is a great thing in his favor, for many of the casting directors in the past have been censured for the closed door policy, and rightly so, for the actor is entitled to a hearing, if he has anything that the producers might need.

Fred Datig the past week has been gaining votes that places him in direct line of a fight for first honors with Freddie Schuessler of the United Artists, who has been leading the field. Bill Maybery is the dark horse that is coming up from behind and may crowd Fred Datig to third place which would be quite a surprise to the regulars.

Harold Rossmore is sweeping all contestants aside for first place among the assistant casting directors. He has to watch Bob Mayo and Bob Palmer, who are going very strong and may crowd him out of the running.

Next week's issue will carry the winners and the votes polled and the announcement as to where the victors will be presented the prizes given by Hollywood Filmograph and Robert Gail, the popular jeweler of Hollywood, to the most popular casting and assistant casting director in filmland.

"U" NAMES NOTABLE CAST FOR "CZAR OF BROADWAY"

Universal today announced a notable cast for "Czar of Broadway," which is scheduled to go into production late this week.

The title role will be portrayed by John Wray, famous New York stage actor who plays the important part of "Himmelstoss" in Universal's super-production, "All Quiet on the Western Front."

"Czar of Broadway" also will have Betty Compson, one of the most talented and experienced actresses of the screen. The picture wil also mark the return to acting of King Baggot, long famous in pictures both as actor and director.

The cast also includes John Harron, Wilbur Mack, George Byron and Claude Allister.

William James Craft will direct "Czar of Broadway." Craft recently completed the direction of "The Cohens and Kellys in Scotland" for Universal.

"Czar of Broadway" is an original story by Gene Towne, who also made the screen preparation.

PREPARING

Meredith Fulton, production manager of Fashion News, showing at Loew's State Theatre, is preparing to direct a new series of fashions worn by screen star models for the style reel, following his recent return from an extended eastern trip.

Josephine Lovett Story; Owen Moore and Ian Keith Already Signed

"What A Widow," a sophisticated, mdern comedy drama, will be Gloria Swanson's next United Artists picture, to be put into production as soon as sets and wardrobe can be prepared.

The story, an original written by Josephine Lovett, unfolds its plot in New York, Paris and aboard ship back and forth across the Atlantic. It provides Miss Swanson with another role of fashion calling for a profusion of smart clothes, intriguing dialogue and three new songs.

A bid has been made for the services of a prominent director, whose name is expected to be signed to a contract within the next day or two. Miss Swanson's leading man will be Owen Moore. A featured supporting role also has been assigned to Ian Keith and other parts remain to be filled.

The decision to go into production with the new talking and singing picture was reached when it became apparent there would be considerable delay in receiving the operetta score for "Queen Kelly,' which is being written in Berlin by Franz Lehar, eminent composer. By the time "What A Widow" is filmed, however, it is expected that Lehar's music will be available, enabling Miss Swanson then to turn to the task of completing "Queen Kelly" as a screen operetta.

Gloria Swanson has enlisted the services of Allan Dwan as director of her new United Artists comedy-drama, "What a Widow."

Dwan, it will be remembered, was the director of such popular Gloria Swanson pictures as "Manhandled," "A Society Scandal," "Wager of Virture," "Coast of Folly" and "Stage Struck" a few years ago.

COLUMBIA SIGNS TWO NEW SCENARIO HEADS

Harry Cohn has signed two scenario chiefs—to function over two separate and distinct scenario departments. Edward T. Lowe, Jr., will have supervision over the story material, etc., for the balance of Columbia's current season's program, while Leonard H. Fields will guide the scenario activities that have to do with Columbia's next year's program.

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HARRY BURNS, President and Editor

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ROBBING THE LIVING

Rudolph Valentino's "successor," we are told, is "discovered."

The supposedly happy mortal, says the discoverer, is Lawrence Tibbett, sensationally successful as the singing star in "The Rogue Song."

Rudolph Valentino is dead, and may God rest his soul in peace. This, we sincerely believe, reflects the thoughts of all just men. We KNOW he is mourned by millions of men and women who admired him for his work on the silent screen. We leave him with his Maker.

We turn to the living; to those men and women of the public press who, every time a new artist flashes across a motion picture screen, instantly proclaim the "discovery" of a "new Valentino."

Those who knew Valentino — the real Valentino — know his human vanity (of which he possessed no more than the general average of men placed like himself) did not blind him to the utter folly of invidious comparisons. In such matters the Italian lad was the shyest of men. He detested all who tried to place him upon a throne apart from his fellow men. His shy modesty was a natural thing, the result of generations of good breeding among the most courtly and dignified people in the world—Italians. His enormous appeal to the public was the work of showmen; and, being in the show business, Valentino played show business. His private life was the life of a cultured country gentleman.

The very active (journalistic) living who pounce upon every new male romantic actor and call him a "new Valentino" display total lack of a sense of the finer things; complete ignorance of the highly sensitive natures of men like Rudolph Valentino and his surviving relations, as well as the feelings of the living victims of their wholly uncalled for, inexplicable comparisons.

"Inexplicable" might be too much; for reflection brings the firm belief that the writers, hard pressed for "copy," hyena-like, turn to the defenseless dead. The act itself seems to furnish unquestionable proof.

Napoleon, in his tomb, needs no tom-toms. Likewise Rudolph Valentino.

But what of the living? What of the artists who, after winning fame, must face the charge that, after years of hard work, their success wins for them the brand of "Another John Doe"?

Now that gloriously successful operatic singer and excellent dramatic actor, Lawrence Tibbett, is vociferously branded "The New Valentino"!

The fact that "The Rogue Song" owes its entire success to the great singing and splendid acting of Lawrence Tibbett (plus color and a good supporting cast, of course) is overlooked by the writers proclaiming him a "second Valentino." The great dramatic operatic star is completely lost by the "copy" hunters.

Lawrence Tibbett, be it remembered, by the sheer force of his dynamic personality, his dramatic power and one of the best baritone operatic voices of the day, flashes before the world as what probably is the most outstanding figure ever presented by the motion picture screen.

And Lawrence Tibbett is an AMERICAN; happily married and the father of two fine children. He is a type of American citizen of which every American has reason to be proud.

Branding this great American artist an imitation of ANY man is an affront to the man and the nation.

It is insulting—nothing less.

America—the United States—has produced Lawrence Tibbett, and the people of the United States rightfully resent publication of the libel that he is a "second" to this one or that one. Publications carrying the canard should be barred from all American homes.

It is a shoddy, despicably low and contemptible act to rob a great artist of his just reward by publicly branding him an imitation of another, living or dead.

Andy Wright

Says--

That he has the finest scripts by the best Authors in his branch office in Hollywood which he hopes to place.

That—

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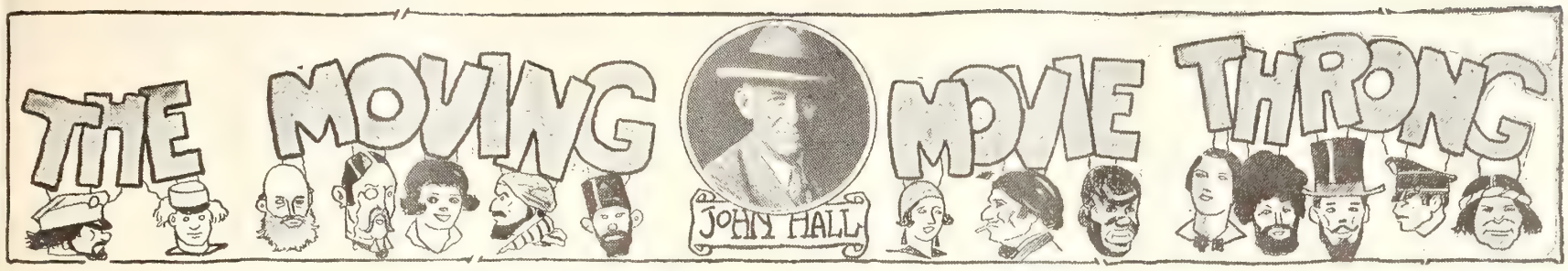
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That's an old gag line in happy, sun-kissed Hollywood. Now they are saying: **"Don't step on it; it might be a song writer."**

The happy, snappy writers of our Nation's peppy songs clog and jam our best foyers in gabbing, babbling throngs. They wisecrack and they chatter; they fill the air with patter, until the staring jokels ask: "What in heck's the matter?"

Oh, it's "Broadway! Broadway! Happy, snappy Broadway!" They sing it in the morning; they sing it in the night. They sing it till the natives long to start a fight.

"That's the place I want to be! Hollywood ain't so much to me." That's the burden of their song. The natives say: "It won't be long till you're on your way; on your way, on your way to Broadway."

How they croon of the "silvery moon"! How they soon—maybe in June—may happily spoon, like the love-sick loon, on Broadway! Broadway! Happy, snappy Broadway—if they make us too sad; if they don't make us glad, and they make us too darn mad, in Hollywood!

WARNING: The above is fully protected in all countries, including Europe, Scandinavia, the United States, Hollywood and Tin Pan Alley.

"MICKEY"—the one and only Mabel Normand; Mrs. Lew Cody in private life; the female Charlie Chaplin, is fighting for life in a California sanitarium, near Monrovia. They are giving her blood transfusions, to stave off tuberculosis.

As she lies upon her cot we are sure that "Mickey" senses a wave of universal hope for her complete recovery. If modern psychology means anything, it means that millions of friends and admirers throughout the world, loving the whimsical "Mickey," and longing for her return, are sending their thoughts to her bedside, a mighty urge, telling her to be brave and look forward to a happy return to that world wherein she was a source of real pleasure to all who beheld her.

Mabel Normand has the soul of "Mickey"; a soul in tune with all "Mickeys" and "Marys" in the great wide world.

Here's hoping, "Mickey."

We are told that "six thousand office desks are used by the executives, directors and writers" of a movie studio.

That's a lot of foot-resting space for one plant. Now, if each desk—Oh, you tell 'em, George.

Harry J. Brown, associate, pal and director of Ken Maynard, says: "Give me Ken Maynard and a good story, and I **KNOW** the talking western feature fears no rival." Maynard smiles and says: "We don't want it all. We'll put in the production values and cheerfully await public verdict. Give the public what it pays for—and you will be repaid."

It has the right ring, boys.

Pauline Frederick is a featured player in "The Sacred Flame"—and but a shadow of her physical self. Miss Frederick's emaciation is a shock to her friends and admirers. Has this fine actress starved herself to what we see on the screen, brutally magnified by the camera? The part she plays is of no consequence; but it is plain that her dramatic power departed with her weight. As she is she cannot be convincing, because pity is uppermost in the mind of the auditor. What WON'T the ladies do to be thin!

An ex-Congressman reports that, at a farewell dinner to "Uncle Joe" Cannon, "whiskey was carried into the banquet hall in tin pails"; and "he indicated that scores of Congressmen were present." This horror happened in 1922.

When an ex-Congressman turns "snitcher" the bluenose brethren smile sanctimoniously; the rednose brethren sneer, and the gods weep. The majestic dignity of the statesman becomes a pitiable joke; the national self-respect shrivels; the very worms in the depths of the earth dig deeper to get farther away from that contemptible biped called "Man."

It won't be long now. Movie location caravans are outfitting for long stays in the deep woods and on the sizzling desert. A whole raft of big outdoor features and super-features are in the offing. All big plants are fitted with portable sound equipment, ready to meet the public demand for he-man films created by "In Old Arizona," "The Virginian" and others. Big musicals are given terrific impetus by "Sally," starring the talented Marilyn Miller. In the operatic field, Lawrence Tibbett, via "The "Rogue Song," starts a furious public demand for more of the same kind; hence the ransacking of the world, regardless of costs, for the best operatic stars.

The outlook in Hollywood is bright—for artists.

Asher To Produce Features For Universal

Phil Rosen Directs "Second Honeymoon"

Expects To Start On His First Production Within Few Weeks

E. M. Asher has been signed to produce motion pictures for Universal Pictures Corporation, Carl Laemmle, Jr., general manager, announced recently.

Asher has not yet selected his first production but Universal's 1930-31 schedule is rapidly being whipped into shape and will be ready within a few weeks.

Several years ago Asher co-produced with Universal, the original "The Cohens and Kellys" which brought a deluge of Jewish-Irish comedies. In conjunction with Asher, Small & Rogers, he produced "McFadden's Flats" and "The Gorilla" and later produced 12 Corinne Griffith starring vehicles.

SEITZ SIGNED

George B. Seitz has been signed by Radio Pictures to direct the dramatic talkie thriller, "Hawk Island," with an all-star cast, according to an announcement today by William Le Baron, vice president in charge of R-K-O production.

Talking picture rights to the stage play by Howard Irving Young were acquired recently by the film company. The screen adaptation and dialogue are now being prepared by Beulah Marie Dix.

For Trem Carr at Larry Darmour Studio; Aided By Chas. A. Post

With Josephine Dunn, Edward Earle, Ernest Hilliard, Bernice Elliott, Harry Allen, Florence Turner and Fern Emmett in the cast Phil Rosen is directing, "Second Honeymoon," an all-talkie, which was adapted by Harry O. Hoyt, and dialogue direction by Charles A. Post, is nearing the end of his picture at the Larry Darmour Studios.

Director Rosen's last all-talkie was with Fern Andra, the German star, in "The Lotus Lady" which he directed at the Tec-Art Studios, to very excellent success. His next directorial effort for Trem Carr is said to be "The Unforbidden Sin," which is now in preparation, for an early start after finishing his present picture.

WORKING

Ella Hall is coming into her own again, Lewis Milestone has followed in the footsteps of Millard Webb and has given Miss Hall a chance to make a comeback. He just signed her to play a "sister" of mercy in "All Quiet on the Western Front" at Universal City. Miss Hall is deserving of every opportunity that is being given her, she was one of our best known stars and has three kiddies to look after and is on her own merits fighting to make good.

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Browsing Around
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The Nighthawk

Tickle the old carillon good and loud, for Johnny Hamp and his matchless orchestra have brought back the Ted Lewis crowds to the Cocoanut Grove. Last Tuesday night the famous tropical gardens brought melodious and rhythmic joys to the hearts of at least 700 merrymakers, among whom were plenteously sprinkled many of the smart set of Los Angeles and suburban society. Close to the stroke of midnight the featured players of "Bambina" (now playing at the Mayan) swooped down on the revellers and generously entertained with some of the play's song gems.

Ernest Wood introduced the "Bambina" favorites. Russell Scott gave "On the Way to Mandalay" in a rich baritone voice, his effort being roundly acclaimed. Miss Laurel Nemeth and Mr. Evans did a duet number and Marian Wells came through with "Bambina." Then Nancy Welford and Al St. John brought the house down with a wow of a stunt, Nancy winding up the performance with her famous "Pit-a-Pat" song.

Johnny Hamp's orchestra made a hit when they rendered Edith D'Aigne's latest musical compositions, "Singing in My Heart" and "Let's Step On It." Both numbers, one a fox trot and the other a lilting waltz, went over big and are sure to win their way into the hearts of melody and dancing lovers. One of the earliest parties to arrive and beam their presence on this gala occasion was headed by Wilshire's "big shot" realtor, Herman Possner of Robert A. Klein & Co. With Herman was his brother, Dr. Nat, and the Solle sisters, Catherine and Helen, stunningly beautiful blondes gowned in the latest Parisian creations. The young ladies are shining lights of the Chi Psi Omega Sorority, and the party was tendered by Mr. Possner as a sort of bon voyage gesture preparatory to their oriental trip.

Snap shots—Joan Bennett and Sallie O'Neil tossing vitamins and carbohydrates into their dining rooms right under the famous waterfall—Ben Frank doing a whirling dervish with the most beautiful brunette on the floor—Marco Hellman smugly thrilling to the tap of dainty toes and crooning melodies—Margery Moore joyously parked on the scenes of her recent triumphs—Jerry Hoffman leathering the floor to the dizzy raptures of "Should I Confess I Love You?" Then there was Lloyd Hughes; Marian Nixon and her hubby; Thelma Todd, gorgeously gowned; John Stahl; Clarence Brown; Norman Manning, the "Blossom Room's" right-hand bower; Joe McCloskey, Sam Holland, S. J. T. Strauss, Sid Grauman and Don Alvarado.

Three cheers, a tiger, and the whole darned zoological garden for Norman Manning, the "King of Monday Night," at the Roosevelt Hotel Blossom Room. Norman has made the shades of wash day a vogue and a function at the famous Room and since his installation as the Ziegfeld of night clubs, he has not pulled a bloomer. It was heralded to the four quarters of the movie world (Hollywood) as the "Night of Mystery," but Norman Manning couldn't fool the old Night Hawk, who grabbed the masked babies with the surety of insight and the quickness of instinct.

We knew at a glance it was Lou Anger impersonating Al Jolson, because Lou kept picking ideas out of his chin. Ben Frank (ye Ambassador mogul) was Falstaff, and his fair partner was Queen Mab of the Fairies. A. W. Strauss' Lord Chesterfield fit him to a dot. Lew Brice's Fagin (from "Oliver Twist") was a pip. Irving Berlin's Beethoven rang true. Jack Dempsey as the Marquis of Queensberry esquired Estelle Taylor as Maid Marian. Jack White was a K. O. as the King's Jester. Lou Mann's Edwin Booth was a perfect take-off. Sid Grauman, as a Circassian beauty, brought his frizzled topknot into good play.

Charles Farrell made a dandy Romeo. Sallie O'Neil's stunt as a Mexican jumping bean drew many a laugh. Milton Golden pulled off Blackstone (bulwark of law) with fitting gravity. Owna Brown's Madame Du Barry elicited many favorable "ahs." Gus Edwards' (boon of the kiddies) Kris Kringle hit the target in the white. California's secretary of state, Frank C. Jordan, did Julius Caesar in great shape. Con Conrad was excellent as Harry Green in "The Kibitzer," and how he kibited! Al Kingston (Gus Edwards' associate) was a darb as Philo Vance. Frank Richardson's Caruso went over the top with a bang, and Jack Fisher's slant at Handy Andy was a wham in its way.

And Norman Manning's program—gee, what a sale it had! Top honors to Ethel Shutta (George Olsens' wife), the very embodiment of cleverness. She did "Come West, Little Girl," setting the packed Room into ecstasies of delight, and followed with a medley of jazz steps that was a revelation. She is par excellence the best and most entertaining dancer the Night Hawk has ever seen at the Blossom Room. Followed then Margery White, the little blonde top, whom many think almost stole the "Sunny Side Up" show. She let loose "I'm on a Diet of Love," and in a trice had the entire house in an uproar. Watch her, boys! she'll go far in the talkies. And then that inimitable pair from the "Silver Slipper" Night Club of New Orleans—Dot and Dick Granger, doing an Apache turn that's in a class by itself. Dot is a marvelous dancer and has already been grabbed by two of the local studios.

Others that entertained were Ferdinand Zegel, Ruth Metzger, Frank Richardson, Andy Shuford, Dave Franklin. Eddie Gamble, a wow of a magician, and Dot and Don, known as "The Classy Pair." I. C. Overdorff, promoter of juvenile acts, was host to Helen Claire McAllister, star of George White's "Scandals," and Paul E. Bosau (both guests from Pittsburgh), the famous boy tenor.

Cecil Hall's cut in prices from 25 to 33⅓ per cent in all food furnished at his famous Chinese Cafe on Wilshire Boulevard, near La Brea, has met with a ready response from his many patrons. The menu comprises the finest chow mein and chop suey. The cafe is a favorite rendezvous for many picture stars. It's a case of once a patron always a patron.

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Hampton Del Ruth's "The Latest Murder" Starts 21st.

Curtiz To Direct Frank Fay in "Playboy"

"Disraeli" Wins First Prize For Warners

All-star Cast in Comedy Drama Opens at Figueroa Theatre

Hampton Del Ruth, prominent author, dialogue writer and screen creator of stories, such as "Mickey," "Tillie's Punctured Romance" and other fine comedies, has just written "The Latest Murder," a play which is slated to open at the Figueroa Theatre February 21 for a limited two-weeks' engagement.

So far such well-known players will make up the all-star cast: Dudley Ayers, Theodore Warfield, Ben Erway, Del S. Lawrence, Lydia Knott, Rhea Del Ruth, William Colvin, Howard Foster and Fred Wallace. More artists will soon be announced by the producers. Hampton Del Ruth, the author, is personally rehearsing and staging the play.

"The Latest Murder" promises to be one of the surprises of the season—a new shooting riddle, to which the author promises a happy answer.

* * *

Judith Barrie, artist's model, who played a featured role in "Dangerous Business," will very probably be promoted to stellar honors in a sequel to this picture.

JOE ROCK SEEKS TWINS FOR PICTURE

A lucrative film contract awaits the set of talented twin girls who can meet the requirements set forth by Premier Pictures Corporation, one of Hollywood's newest motion picture producing organizations. In a recent offer made public, Joe Rock, president of the company, has broadcast an appeal for such a duo and at the same time laid down a set of specifications for the feminine team he is seeking for a forthcoming Premier picture. Possible stardom and the assurance of a goodly salary awaits the twins who measure to the producer's requirements. Here are a few of the specifications. (1) They must be under 5 feet 6 inches in height and weigh less than 125 pounds. (2) They must not be under sixteen or over twenty years of age. (3) They must be able to sing, dance and play at least one musical instrument. (4) They must be American girls of breeding, refinement and education. (5) They must essentially look alike. (6) They must be healthy, good-looking and possessors of pep and personality. Aside from the above requirements the twins being sought by Rock may be average American girls!

Lilyan Tashman and Florence Eldridge Play Opposite Funster

Lilyan Tashman, whose blonde beauty and talent are constantly in demand for the screen, has been signed by Warner Brothers for an important role in the Vitaphone production, "Playboy," it is announced by Darryl Zanuck, associate executive.

Miss Tashman scored a decided hit in "Gold Diggers of Broadway," her first talking picture, and since then has been one of the busiest players in Hollywood.

Frank Fay has been assigned the featured part in "Playboy," which Michael Curtiz is to direct.

Florence Eldridge has also been signed for a prominent role.

* * *

"See Naples and Die," a musical comedy version of the stage play by the same name, is announced by Darryl Francis Zanuck as one of the most important productions planned for this season by Warner Brothers Pictures, Inc.

This special will be filmed in technicolor, with Irene Delroy playing the featured lead. Miss Delroy is a newcomer to the screen but is a popular favorite on the New York stage, starting as theatrical partner of Tom Patricola and having been recently starred in numerous stage successes.

Miss Delroy will reach Hollywood soon to prepare for "See Naples and Die."

Michael Curtiz will direct and Joseph Jackson has been assigned to adapt the story for the screen.

* * *

Harry Langdon achieves another success in the Hal Roach comedy "The Big Kick." Harry is going better than at any time in his long career on stage and screen.

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George Arliss' Work Wins Critics' Votes; Al. Green Director

Two directors, whose productions are rated among the best ten of the year, are busy on Warner Brothers' lot preparing their forthcoming Vitaphone pictures.

They are Alfred E. Green and Roy Del Ruth.

Green's "Disraeli," starring George Arliss, and Del Ruth's "Gold Diggers of Broadway," in which Winnie Lightner scored an overwhelming success, are listed among the ten best productions of the year by a nation-wide poll conducted by the Film Daily. The poll covered some three hundred newspapers, magazines and periodicals presenting a combined reading capacity of 27,000,000 fans.

Green is preparing to direct "Sweet Kitty Bellairs," the technicolor operetta in which Perry Askam and Claudia Dell will head the cast. Del Ruth will direct "Three Faces East," starring Eric Von Stroheim, having recently completed "The Second Floor Mystery," co-featuring Grant Withers and Loretta Young. Green recently completed the direction of "The Man From Blankley's," starring John Barrymore, while Del Ruth also has to his credit "Hold Everything," featuring Winnie Lightner, Joe E. Brown, Georges Carpentier and Sally O'Neil, which is now in the cutting room.

* * *

APPOINTED

Frank Roderick has been appointed assistant to Grant Whytock, production supervisor at Tiffany studios, and will act as casting director. He will take care of detailed casting for Whytock and Phil Goldstone, chief studio executive.

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MATHEW BETZ HAS PROVEN HIS ABILITY ON STAGE AND SCREEN

Moving picture theatregoers will never forget "The Patent Leather Kid" and "The Wedding March." In both of these pictures Mathew Betz gave us a sterling characterization and some very powerful dramatic acting. The same might be said of "Sins of the Father."

With the coming to our fold of the talkies, Mathew again showed his hand when he worked in "The Terror" and "The Girl in the Glass Cage," his "Heavies" in these pictures were more keenly felt, for he had the voice to back up his acting. This should make him a much sought actor.

Along the film rialto, he is being called Dapper Betz, for he is one of the niftiest dressed men in pictures on or off of the screen, and as he daily walks along the boulevard with his pet dogs, he is one who commands the strictets attention of everybody.

IN HOSPITAL

Frances Hyland, well-known Hollywood screen writer of the staff of A. P. Younger, at Tiffany Studios, has been in the Osteopathic Hospital for several days and has undergone a serious operation to counteract the effects of injuries received six months ago.

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Pathe Program Is Announced on West Coast

E. B. Derr, Exec. Vice-President, Tells Plans Of Company

Plans for the immediate starting of production on the largest program of pictures ever scheduled by Pathe was revealed today in an announcement from E. B. Derr, executive vice-president in charge of production, to the effect that this pioneer film company will celebrate its twenty-sixth anniversary by producing and distributing thirty special feature attractions and 450 short subjects this year. The making of program pictures will be discontinued entirely.

Revolutionary plans for both the production and distribution of Pathe's new product are indicated in Derr's announcement. Contrary to previous years, Pathe plans to divide its season into three distinct parts, making and distributing ten special pictures during each four-month period. These features will be supplemented by a continuous supply of the most varied short subjects on the market.

In deviating from the previous system of announcing a complete season's product at the beginning of the year, Pathe will be in a position to take advantage of any plays or stories that might prove sudden and sensational successes during the year and to produce and distribute them while they are riding the wave of public popularity.

The first group of ten on the new season's schedule are now ready to go into production. In stories and ideas they represent the cream of more than sixty stories which were being considered for production. No definite expense budget for this group has been prepared. Each will be produced in a manner befitting its story, thus giving assurance that nothing will be spared to turn out a picture that will rank 100 per cent in box office and entertainment values.

"Swing High," a romantic comedy drama with music, is now in production. It is an original story of early circus days by Joseph Santley and James Seymour. Santley is directing with Helen Twelvetrees and Fred Scott featured. An indication of the plane on which this and future Pathe pictures will be produced is gained from the supporting cast which includes Bryant Washburn, Ben Turpin, Stepin Fetchit, Chester Conklin, Robert Edeson, John Sheehan, well-known New York stage comedian, Daphne Pollard, and Little Billy, famous midget star. Josiah Zuro, director general of music for Pathe, is conducting the special musical numbers. Among the well-known song writers who have contributed special numbers to the picture are Ted Snyder, Mort Harris, Henry Sullivan, Abner Silver, Raymond Eagan and Mack Gordon.





BERT LEVY SKETCHES BETTY COMPSON FOR FILMOGRAPH

Number two on the list will be "Lipstick" and it will star Constance Bennett. This is based on the current best seller by H. L. Gates. Clara Beranger has completed the adaptation.

Ann Harding's first attraction on the new program will be based upon the famous English novel, "Jane Eyre," by Charlotte Bronte. Rollo Lloyd has completed the script and will direct it.

"Beyond Victory," a spectacular drama of the part played by women in the war, is looked upon as one of the outstanding specials in the first ten. This was written especially for the screen by Lynn Riggs and it will feature many of Pathe's most noted stars in its imposing cast.

William Boyd's initial appearance in the new group will be a talkie version of Courtney Ryley Cooper's celebrated novel, "The Last Frontier." Boyd starred in the silent version, made several years ago, and it was one of his most successful pictures. This new version is planned as a much more spectacular production and with the possibilities of sound and dialogue now available it is expected to rank as one of the finest historical romances ever screened.

Eddie Quillan's first production will be a sequel to his highly successful "Sophomore" and it is being written especially for him by Russell Medcraft, co-author of "Cradle Snatchers" and numerous other stage successes. It tells of a young college band leader who becomes one of the country's most famous maestros of jazz.

Ina Claire will also be starred in one of the outstanding attractions of the first group. "Lazy Lady" is its title and it was written by Basil Woon. Clare Kummer, well known playwright, is preparing the adaptation.

Director Edward H. Griffith, who was responsible for "Paris Bound" and several other previous Pathe hits, has been given a new contract by Pathe and will start production shortly on "The Big Shot," a story of New York's night life by Ben Hetch.

William Boyd's second appearance in this group will be as the star of "The Painted Desert," an all-outdoors drama to be filmed in color on the famous painted desert of Arizona. W. C. Tuttle, prominent writer of western stories, is preparing the original.

Paul Stein, who directed "This Thing Called Love" and other Pathe successes, will direct "Crash," a story with a unique and powerful underlying theme by Paul Schofield. This will complete the first third of Pathe's new season program.

Half of the second group of ten productions have been prepared in script form, the first one being an original by Josephine Lovett. The stories actually decided upon cover all of the company's releases up until November 15, it is announced.

Signs Long Term Contract

Stanley Fields, a newcomer around these parts, who is a Broadway favorite in New York, has had a very unique experience on the West Coast. Dropping in to see his old friend and partner, Frank Fay, the pair visited Al Jolson's set during the filming of "Mammy." Michael Curtiz, the director, saw Stanley and asked Frank Fay if he couldn't use him in Jolson's picture. Stanley at this time was in the brokerage business and immediately accepted the part. From this he played in a picture with William Powell at Paramount and followed this on the same lot with George Bancroft in "Ladies Love Brutes." The powers that he liked Stanley Fields' work so well that they signed him to a long-term contract.

DOING FINE WORK

Carl Siebert, who is teaching Raymond Griffith and Bobby Vernon how to sing, is doing good work with his pupils. In fact, those who have heard the famous comedians say that they will surprise theatregoers with the way they put over their numbers, when they finally appear on the screen.

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Screen Not Ready to Give up Hero and Villian Formula

Interesting Angle On Theatre Management Is Brought to Light

The second month in the new year of 1930 is national holiday month by the calendar. Lincoln's Birthday, St. Valentine's Day and George Washington's anniversary follow one another consecutively so as to almost cover the entire period of the shortest month of the year. All over the Radio-Keith-Orpheum circuit, February has been designated as "Thank You Month," the idea being to express and exchange those feelings and thoughts of appreciation and gratitude which have united the entire country with RKO in the "Good Times" celebration urged by President Hoover and observed in every city, town and neighborhood where there is a major vaudeville and picture theatre.

Radio-Keith-Orpheum during February will say "Thank You" through every program on the coast-to-coast circuit of this country and Canada. It will say it in yet newer and better programs—which is about the most convincing way in which a playhouse can express its gratitude for generous patronage. But there are other ways of saying "Thank You." Every RKO manager and his assistants will signalize the month of February by intensifying the opportunities and plans for cooperation with the local governments, commercial organizations, fraternal societies, charitable institutions, churches and schools of their neighborhoods.

They will continue to say "Thank You" by further unselfish activities in every civic, patriotic and educational enterprise. During the first years of the reorganization of the Radio-Keith-Orpheum institution, there has been a swift and steady response from both the old and the new generation of American amusement seekers. But this response has been both inspired and encouraged by the newspapers, by public officials, by industrial and educational leaders everywhere.

In many places great and small, the "Thank You" idea has been so keenly seized upon that all February telephone talks will begin with "Thank You" instead of "Hello." Ingenious local theatre managers of the RKO theatres have implanted this gracious February "Thank You" idea with editors and business houses. It has spread to the reporters, clerks, sales people and employees—a widespread and timely anticipation in February of the old-time turkey observance of Thanksgiving Day in November. But with a new and more comprehensive significance in that "Thank You Month" is the cooperative, neighborly and fraternal expression of mutually helpful communities, governments, theatres, churches, schools and lodges. It is an acknowledgment of the "Good Times" which have come again.

Noted Character Actor Much Sought After By Metropolis Producers

Gotham's Broadway is beckoning to Jean Hersholt, character star of the screen. A telegraphic request from one of New York's most prominent stage representatives has been received by Hersholt and it is not at all improbable that immediately following the completion of his important assignment in "Viennese Nights," which Warner Brothers are producing, that he will accept the invitation to come to the metropolis to discuss in detail the play.

Previous to the advent of sound on the screen, Hersholt's screen interpretations were considered throughout the world as flawless. However, since his voice has been heard in synchronization with his acting performance, he is regarded without an equal on either stage or screen.

That stage producers share this view cannot be denied, since it is known that during the past year he has been offered three opportunities to be starred in stage productions—both on the coast and in the East. In each instance, the salary subscribed has been equal to that he has been receiving for his film work.

The latest proposition seems so alluring, according to Hersholt, that he is giving it serious consideration before announcing his decision, notwithstanding that his services have been much in demand in Hollywood.

PROVES REAL DRAMATIC ACTOR

Bill O'Brien recently gave an extra fine portrayal of the radio operator in "Lost Zeppelin." He wasn't given credit on the screen, but, we must say that it was his work that carried the story along to its high dramatic interest. We again just saw him in "Manhattan," in which he and Sidney Bracey played butlers, an M-G-M feature with Lawrence Gray, directed by Marshall Neilan in which he did credible work.

Gene Towne Prepares Adaptation and Dialog; Casting Now in Order

Glenn Tryon apparently is to be surrounded by an enviable supporting cast in "The Little Accident," his next starring production which Universal is to shortly produce. Gene Towne has written the adaptation and dialogue for the comedian's picture.

From General Manager Carl Laemmle, Jr., it has been learned that Tryon's last two pictures have revealed him as one of the biggest box-office drawing cards on the company's roster and in order to capitalize on the funster's tremendous popularity, extra care is to be exercised in selecting his future stories. Moreover, only prominent players are to be favored in the casts selected for him.

Tryon's most recent picture, "Dames, Ahoy!" is reported to be one of the most successful mirth-provokers turned out by Universal since the days when Reginald Denny first established box-office history through his performance in "Skinner's Dress Suit." Incidentally, Tryon recently appeared in the current version of this latter story and surpassed the record achieved by his predecessor.

It is known that young Laemmle is negotiating for the services of one of the most prominent megaphonists in the industry, to guide Tryon in the making of "The Little Accident."

SIGNED

Ralf Harolde, Broadway legitimate player, has been selected for the "heavy" role in Radio Pictures' wide-film musical romance, "Dixiana." The operetta, composed especially for the screen by Harry Tierney and Anne Caldwell, will be Radio's first production filmed by the Spoor-Berggren stereoscopic wide-film process. Bebe Daniels will be starred.

Marie Prevost, playing a sophisticated comedy role in Columbia's "Ladies of Pleasure," under Frank Capra's direction, is said to be achieving one of the finest performances of her career.

Says Howard Estabrook In Very Interesting Statement

Despite the tendency of modern authors to dispense with the elemental hero and villain in their stories, the motion picture is not yet ready to yield to the taste of the sophisticates to this extent, declares Howard Estabrook, author-scenarist, who has scored recently with some of the outstanding film successes.

The craving of modern readers for reflections of stark and raw realism in their novels has banished the ideal character almost entirely from recent literature, he points out, but the wholesome appetite of the picture fan for romanticism shows no sign of abating.

"We live in a world of realism, all too sordid and colorless, and the motion picture provides the realm of romance by means of which we can escape from it," said Estabrook in discussing the trend of literature. "People live the lives of the characters while they are enjoying a picture, and they want to have heroes and heroines who are without blemish, just as they prefer villains who are wholly bad.

"The psychological novel has no place on the screen, no matter what favor it receives in the boudoir. The love of fairy lore, of make believe, resides in every normal person and it is this trait that leads him or her to the theatre, where good is rewarded and evil punished. While the motion picture may in the future attempt to cater to the sophisticate taste in a degree, the general output of the studios will appeal to the innate love of romance."

Estabrook, although under contract to Paramount, has been loaned to First National where he has been assigned to one of the 1930 special productions of that organization. Among the recent pictures to which he contributed are "The Virginian" and "Hell's Angels."

PASSES AWAY

Abraham Carlos passed away in Paris according to all reports. Years ago Mr. Carlos held the same post that Sol M. Wurtzel is now holding with Fox Films.

MAXINE ALTON

Just Released: "THE CALL OF THE CIRCUS"

Story, Dialogue and Theme Song

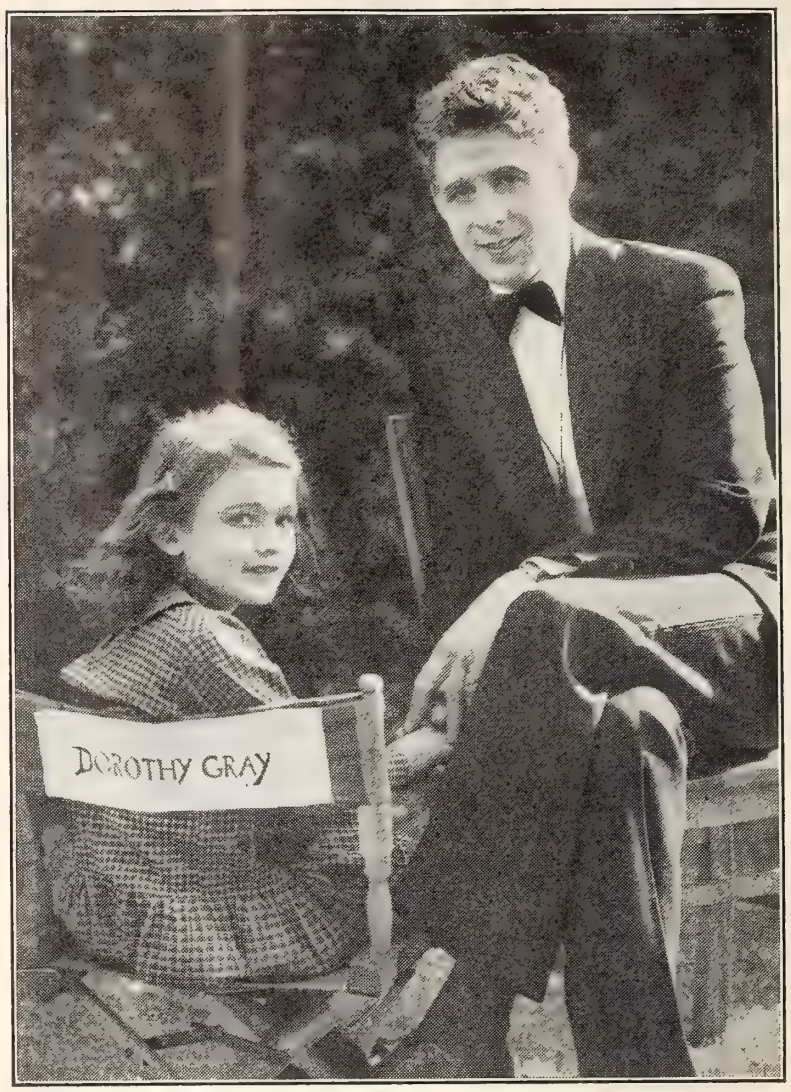


DAVEY LEE

Al Jolson made Davey Lee a star, and it would be a shame to allow a million dollars' worth of publicity to die a natural death. Producers should sign this youngster up for a series for he is a good box office attraction.



PEG WYNNE
HOllywood 7980
COURTESY TO ALL AGENTS



Rudy Vallee's quest for the ideal girl is ended. He found her in the petite person of Dorothy Gray, 6-year-old radio star, who appears with him in "The Vagabond Lover" now playing at the R-K-O Theatre.

winter weary?



Midwinter . . . doldrums, frayed nerves, depressed spirits, lowered vitality. Where is the physician who does not straightway order Rest...Sun? And in parenthesis, Physician, heal thy self.

Men and women of affairs have discovered at Palm Springs, in the Garden of the Sun, one of the most charming winter spots in the world.

And at this bright oasis on the desert's rim, at the foot of mighty San Jacinto, they know a hotel off the beaten track where they may go for perfect peace. Or the tonic air may suggest horseback-riding over desert trails; golf or tennis, and a refreshing plunge into the warmed pool. Appetites are magically produced for the incomparable cuisine.

A week at El Mirador hotel this winter will add months to your life. Direction of Warren B. Pinney

el mirador hotel
palm springs • california

"SO THIS IS LONDON?"

UNITED BRITISH PRESS SERVICE TALKING VIA—

"HAPPY, THOUGH MARRIED

Sam Goldwyn and Joseph Schenck spent Christmas in Paris, and are back in London again. At time of writing Sam Goldwyn's search for a male star to play opposite Evelyn Laye has not been successful. Meanwhile, lovely Mrs. Goldwyn is spending part of her time in London buying antiques. "Look at her," said Mr. Goldwyn proudly at a Press reception. I've been married five years, and I'm more in love with her than ever."

BERNARD SHAW—FILM CRITIC

George Bernard Shaw had a private view of "The Passion of Joan of Arc," Carl Dreyer's film which, after a succession of unfortunate setbacks, has just passed the censor. It must be emphasized that this is not an adaption of Shaw's own play, "St. Joan," but G. B. S., whilst expressing amazement at the photographic quality and technique, admitted that the character portrayed by Marie Falconetti—a Continental actress—hardly agreed with his idea of St. Joan. It is said that suggestions made by Shaw are being adopted before the picture goes for a run at the Plaza, Paramount's London Theatre.

Scenes showing the administration of the Eucharist were responsible for the hold up, but the difficulties have now been ironed out.

HOME TALKIES?

Mr. Basil Dean, head of Associated British Talking Pictures, announces an interesting deal as a result of a contract with Radio-Keith-Orpheum of America which gives Associated British solid advantages not possessed by any other British company.

Home talkies are brought appreciably near, and it is said, these will be of miniature size, printed on paper, and purchasable in the same way as gramaphone records.

An admirer of "Rio Rita," for example, will be able to buy a small sized copy of that film for his permanent entertainment.

Meanwhile, Associated British and R-K-O will jointly produce supertalking features in British studios for which R-K-O guarantee release throughout the United States and the world.

The first of these pictures, which will be produced and shown before July, will be "Escape," with Leslie Howard in the leading role.

E. A. Boughan, dramatic and film critic of the London "Daily News," contends that the whole "center" of film production has shifted—the addition of dialogue has made of it a new art in which more responsibility is thrown upon the individual player.

Acceptance by Vienna of the American films is considered rather complimentary, as the natives are among the most appreciative in the world of good musical and theatrical entertainment. Practically all the motion picture theatres are using American apparatus for projection, deeming it superior to the European product.

Western Electric Sound System will soon be "sitting on top of the world" literally as well as figuratively. They are making an installation in the Empress Theatre, Fairbanks, Alaska, only sixty miles from the Arctic Circle.

Joseph M. Schenck and Samuel Goldwyn, have completed negotiations whereby London is to gain a supercinema in the heart of the fashionable West End costing more than $5,000,000. This capital will be part British. Mr. Schenck is also interested in building a chain of picture theatres in the larger English provincial cities.

Talking pictures are not yet favored in Sweden. This has been revealed by the Svenska Dagbladet, a morning paper of Stockholm, through a nation-wide symposium. Of the replies 92 per cent were strongly opposed to the talkies.

Czechoslovakia is the latest European country to hail Al Jolson's Vitaphone production, "The Singing Fool." It was shown at the Alfa Bio Theatre in Prague and was called by the newspapers the best sound picture seen so far in that city.

BACK

George B. Miller is back from the East where he went for a three months vacation. He is working right now at the RKO studios.

AMERICAN TALKIES WIN FAVOR IN GERMANY

BERLIN.—An alarming condition is reported to be prevailing in Germany due to the desertion of some of Germany's finest operatic singers to the better paid film producions now in course of production and which will include many musical comedies and operettas. The opera houses have lost much patronage to the American talkie and singing films. Michael Bohnen, Vera Schwartz, Richard Tauber and other prominent artists have already swung over to the screen with others ready to follow their lead.

The new type of singing films certainly open up a great field for the American productions, especially of the better grade musicalized versions.



SAM HARDY

The villain of "A Man's Man" and many recent features, will provide the masculine menace in Marion Davies' new Metro-Goldwyn-Mayer picture, temporarily titled "The Gay '90's."

In the picturization of the original story by Gene Markey, Hardy will play the part of Fontaine, Broadway gambler who seeks to lure the little Floradora heroine to the bright lights.

Harry Beaumont is directing the new Davies musical talkie with Lawrence Gray playing opposite the star. Included in the supporting cast are Jed Prouty, Claude Allister, Walter Catlett, Maude Turner Gordon, John Louis Bartels and Ilka Chase.

WHAT YOU CAN DO FOR YOUR VOICE

By BROWN LANDONE, F. R. E. S.

Free your mind of the error of trying to do what should not be done; then consecrate yourself to doing what **can** be done, and progress will be rapid.

Three things you should not try to do because you cannot: (1) you can **not** train your vocal cords, (2) you can **not** "develop" an open throat, and (3) you can **not** secure greater resonance by increased air space in naso-pharynx or mouth.

WHAT IS THE PROOF? All structures and organs, functioning in voice production, consists of one or more body tissues: (1) bone tissue, (2) cartilege tissue, (3) elastic tissue, (4) skin tissue, and (5) muscle tissue.

BONE tissue can grow of itself, but **you** can not develop a bone or train it to do anything.

CARTILEGE tissue is the **gristle** of meat. It has no muscle fibers. You cannot develop it or train it.

ELASTIC tissue acts as rubber acts. It can **be** stretched, but it can not be trained. Stretching a rubber band does not develop it.

THE SKIN tissue lining vocal organs and cavities is called mucus membrane; you can keep it in healthy condition, but you can **not** train it.

MUSCLES are voluntary or involuntary. Voluntary muscles can be trained by conscious direction. **Involuntary** muscles can **NOT** be consciously trained. Any effort to train them produces strain.

Now, apply this knowledge.

THE LARNYX is a voice box, mostly of **cartilege, elastic tissue,** and **involuntary** muscles. You cannot train or develop any of these. In your effort to improve your voice, you can do nothing with the voice box itself.

Next, VOCAL CORDS: To produce sound, they must vibrate. Their edges are composed of **elastic tissue,** backed up by **involuntary** muscle fibers. You can stretch them, but you cannot train them any more than you can train a rubbber band. And if you use the many exercises given for training vocal cords, you **will** stretch them, so that they **sag.** Then tones will be "breathy," and it may take months for the cords to regain normal tensity.

The little muscles which regulate the vocal cords by moving cartileges attached to the cords, are involuntary muscles. You can NOT move them any more than you can make your stomach alternately jump, two inches to the right and then to the left, thirty times a minute.

With the divine purpose, infinite wisdom gave you a voice box, composed of cartilege, elastic tissue, and involuntary muscles, so that no matter how many foolish methods you might try to use, you could not completely ruin your voice. Let vocal cords and voice box alone: let them work, with divine wisdom guiding them.

NEXT, can you train the throat muscles to **open the throat?** Inner throat muscles are swallowing muscles. They are voluntary muscles. When you move them, they (1) pull the larynx up and forward, (2) clap a lid over its top to prevent food getting into it, and (3) then **contract to force food downward.** That is their only function, except when they go into spasms as they do when you are sea-sick.

Throat muscles are swallowing muscles. Every effort to direct their action, **starts contraction for swallowing.** Then subconsciously you must stop it at once, for you cannot swallow and produce tone at the same time. This creates **muscle conflict**—between effort to contract and not to contract. The result is a **baggy worn-out** throat, and a "hollow" tone.

LASTLY, can you lift the uvula, **and increase the air space** in naso-pharynx and back of mouth? You can, but it **decreases** resonance. The arches of **each** person's back mouth and naso-pharynx are curved by nature to correspond to size of his own larynx. Lifting the uvula consciously stretches the arches out of shape; and just as a little hole one millimeter in diameter in the wall of a horn can change its quality characteristics, so changes in normal form of pharyngeal arches may spoil a voice.

Lifting the uvula closes the passage to the six-shelled nasal cavities, and shuts off one-half of the air space necessary for richly resonant tone.

Some claim that they do not shut this passage, because **they** pull the uvula "into the floor" of the nasal cavity. When they say that they can **feel** it, they are sincere. But you can **feel** almost anything, if you think enough about it. Right now you can feel something crawling up and down your back, if you think enough about it. No matter what anyone thinks he feels, no one can pull the uvula **into** the floor of the nasal cavity, because no one can pull the soft uvula **into** a bone!

WHAT, THEN, CAN YOU DO?

Use the material structures of greater density or tensity than air. When these are put in a state of sound vibration, there is astounding resonance, which can be **transmitted** back to air in oral and nasal cavities. It is **materials** which give the great resonance.

Spend a few cents. Buy a cat-gut "A" violin string. Stretch it tightly between two points, in free open space, so that all the air of the room can resound to its vibration. Draw a violin bow across it. All you hear is a soft humming, buzzing, twinging-twanging weak noise.

But string that cat-gut "A" on your violin. Then draw the same bow across it. The whole room resounds with richly resonant tone.

What causes the difference? It is not air, for, in both instances **the air in the room is the same.** The difference is due to **the material structure**—that is, the two sounding boards of the violin.

The violin has **only two** sounding boards, but what a difference they make! In your body there are structural tissues forming **thirty-two sounding boards,** but probably you use only four, or perhaps six.

And there are sound transmitting bands and cords, to carry the resonance of sounding boards back to the mouth and nasal cavities.

Also there are several million little drums in your body, stretched membranes of air sacs filled with air which transmits sound, when the lungs are filled and torso walls held steady. Of course, air in the lungs does **not** resound, but it does **transmit** sound waves.

And sea-shells with beautiful resonance! You have two of them—each **triple** chambered—six which you can use to augment resonance of your voice. Few speakers or singers use more than the **one** lower chamber of each. **What a difference when you use six!**

The vocal apparatus is a composite musical instrument. Helmholtz considered the voice to be a reed instrument with resonating cavities; Muckey, a stringed instrument with two resonators only; and Scripture, an "air-puff-escape" instrument, with at least five resonating cavities, with resonance affected by "flesh, cartilege, or bone covered with moist membranes."

The vocal appartus is much more than a voice box with vocal cords. Even when the voice box has been permanently removed by operation because of disease, the person **has** learned to talk **without** a larynx and vocal cords!

The vocal apparatus is a composite, its functioning is very complex. The windpipe itself is a very important factor. It vibrates as an organ pipe, and it is **below** the vocal cords. Remember that your friend can hear your enunciation of vowels and even of consonants formed by tongue and lips, when telephone transmitter is held to your chest, with **no** word spoken into it. Even sounds made by the lips are transmitted **down** to the chest wall! Much of the head and torso are used in voice production.

We are just beginning to recognize the compositeness of the vocal apparatus. Tests already indicate **39 sound transmitting bands; 75 sound transmitting cords; 13 resounding cavities** (frontal and sphenoidal sinuses are **not** included, they probably add nothing to voice resonance), and **32 sounding boards!**

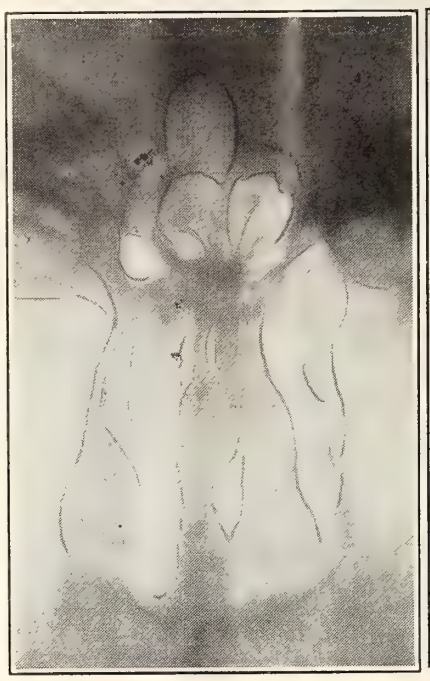
It has thousands of drums, horn flares, an organ pipe, sea-shell resounding conchae, and multiple sounding boards!

Why try to train vocal cords, augment air space in back of mouth, et cetera. It is **material** structures which give the great resonance. **Use what nature has provided, and your voice will record well.**

First, learn what **material** structures you are **not** now using.

Second, then **use** them.

Two small mid-sections, posterior-anterior, X-ray films; 20 milliamperes, 4½ second exposure



Note (spotted) frontal bone and large superior meatus. A good recording voice for low tones but the higher tones lacked those resonant frequencies which record well. Raising pitch of normal conversational voice one interval, led to perfect record, both upper and lower tones of voice.



Note (dark) lower frontal bone, small frontal sinuses, almost closed superior meatus. Voice at first registered very poorly; use of frontal bone, and mid and inferior meatus, with lowering of natural conversational pitch two intervals, produced voice recording well.

VOCAL STRUCTURE TESTS and REMEDIAL ADAPTATION OF VOICE TO MICROPHONE

By BROWN LANDONE, F. R. E S.

(Hollywood—February 21st-March 28th, 1930)
(New York City—April 7th-May 23rd, 1930)

PURPOSE OF TESTS OF VOCAL STRUCTURAL TISSUES

In General: If a tone of your piano is out of tune, you do not sillily try to tune it by "exercising" it—striking the key a hundred times a half hour, or running scales up and down the keys.

Instead, you sensibly give attention to the **string** producing the tone, and when the **string** is tuned, the tone becomes perfect.

Hence, Mr. Landone makes no test of voice as voice. Instead, he tests structural tissues producing voice, to determine for you, what must be adapted, to produce the best voice for you to record by the microphone.

I—If in your **EMOTIVE** and **DRAMATIC** interpretation, your voice fails to record well and shrieks or scratches, even though your conversational voice records so that it is delightfully agreeable when reproduced, tests of structure reveal **WHAT** tissues are **NOT** being used, and remedial conference will indicate **HOW** the change can be made to using them.

II—If your **HIGH TONES** lack the transients or resonant frequencies which make a voice record well, **tension tests** reveal **what** structures are lacking in steadiness, and which **particular** structures **you** need to develop and stabilize, to make your voice record more satisfactorily.

III—If the **CONCHA (sea-shell)** cavities of your nasal chambers are too large or too small, X-ray films **plus** transillumination tests indicate whether you should depend on more cavity resonance, or more structural resonance.

IV—When the **HABITUAL PITCH** of your voice is very agreeable, **yet not** good for recording, it may be necessary to raise your habitual pitch half a tone, or to lower it. But **before** any such change is attempted, tests should determine what compensation should be made, so that your voice **will** contain resonant cycles good for recording.

V—If all of your **FACIAL BONE** structures are **NOT** being used, X-ray **plus** Resonance Tests will show whether or not the unused structures can be used in **your** case; **how** to use them if they can be used; and how to secure needed resonance **by other means** if your facial bone structure is too thick to give resonance necessary for good recording.

VI—**A SINGING VOICE** is often dormant. Many an exceptional voice **may remain undiscovered through life.** This may be due to criticism in childhood, or ridicule during adolescence. To both of these, the child or youth reacts emotively, and becomes convinced that he has no voice. He may have repressed its use for so long, that he does not even know how to use it easily enough to make others recognize that he has an emotional singing voice. (See Note No. 8, **right column.**)

X-ray films, transillumination, voice resonance tests, reveal whether or not there is unsuspected singing capacity of extraordinary value.

(NO VOCAL TRAINING WILL BE GIVEN—See Notes 1-2)

TESTS TO BE MADE ARE: **X-Ray Films** of facial structure, **stability** of torso muscles, **transillumination** of sinuses, **form of Septum, X-Ray Film** outline of Meatus and Conchae, et cetera.

WHY SUCH TESTS ARE MADE: Late scientific study proves that good voice quality characteristics **depend** on origin and resonance in structural material. While air is the best and only available material for radiation of sound waves of the voice **after** tones are produced, yet structural tissues are of greater value in **initiating** voice resonance.

Mere vocal exercises alone will **not** greatly improve a voice, any more than they will improve the tone of any other musical instrument. If a string of your violin is slack, or if the baby has stuffed cotton inside of it, neither more air nor any amount of playing or "exercising" the violin will improve its tune. If you do not know what the trouble is, you must examine the violin, to discover the trouble and remedy it.

With the violin, you **can** find the trouble with your **eye,** so that you know what to do. But your eye can **not** see the condition of structural tissues which produce your voice. They must be **tested** scientifically, to determine which are now used and which are unused, in order to know what to do.

APPLICATION FOR APPOINTMENT

(Individual and Confidential) **(See Notes Nos. 3 and 4)**

Application must be made at least one week in advance of date artist desires conference. Applications will be listed in order of date received.

Application can be made only through **mail** address. (See Note No. 5).

Days given to this work in Hollywood will be February 21, 24-28; March 3-7; 10-14; 17-21; 24-28.

PROCEDURE AFTER YOUR APPLICATION IS MADE

First, ON RECEIPT of your application, you will be sent address of specialists, to whom to go for **X-Ray Films** of Facial Bone Structure, and **Transillumination Tests.** (See Note No. 6.)

Second, X-Ray Films and report of Nose and Throat, will be sent **direct** to Landone **by** the specialists; as soon as received, **they will be studied by Landone.**

Third, THEN a day and hour will be designated for your personal conference. (See Note No. 7.)

Fourth, AT Conference, the Remedial Work you can do for yourself will be designated; and later, a written report sent to guide your own work, or that of your voice instructor.

IN MAKING APPLICATION, DESIGNATE WHAT YOU WANT OR NEED

1—To add resonance to tones used in **LAUGHING, CRYING,** et cetera?
2—To increase resonance of tones used in **HIGHLY DRAMATIC** parts?
3—To add resonance to your **HIGHER TONES?**
4—To augment the **INTENSITY** (volume) of your voice?
5—To **"SOFTEN"** the upper tones of your voice?
6—To improve ordinary **CONVERSATIONAL** tones so that they will record better?
7—To determine whether or not, you have an undiscovered **SINGING VOICE,** worthwhile developing?

HOW TO MAKE APPLICATION

Mail Application and Check to H. Lewis Carter, Secretary to Brown Landone. **(Fee is $1.00. Make check payable to "Brown Landone Account," Citizens' National Trust and Savings Bank.)**

MAIL APPLICATION AND CHECK TO H. LEWIS CARTER 202 WARNER BROS. THEATRE BLDG., HOLLYWOOD

(If desired, Application may be made by CODE NAME, instead of professional name.)

NOTES—Explanatory

No. 1—**No Teaching:** Mr. Landone will give NO personal voice **training.**

He has **no** teachers associated with him.

Each artist, registering for Test and Remedial Conference, **may continue work with any voice instructor with whom the artist may now be studying.**

No. 2—**Time:** Mr. Landone will remain in Hollywood a short time; giving two hours daily to vocal structural testing and to conferences on Remedial Work. Conferences will be made only for late afternoon or evening.

No. 3—**For Whom:** For test of vocal structural tissues and conference of Remedial Work, Mr. Landone will accept ONLY motion picture artists.

No. 4—**Individual and Confidential:** Mr. Landone became interested in the physiological production of the voice because of a serious accident which for many years, deprived him of the ability to speak. In work in Europe and America, Mr. Landone has aided students of the great singing teachers — Lamperti, Howard, Guetta, Curtis, Marchesi, Mills, Heineche, Lehmann, de Reszke, et cetera.

But Mr. Ladone's work is **individual and confidential,** and hence NO reference is given of work done for any particular artists.

No. 5—**Privacy:** In doing investigative work, Mr. Ladone must be free from interruption, and hence appointment **must** be made through the **mail** address.

No. 6—**The specialists** must be those designated by Landone, (1) so that time exposure and focus of X-ray films will reveal what Landone needs to know to inform you what **you** should do to change **your** voice; and (2) so that nose and throat specialist will report on form and size of meatus and pharynx, and **not** on diseased or non-diseased conditions. (Cost of such work is to be paid by artist; **it is not** included in fee for Landone Test and Conference.)

No. 7—**Because of the demands** on the artist's time when engaged in a picture, the hour of an appointment may be adapted, if artist is to be at work on lot at hour designated.

No. 8—**Unknown Voices:** Many a great singer has been **"discovered."** Often such "discovery" is mere publicity, but often also there have been true discoveries. In each such case, it was difficult to convince the person that he had an exceptional voice. Since he had used it all his life, it was so "habitual" to him, that it seemed ordinary.

Of course, one does not wish to train for singing, if structural tissues are such that a good "song voice" is not possible. But if one has a dormant singing voice, it should be discovered and used. Such a discovery is worth a million to a Caruso. Note voices of Bebe Daniels and Lloyd Hughes, entirely unknown 24 months ago.

MOMENTS-AT-THE-MOVIES
By ED O'MALLEY

The aching joy and chastening sting of tears, scenes wrought by grippingly emotional moments on the screen, both silent and vocal, are permanently parked in the lavender archives of our memory. On rare occasions, during an experience of 25 years with the flickering sheet, we have run up with that God-given power that portrays nature's and humanity's happiest graces. With what heart trouble we recall the scene in "Over the Hills to the Poorhouse," where the faithful son runs up with his mother scrubbing the floor in the Poor Farm. The episode would melt the heart of the most case-hardened criminal. For weeks it clung to our bosom, fostering those gentle- melting-mood interludes of life that are ill bartered for the transient joys of garish scenes.

And in "The Way of All Flesh;" who that has seen it can ever forget that look of parental beatitude on Emil Jannings' face as he reads the billboards in his native little burgh announcing that his son is to give a violin concert. Emil has tramped back to the town, prompted by the home-tie urge, just to get a glimpse (unknown to them) of all that earth holds near and dear to him. As he peeps into the window of his home all earthly cares have vanished from his features. The portrayal at this moment is a masterpiece of thespic genius.

WHO CAN FORGET JANET?

And little Janet Gaynor in her happy love nest way up in the Seventh Heaven waiting for her dear one's return from the war. Who can ever blot out that look on her sweet countenance as her soldier boy bursts into the room with the straight stare of blindness? Her mixed expression of joy and sadness, so sweet, so fair, so sensitive to look upon, will endure as long as the twirl of celluloid.

Paul Muni's work in the final sequence of "The Valiant," to our way of thinking, is probably the greatest morceau of soul thrill the screen has ever known. With stoical, immobile countenance he awaits the summons to the electric chair. In comes his sister, whom he has not seen in years. With a poker-face mask, he hides the blot on his family's escutcheon, by denying he has ever seen her. Then she tremblingly and fondly tries to revive his memory by quoting a few lines from Shakespeare—lines the two had exchanged in childhood's happy days, just before going to bed. With the unflinching fortitude of a Mohawk warrior, he displays not the slightest recognition of the lines. Finally convinced it is not her brother, she bursts into tears and rushes from the very portal of the death chamber in a transport of agony.

IS TOO DEEP FOR TEARS

Abating not a tittle of his features' tenseness, the doomed man slowly and in level tones articulates, "Parting is such sweet sorrow, that I shall say good-night until it be morrow." Probably not since the days Chaos and Old Night parted company and brought cosmic sweetness into the universe has another scene of this kind ever been enacted. It is far beyond the deepest plumb lines of tears; pathos veers toward joy when used as an adjective to define its spell.

Lon Chaney's crawling-cripple delineation in "West of Zanzibar" is crossed by an epic episode of the silent drama that takes a high place among its ineffable spots. His daughter, lost to him for years and reared in a cheap, cafe dansant at Zanzibar, finally meets him in his ramshackle cabin west of Zanzibar, situated in the heart of a settlement of savages, thoroughly superstitious, and indulging in all kinds of uncanny rites.

LON CHANEY AT HIS BEST

Chaney is their voodoo doctor, holding despotic sway over them. She does not know the doctor is her father. An unscrupulous English trader, privy to the fact that the girl is Chaney's child, tips it off to him when they quarrel over ivory concessions. With bliss irradiating from every lineament of his face, Chaney crawls toward the girl, who abhors him, partly on account of his hideous deformity. Masking his identity, he pours forth a torrent of pantomimic fervor the likes of which has probably never been paralelled in Shadowland or out of ft. It was Lon Chaney seen at his greatest thespic exaltation, and is a "gem of the purest ray serene."

ARNHEIM DRAWS 'EM TO MONTMARTRE

Gus Arnheim struck the keyboard of the piano last Monday night at the famous Montmartre (Master Eddie Brandstatter in the lookout chair) and presto, as if by the twirl of a magician's wand, the time-honored nook of Movieland's softer hours flashed forth in all its old-time life and vivacity. Braving the glare of Lou Anger's Big Bertha, trained directly on him from the Blossom Room, the festive and fearless Eddie swung the old portals open and in a thrice he boasted a banner opening-night crowd. Gus and his renowned international band of syncopaters brought joy to the hearts of:

Mrs. Frank Mayo, queen of the Southland blondes, and hubby. Then there was Owna Brown and Harvey Barnes; Mr. and Mrs. Louella Parsons; Margaret Ettinger; Natalie Kingston; George Andrish; Al Hall; Doris Dean; **Ned Sparks; Jack Benny and wife; one of the Brox sisters; Bill Pearlberg,** Cap Hiler; Bobby Burns; John F. Patterson; Fred McIsaac; Ann Cornwall; Edith Flynn; Ruth Collyer; Jerry Hoffman; Earl Burtnett and wife; Roy Fox and wife. Veneta Tracy, sylph of the inhalators, was beautifully gowned in a chic creation of black satin, and Rose Ryan, her beautiful assistant, fairly radiated a resemblance of Patsy Ruth Miller.

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THE NEW PATSY
By JANET ELSIE CLARK

Anxiously I paced the floor, a worried look in my eye, and furrows in my brow. I slept not, neither did I eat. My friends began ordering flowers, and phoning daily to inquire after my health. I was approached by seven yeast cake firms who wanted my picture to use as the "before" case in their "before and after" advertisements.



Patsy Ruth Miller

And all the while the words of my boss and editor, Harry Burns, were ringing through my head with the chanting rhythm of the song of the Volga boatmen: "For your initial interview since your return to The Filmograph, I want something special—an interview with a well known personality in whom there is public interest, but someone about whom too much has not been written." —"For your initial interview since your return——" and so on, an on, ad infinitum. I was giving a superb imitation of Julia Marlowe doing Ophelia's mad scene from "Hamlet." If any movie director could have seen me he would have signed me on the dotted line, then and there.

But the fact that no one did was why I was there to answer the telephone when it rang, so maybe it was just as well, since the party on the other end of the wire was Ye Editor himself. "I've got it," he exclaimed; "Patsy Ruth Miller is playing on the stage at the Hollywood Playhouse in 'It Pays to Advertise.' Get a story on her." The reaction was great, and as I fell to the floor in a faint of relief, we—FADE OUT.

FADE IN three days later on a shot of ye interviewer ringing the doorbell of the Miller domicile in Beverly Hills. I was greeted at the door by a maid and about fifty pounds of joyous, affectionate Airdale dog, and ushered (by the maid), and dragged (by the dog) into the spacious, comfortable, and (shades of Hollywood movie mansions!) exceedingly homey living room. Patsy had not yet come in, so her very charming father came down to gossip 'till she should appear; while in the next room Tay Garnett, Pat's newly acquired director husband, and a Mr. Buckingham, a writer, were conferring over a new picture, and where, as Mr. Miller remarked, brains were being spattered all over the walls.

As I waited for her to appear, I thought of the Pat I had known three years ago; vivacious, sparkling, light-hearted, flitting from one flirtation to another—being beaued here and there in turn by most of the eligible bachelors in Hollywood—being rumored engaged to first this one, then that one—an all-around good scout—a man's girl.

As I was in the midst of my reverie the door opened and in burst Pat—a little tired, a good deal thinner, but otherwise apparently the same girl I had always known. We went upstairs into her boudoir and chatted of inconsequential things, but as she talked I noted a change in the girl. A little of the old sparkle is there, to be sure, but there is a maturity, a depth of feeling, and a sense of responsibility that she did not have before. The death of her mother, her marriage to Tay Garnett, and the job of keeping house for three men has made a woman out of Pat.

She is still a girl, of course, in years as well as appearance, but her added depth and understanding, combined with her natural vivacity, good sportsmanship, and wit, only serves to make her doubly charming. A girl to be depended upon, as well as a good pal, is the Patsy of today.

She is very happy in her marriage to Tay Garnett, but maintains a dignity concerning it, and does not constantly prate of their "great love." She feels that she would like to do a picture for him, and does not feel that the usual husband and wife conflict on the set would be true in their case. She respects his judgment, and does not see why the combination should not work out professionally, as well as it has in real life.

In her spare time she has taken to writing, and hopes to be able to write professionally some day, with, as she modestly adds, the help of Mr. Garnett.

Thus the new Mrs. Garnett. While there may be those who regret the passing of the frivolous Miss Miller, I doubt it, for to her friends she is still just Pat, with all the natural, unaffected and lovable qualities of her former self added to her new-found dignity and poise. Aside from being one of the most charming young women you could ever meet anywhere, her work has also matured and developed to such an extent that it would be difficult to know where to find a better young actress.

Hollywood and Big Business---By John Hall

Now They Will Make Pictures in Hollywood

Hollywood has taken its first dose of "Big Business"—and the taste is bitter.

What looked like a cute little garter snake turns out to be an enormous python ("Pythonidae Wallstreetus"), swallowing little movie producers, one by one, while the others look on, too frightened to help.

Playing with "Pythonidae Wallstreetus" has become the favorite pastime of a lot of supposedly smart Hollywood movie moguls. The movie game was too tame for them; it was too slow. A mere couple of millions profit a year was not enough. "Pythonidae Wallstreetus" promised more—and the little movie rabbits started to disappear down the gullet of the monster.

Now they are shivering, wondering which one will next supply the dinner for the ever hungry money grabber stretching its length from the portals of old Trinity to the black waters of East River.

The pioneers of the motion picture industry in Hollywood, most of them multi-millionaires, every dollar earned in the production and exhibition of motion pictures, for some reason they cannot sensibly explain, suddenly became possessed of the idea that they could beat Wall street. A glance down the list of names composing the group controlling the motion picture industry, including production and exhibition, makes one wonder how they got that way. Without exception, every one of them started on the well known shoestring. They are men who are supposed to be wise in all matters pertaining to gambling. They are the men one would believe well aware of the widely advertised fact that the stock market is the biggest legalized gambling institution in the entire world, putting in the piker class Monte Carlo, Agua Caliente, and all the rest of the gambling resorts put together.

These wise movie moguls, making millions in their own game, lured by "Pythonidae Wallstreetus," were led to the slaughter, just like the dumbest "lamb" that ever robbed a baby's bank to buck the margin tiger.

The most enticing lure offered by "Pythonidae Wallstreetus" was the giant merger. Forgetting that "Pythonidae Wallstreetus" grows fat and more powerful on mergers, the unsuspicious movie moguls responded like flies to the yawning maw of an open molasses barrel—and they fell into the molasses.

How many of them are stuck in the mess is a profound secret, personal fortunes being no part of corporations. They won't tell. But motion picture Hollywood, the wage-earners, are vitally affected by studio economies directly traceable to the personal financial losses of the men for whom they work. What "Pythonidae Wallstreetus" took from movie moguls must come from the wages of motion picture workers, because the losers are going to retrieve through their business.

To recover what they fed to "Pythonidae Wallstreetus," the Hollywood movie makers turn to their original source of supply; and to accelebrate the return to their departed mazuma, they are cutting studio expenditures to the bone, via the well known lay-off and salary-cut routes, so familiar to the under dog.

Of course, the Hollywood movie moguls have a perfect right to economize. Nobody questions this right. Nobody criticizes them for trying to make up for their losses in Wall street by curtailing expenditures. But all of motion picture Hollywood opens its collective eye and stares at the spectacle of their supposedly smart bosses shedding salty tears and moaning over what "Pythonidae Wallstreetus" did to their bank rolls.

Before the stock market crash motion picture Hollywood had lots of real respect for the financial acumen of the big movie moguls. Now all of motion picture Hollywood knows its supposedly smart bosses are just so many more thoroughly shorn "lambs," beautifully "trimmed" by the gentlemen of "Big Business" who know nothing about making and exhibiting motion pictures but who are past-masters in the art of "trimming" suckers.

The merger gag was what your showman calls a "wow." It was big-time stuff; a full-stage act with a dazzling chorus, good for at least ten curtain calls—and the Hollywood smart movie moguls fell for it with a loud crash. The four big curtain calls for encores when "Pythonidae Wallstreetus" roared for more margin reminded them that the old motion picture game was their real business.

There was no line of retreat—except through the old bank roll.

It's not like that in the picture game. If a feature looks sick, they doctor it and shoot it through their chains of theatres, and the money comes back. The money they gave to "Pythonidae Wallstreetus" won't come back.

It was something for nothing. Offer one of them something for nothing—and see the fishy eye, free of charge.

"Pythonidae Wallstreetus" offered them something for nothing—and they fought each other to get it; and they got it in the usual place.

Now we ask you: Is that like Hollywood? Smart, highly sophisticated Hollywood, where they make the big motion pictures, create the styles in bathrooms, sartorial decorations and twin beds?

The bitter truth is that Hollywood stands aghast. It is in the common sucker class! Horrors!

And to think that superlatively groomed and very wise Hollywood was put in the sucker class by its VERY OWN great ones!

A long flood of thrilling features dealing with "Pythonidae Wallstreetus" is the logical retaliation; and deeply chagrined Hollywood is preparing to do that very thing!

"Pythonidae Wallstreetus" is going to be spanked for what it did to our smart movie moguls. An epidemic of horrifying financial dramas will drench the monster in the righteous indignation of our shorn movie moguls, and the movie fans are going to be told the real truth about the lane leading from the door of the old church to a wide and deep river, ever beckoning to all mortals seeking to forget "Pythonidae Wallstreetus."

Listen to wise "Uncle" Carl Laemmle, president of Universal:

"The merger pendulum has swung too far. It will have to come back. That is proved by many events and their meaning is plain.

"I believe the whole industry will advance along the line in 1930. There will be no slipping back, but unquestionably there will be some radical changes. I won't be surprised if there is CONSIDERABLE UNSCRAMBLING OF MERGERS.

"ENTIRELY TOO MUCH ATTENTION HAS BEEN GIVEN TO STOCK TICKERS AND MERGER MANIPULATIONS, instead of the making of first-class pictures and the proper conduct of picture business as picture business . . .

"We (Universal) have always been independent; we are independent now; and we expect to remain independent. The wisdom of this policy is emphasized anew by developments which are all in Universal's favor." (Our capitals.)

You betcha "their meaning is plain," "Uncle" Carl. What happened to the motion picture industry when that merger gag went over and "Pythonidae Wallstreetus" did his stuff for the movie boys certainly must make you feel glad that you have had the courage to remain an independent. They have offered you a price and you have wisely turned away. You are your own big boss, with an intelligent Carl, Jr., sitting at your feet and learning how the movie wheels go round. Your little talk in Exhibitors' Daily Review of December 26 should be a sermon to your fellow producers.

The blue skies and warm sunshine of Southern California solace the souls of the shorn "lambs," and the wheels of industry turn, a bit slowly, it is true; but they DO turn, and all of motion picture Hollywood is glad that the men at the head of things realize the mistake they made when they neglected their picture making business and went off to play with "Pythonidae Wallstreetus." Maybe the fine, damning financial dramas born of the devilishments of "Pythonidae Wallstreetus" will serve the double purpose of killing the snake and bringing home the lost "bacon."

Let's hope so.

ASSEMBLING

Michel Fokine and his wife, Vera Fokine, are rapidly assembling a dancing class which will very soon produce plastic operas in Hollywood, of the kind which have made Fokine and his pupils famous in the East and abroad. They will also create dancing innovations for talkie productions



JOHN KUSZLIK

In taking a peek at the likeness of this young chap, you feel like saying "Front," but if you did you would be all wrong for instead of being a bellhop he holds the very important post of opening the door for the elite of Los Angeles and Hollywood who enter the Brown Derby on Vine street. This little fellow is just as gentlemanly as he looks cute and we don't mind telling you that he is one of Hollywood Filmograph's greatest boosters.

OLESON AND JOHNSON AT R-K-O THEATRE

The madcap monarchs of monkey business, Olsen and Johnson, including their human menagerie of assorted nuts, share the spotlight at the R-K-O Theatre this week with all-talking Columbia picture, "Wall Street," co-starring Ralph Ince and Aileen Pringle.

"Wall Street" tells the story of a Napoleon of finance who forces himself to the top by a ruthless selfishness, only to be ruined and then regenerated by a woman. Two other features of the R-K-O vaudeville show are Gaynor and Byron, and Fulton and Parker.

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"THE KING'S ENGLISH"

Many persons in Los Angeles, after hearing KING GEORGE open the London conference, were saying, "So that's the King's English!" and many may have added the comment,—"Not so different."

And that is the point,—it was not so different! Comedians on the stage and many actors seeking to represent a typical Englishman have exaggerated certain peculiarities, and given us a dialect-British-English—that "doun't-yeh-knou" type of pronunciation. This is why most Americans resist the idea that British-English sounds superior to American-English. This provincial vernacular is no more acceptable to the educated British than it is to Americans.

But in the speech of King George and of Sir Ramsey MacDonald we heard the type of pronunciation and intonation with which we can for the most part, agree. Our own Mr. Stimison's style was not so different. This is sometimes called "Approved" or "Standard English Pronunciation." It sounds world-well whether spoken in Calcutta, Cape Town, Melbourne, Toronto, Washington or Los Angeles!

In fact this Sir Ramsey MacDonald-style of spoken English is the same as that used by many English-speaking persons who are rather particular about their speech habits. It is marked by clearness of articulation; a softening of final "r's"; a more extensive use of the "a-as-in-father" sound; and an agreeable modulation of tone.

Our verbal antagonisms, like our battleships, may have to be scrapped. Accentuating oral differences in our common language, even after agreement in spelling has been achieved, smacks of chauvinistic patriotism.

The radio is one of the agencies upon which forward-looking people are depending for better racial understanding. Shall it not also be the medium for setting up English SPEECH STANDARDS? Logically enough the radio and the talking pictures must assume the responsibility for more agreement as to what shall be considered standard oral English (clearest and most euphonious) just as printing has been the means of establishing grammatical "good usage."

The picture people will need to take this obligation more seriously if they wish to command the respect of those who are rather partial to hearing the English language at its oral best. Many players' ears are too dull to detect their vocal delinquencies. Why not check up with G. B. S. or Sir R. M., or Mr. Franklin D. Roosevelt? Good patterns all!

The time is now here when a certain type of spoken English will be identified the world over as **the cultivated oral usage** of our Mother Tongue. Shall it be a combination of the best of both continents, both "The King's English" and "The President's English!" WHY NOT?

MRS. DAVID D. HUGH.

INDEPENDENT RELEASE ARRANGED BY J. CHARLES DAVIS

A much needed outlet for the pictures of independent producers in Hollywood is provided in a revolutionary distribution system inaugurated by J. Charles Davis, 2nd., president of the J. Charles Davis Productions, who, through his affiliation with various exchanges throughout the country, is selecting sufficient independent productions, both talkie and silent, to complete the quotas the various releasing exchanges must have for their theatre clients.

The new system is due to a shortage of productions, chiefly talkies, that is seriously hampering independent exchanges in getting enough productions to fill play dates. The exchanges are depending on the independent producers for good pictures at a moderate cost, the rental of the bigger companies for their talkie product being such in many instances, as to be prohibitive to the smaller houses. Therefore, the independent exchanges, hard pressed for material, are seeking a supply through Davis.

Davis himself is making twenty-six pictures for the independent exchanges but there are far from being sufficient for the year's program and besides these are all westerns or outdoor productions, starring Marilyn Mills, Yakima Canutt, Art Mix and Buff Jones. The exchanges need other types, dramas, comedy-dramas and comedies, to provide all of which would be impossible for any one producer. Davis, just back from a tour of the exchanges, made arrangements to supply the other productions needed.

Therefore, Davis, being the chief source of supply for the exchanges, is to view and select what he considers appropriate material for the exchanges and contract for its release through the various organizations with which he is affiliated. It is planned to ship the pictures direct from Hollywood and to have the accessories, such as lithographs, stills, mats, cuts, press books and lobbies made here. This is all feasible because Davis has his own accessories made in Los Angeles. The carrying out of this system on a large scale would result in making Hollywood the distribution center as well as the production center of independent productions. A great saving in time and money can be effected by this means.

To centralize the distribution of the independent productions in Hollywood, where the negatives and prints, in 90 per cent of the cases, are made, is regarded as an extremely wise move in case of censorship deletions. If such deletions had to be made the producer himself could personally attend to them expeditiously and without loss of time.

* * *

Mr. Harry Burns, Editor,
Hollywood Filmograph.
Dear Sir:

Your request, through your valuable screen magazine—The Filmograph—for votes for the most popular casting director, meets with the approval of everyone the writer has come in contact with.

Besides sending in the votes I have been able to obtain, I desire further to express my appreciation for the courtesies of Fred Datig, the only casting director whose office is open to any player or even extra that desires to see him. He is available at all times for an interview.

If anyone just wishes to know the courtesies extended by Mr. Datig, let them try and obtain an interview with the other casting directors, except they happen to be of the young, pretty, feminine class.

Respectfully,
AN EXTRA PLAYER.

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NAME DOGS AFTER COMEDIANS

Rennie Renfro furnished their pet, "Spare Ribs" and 70 dogs for Moran and Mack at the Paramount studios. Two dogs were born on the set, which Rennie named Amos and Willie, in honor of the famous funsters, who just completed "AEF" directed by Richard Wallace.

MILLIONS MILLIONS

Producers of Talking Pictures Here Is

A STAR Who Can Make MILLIONS For You!

A STORY **MILLIONS** have just read in "The Saturday Evening Post" the story of the Jolsons entitled **"UNDER THE CORK,"** acclaimed by press and public as one of the most vitally interesting biographies ever published. It is a true story of disappointments, heartaches and tears. Its romantic moments are outstanding. It is a story with great dramatic possibilities and one that **MILLIONS** would enjoy seeing and hearing on the screen.

A NAME that is known to **MILLIONS.** From the backwoods of North Carolina, from isolated small hamlets in Canada, from the pulpit, from the literary world, from the theatre, from every walk in life, have come letters of commendation for **"UNDER THE CORK."** The millions who have read this remarkable and intriguing romance of the Jolsons would want to see and hear the author of **"UNDER THE CORK"** on the screen in this story of his life.

A VOICE of operatic timbre that has been acclaimed as such by **MILLIONS** of theatre patrons, managers and critics throughout a long and successful vaudeville career in America and abroad.

MILLIONS MILLIONS

HARRY JOLSON

SAILING FOR ENGLAND IN JUNE TO FULFILL CONTRACTS FOR SIR OSWALD STOLL

Thanks to Harold B. Franklin and Fanchon and Marco for Pleasant Coast Engagements

MILLIONS MILLIONS

Ken Maynard to do "Song of the Saddle" Next

Harry Joe Brown Again Takes Charge of Star's Direction

Ken Maynard is now preparing to appear in "Song of the Saddle," a story written by Bennett Cohen with dialogue by Lesley Mason with Harry Joe Brown once more directing him as he has in the past on all of his featured westerns.



The Southern California Stewards' and Caterers' Association held their tenth meeting Wednesday night at the Alexandria Hotel, with J. Norman Hirst, President; Edward Fogler, Secretary, and Luigi Liserani, Chairman of the Entertainment Committee and Trustee in charge of the affair.

There were about 250 present at the dinner and meeting, which was set over as "Canada Dry Night," and revealed the screening by Mr. McKenzie of a very interesting picture of how this beverage is made at the plants both here and in Canada.

New members were accepted. Thirteen answered to their names, among them being Mrs. Allen, who presides over the R-K-O Studios cafeteria as stewardess. Hollywood and Los Angeles were well represented in the beautiful dining room.

Ye Editor, along with his charming wife; Vic Potel, and a party of relatives and friends were among those present. The entertainment was looked after by Mr. Lindsay of the Canada Dry organization, and Jose Arias and his Spanish artists, Hortense Casanova and Antinette Morales sang and played some of the finest Spanish numbers. There were also a number of other acts on hand, with singing and dancing features, which served to help round out a fine program.



JACKIE COOPER

Over at the Hal Roach studios is a very clever little chap, Jackie Cooper, who is one of the featured players with "Our Gang." What he doesn't know about cutting capers and working before the microphone isn't worth knowing for a youngster of his age. What is more, he is right at home on the stage where he sings some jazz numbers that are a "Wow."

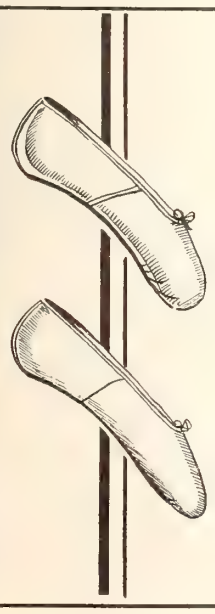
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233 CLUB OFFERS A GREAT BILL FOR SATURDAY NIGHT AT THE MUSIC BOX

An evenly balanced program of four dramatic sketches, four comedy skits, four musical numbers and four varied dance numbers will constitute the program for the 233 Club midnight show at the Hollywood Music Box Theatre Saturday, February 15. The program will be presented following the final performance of "And So To Bed," the current Music Box Theatre attraction, and will be the first public 233 Club show in more than three years.

Proceeds will go into the theatrical club's new building fund and the show will be the first of a series of performances designed to add considerable to the 233 Club Auditorium appropriation.

Stage and screen players of note have combined to give the program a variety of talent and attraction and there will be celebrities in the audience as well as on the stage for President Rex B. Goodcell will bring to the show as his guests the governor of California and the governor of Lower California.

Charles Wakefield Cadman, noted American composer-pianist, will present two of his compositions, the memorable "At Dawning" and a new composition, "The Builders," Otto Ploetz, noted concert tenor, singing both numbers. Calvin Hendricks, radio soloist, will contribute two songs and a piano number.

Sarah Padden will present Tom Barry's "The Barrier," a tensely dramatic sketch of extraordinary conception.

Russell Simpson, William Walling and Florence Lee will present "The Vindication" through the courtesy of Mrs. Frank Keenan.

John T. Murray and Vivian Oakland will present a satire as will also Richard Anderson and a large supporting company. Bobbie Davis and Gus Reed will offer "In the Gay Nineties," Nita Martan, M-G-M player, will present two blues numbers, and through the courtesy of Jack Randall, The Four Devils, one of vaudeville's fastest adagio troupes, will present their talents. Armand Kaliz and Violet Palmer will offer a new act and Barker and Wynne will present their musical hodge-podge. Ford and Cunningham will offer their hilarious "Even as You and I" and Mickey McGuire, screen comedy star, will present a new monologue. Creighton Hale, Henry Otto and Edna Marion will appear in "You Tell 'Em" and the Masquers Club will contribute "The Minuet," featuring Georges Renavant, James Eagles and William Walling.

Eva Rosita, recently featured in "Oh, Susanna," will present an original dance creation accompanied by a harp ensemble and two other acts are to be added to the bill within the next few days. Edgar Forrest will act as stage director and masters of ceremonies will be well known stage and screen players.

Producers Want Spanish Speaking Actors to Register

Commencing Feb. 15th, at 2:00 o'Clock, at Their Offices

Through the newly formed committee on foreign production, Spanish speaking actors who have had experience on the Spanish speaking stage are being invited to register at a special bureau of the Association of Motion Picture Producers which will be in session every Saturday afternoon, starting next Saturday, February 15, at 2 o'clock, at the headquarters of the association, 5504 Hollywood boulevard, room 324.

Special invitations will be sent out to the Spanish speaking talent now known to studios, while others with stage experience in the Spanish speaking countries who are not yet registered may apply for registration by writing the association for appointments.

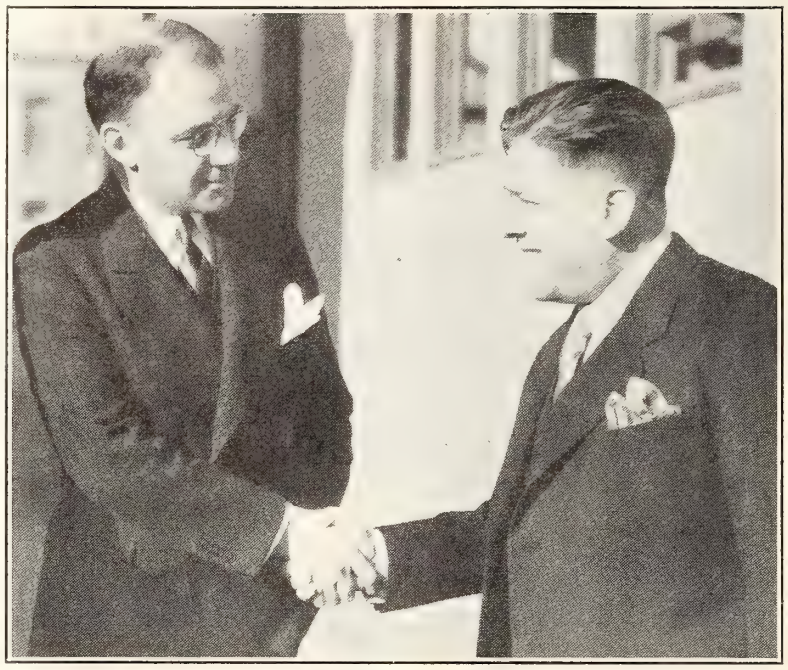
A representative board appointed by the committee on foreign production will be in charge of all available talent in Los Angeles and Hollywood. The plan is the outgrowth of a movement launched through the Academy of Motion Picture Arts and Sciences. It is supported by the producers' association and the committee of foreign production, of which Paul Kohner of Universal is chairman and Geoffrey Shurlock of Paramount, secretary.

The object of this enterprise is to preserve the cultural integrity of all Spanish language countries in Spanish spoken pictures made in Hollywood.

"It has been determined," says a report from the foreign productions committee, "to use in Spanish talking pictures the Spanish of the stage. following the best practices of the Spanish speaking theatre in all countries of the world.

"The Spanish dialogue used will not always be purely academic but will be spoken to suit the characters of the particular picture in question. Also it is understood that if the locale is definitely confined to one particular country the inflection and diction peculiar to that country will be used. In other words, a character definitely portrayed in a story as one from the Argentine or from Mexico will speak with the inflection of that country, just as in an English talking picture, an Irish character will talk with an Irish inflection when required. Close attention, too, will be paid to technical details such as costumes, customs, atmosphere and locale."

LEON D'USSEAU, R-K-O SUPERVISOR OF FOREIGN PRODUCTIONS, BEING INTRODUCED TO JOSE M. AGUILAR, GENERAL DISTRICT ATTORNEY FOR MEXICO CITY AND TERRITORIES



Senor Aguilar is visiting Los Angeles for the purpose of making a survey of talking pictures in relation to the Mexican market. Jenaro Estrada, acting Foreign Minister of Mexico, has issued an official statement that films in the English language will be barred from Mexico.

Senor Aguilar expressed delight that he could take back to Mexico Mr. d'Usseau's assurance that the exhibitors of his country could depend on being supplied with films in Spanish.

WRITES ORIGINAL SCORES

Lee Zahler is writing original musical scores for the foreign market for "Woman to Woman," "Mr. Antonio" and "The Lost Zepplin" for Tiffany Productions. Mr. Zahler has over 500 original numbers for all sorts of moods that producers could use for their talking pictures.

Eric Von Stroheim to Play Leading Role in Vitaphone Production

Speeding toward capacity production Warner Brothers will start one of their year's most important productions, Eric Von Stroheim in "Three Faces East," early next week.

Constance Bennett has been chosen to play the leading feminine role opposite Von Stroheim and William Courtenay. Charlotte Walker, Anthony Bushell and William Holden are named in the cast to date. Roy Del Ruth is to direct.

The famous war melodrama made one of the memorable silent pictures some years ago, and had previously enjoyed a marked popularity on the American and English stages.

Warner Brothers' decision to star Von Stroheim in this production has aroused much interest. The famous actor-director is one of filmdom's most colorful characters.

Arthur Caesar is adapting the play for the Vitaphone screen.

SOME CAST

The most recent addition to the cast of "At Bay," First National's Vitaphone production starring Loretta Young, is George Irving, well-known character actor, who will assume the role of a doctor in the thrilling all-dialogue romance of the underworld. The picture, which is William Baudine's final directorial assignment under the terms of his year's contract with First National, is well into production now and will be completed before the end of the present month.

Others prominent in the cast of "At Bay" are Jack Mulhall, George Barraud, Raymond Hatton, Kathlyn Williams and Dot Farley.

LAWRENCE GRAY VERSUS WILLIAM HAINES

M-G-M have started a sort of a battle for first honors on their lot between Lawrence Gray and William Haines by the way they are grooming these two gentlemen for screen honors.

William Haines just finished a picture, "The Girl Said No" ("Fresh From College"), which, to our way of thinking, will do Mr. Haines more harm than anything that he has done on the screen. He is permitted to be entirely too fresh, and takes too many licenses, and struts through his scenes with an "I don't give a rap" air. A. P. Younger wrote the story. The dialogue is way off the track to make for popularity of William Haines, who can, if he will knuckle down to business, prove one of the best bets.

Leila Hyams had little or nothing to do in this picture. William V. Mong, a sterling actor, suffered just as much. Wilbur Mack scored in what he was given to do. Also Polly Moran. Francis X. Bushman, Jr. Phyllis Crane was allowed to rant and rave. William Janney, Clara Blandick and Junior Coughlan were among those in the picture. Sam Wood directed this one, which won't help his standing at all.

Lawrence Gray in "Children of Pleasure," directed by Marshall Neilan, who stepped aside to let Harry Beaumont put some finishing touches to it, was just the opposite to William Haines, his portrayal in this picture doing a whole lot to put him over the top. He wins his audience's sympathy and holds it. He reveals a fine singing voice, and his lovemaking—"oh, boy"!—the flappers will crave him after they see Lawrence in a couple more like this one. The Biltmore Trio scored a hit.

The picture was well staged. Two or three surprises caught our eye. May Boley was No. 1. She put her numbers over with zip and pep, backed up by a beautiful chorus. Watch Wynne Gibson—she is better than Bessie Love was in" Broadway Melody." Benny Rubin was funny up to the point where he tried to act and put it on for the natives. Lee Kolmar, with his broken English, was good as one of the publishers. Also a clever bit by Cliff Edwards won laughs. WATCH YOUR STEP, WILLIAM HAINES, OR LAWRENCE GRAY WILL COP THE BACON!

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TO THE MOTION PICTURE PRODUCERS

Los Angeles, Feb. 10, 1930.

Gentlemen:

Ever since talking films have been made in Spanish, many different opinions have been uttered concerning the particular idiomatic modality which should be spoken in them, and as to who is capacitated to act in them. This has caused uncertainty, under cover of which unfavorable standpoints have been adopted which reflect upon the good name, culture and education of the Spanish-American republics. These attitudes have confused the good faith of producers, and in the shelter of this confusion it is probable that Spanish-Americans have been excluded from employment in talking films on the pretext that they do not speak nor pronounce the Spanish language after the fashion of one group of Castillians.

Inspired by a desire that justice be rendered and the truth of this matter be clearly known, those who sign this have agreed to submit to you a brief declaration so that in future you may proceed with the fullest awareness of fact. We believe it would not be beside the point to state that the signers are in no way connected nor depend in any manner upon any studio or motion picture atelier.

It is true that Spanish-Americans do not pronounce Z nor C before E and I as do the Castillians; nor do they pronounce the LL in the Castillian style. But the softened pronunciation that these consonants receive in Spanish-America is not new nor was it invented by Latin-Americans. It was brought to America more than 400 years ago by the Andalusian colonizers, and since then it has been maintained and confirmed by the poets and writers of the entire continent. In all the Mediterranean littoral of Spain these consonants are pronounced as in Spanish-America and not as in Castille. So deep-rooted are these pronunciations and so uniform their use in Spanish-America that they served to distinguish the Spanish-American liberators from their Spanish governors during the wars of independence.

One fact of great significance must be considered by those who believe that the only pronunciation of the C, Z and LL should be that of the Castillians. This pronunciation demands a muscular effort, and since peoples follow the line of least resistance in establishing speech, it was therefore eliminated in the Spanish-American countries. In these countries the Castillian manner of pronouncing the C, Z and LL is considered an intolerable affectation, and its use by a foreigner inevitably produces intense hilarity.

As far as the language itself is concerned, no one who knows whereof he speaks can affirm that it is pronounced and written with less correctness in Spanish-America than in Spain. From Spanish-America have come the best philologists and grammarians that Spanish can boast to the present time, and Spain herself has not produced a greater group of poets, essayists and writers than those we can cite among Spanish-American men of letters as examples of correctness, grace and elegance in our language.

It cannot be doubted that in America exist localisms just as well as in Spain itself, but, on the other hand, in America we have an absolute uniformity of syntax and morphology, whereas in Spain there are an infinite number of local idioms. There are, besides, co-existent with the official language, at least three other complete languages, independent and with their own proper literature. These languages are Basque, Catalan and Galician. In many parts of this Spanish peninsula, besides, there are a large number of people who speak and understand only their own regional dialect.

Regarding culture, we can safely manifest that Spanish-America boasts a level at least as high as that we all accord to Spain.

The fact that we represent some 80,000,000 of Spanish-Americans and that our nations form the most important market for all the exports of this country, especially talking films in Spanish, must not be overlooked.

In making these observations we should like to affirm solemnly that we are not prompted by the desire to attack anyone. This report is offered as a mere illustration of fact, and we should be greatly surprised should any interpretation be placed upon it which smacks of malice.

As we have said before, we represent a considerable and respectable proportion of Hispano culture, and our manner of pronouncing certain consonants is supported by what is the supreme authority in linguistic matters—custom and use. We have used a pronunciation different from the Castillian for 400 years, and during that epoch there had never been between the Castillians and us any such linguistic misunderstandings as can exist, for example, between an American and a Londoner.

If films are being made for consumption in Spanish-America, it is just that a clear and correct language be used, in accordance with the models and rules that we all adhere to, whether Castillians and Spanish Americans, and that no great importance be attached to the pronunciation of three consonants and to a slight difference of intonation. These differences exist everywhere, within the confines of Spanish-America and Spain itself, and are never basic divergences. To make of this difference, that is, the pronunciation of the C, Z and LL, an argument in favor of a determined modality as the only one proper to talking pictures, would be to wound the feelings of 21 nations in this continent, in detriment of the harmony which should reign among all who make up the great Hispanic family, both this side and beyond the ocean.

JOSE VASCONCELOS, Ex-President of the National University of Mexico, Ex-Minister of Public Education.
WILLIAM G. RICE, Professor of Spanish-American Literature, University of Southern California.
HUGH S. LOWTHER, Chairman Modern Languages Department, Occidental College.
S. L. M. ROSEMBERG, Ph. D., Professor of Spanish Literature, University of California at Los Angeles.
F. MONTAU-MOREIRA, Faculty of Spanish, University of California at Los Angeles, Former Consul of Chile in Baja California.
JORGE JUAN CRESPO DE LA SERNA. Former Professor of Spanish and French, National University of Mexico; Instructor of Art, Chouinard School of Art, Los Angeles; Contributing Editor to Several Spanish-American Magazines.
LUIS MARIA MORA, Litt. J. Ph. D., Corresponding Member of the Royal Spanish Academy of the Languages; Professor of the University of Columbia.
LAWRENCE D. BAILIFF, Chairman of the Spanish Department, University of California at Los Angeles.
MARIA LOPEZ DE LOWTHER, Lecturer on Spanish-American Literature, University of California at Los Angeles.
M. P. GONZALEZ, Ph. D., Professor of Spanish, University of California at Los Angeles.
JOSE RODRIGUEZ, Editor of "Opinion"; Director of Publicity, Radios KFI, KECA.
JORGE GARCIA GRANADOS, Member of the Chamber of Representatives, Guatemala; Professor of the University of Guatemala; Member of Committees on Education and Social Reforms, House of Representatives of Guatemala; Contributing Editor to Several Newspapers.

We endorse the ideas stated above: MANUEL AYULO, Consul of Peru at Los Angeles; FREDERICK W. ALLEN, Consul of Guatemala and Nicaragua; PEDRO J. DE LARRALDE, Consul of Venezuela at Los Angeles; LUIS MARIA MORA, Consul of Colombia at Los Angeles; JOSE A. TORRALBAS, Consul of Cuba at Los Angeles; C. E. ROBERTS, Consul of Costa Rica at Los Angeles.

(Copies of this statement have been sent to all the ambassadors, governments and newspapers of Spanish-America.)

Many Stage Companies Are Now Playing 'Journey's End'

There are twenty-four stage companies playing "Journey's End" in the world today, with the number increasing every month. The famous play by R. C. Sheriff, now being filmed by Tiffany Productions in Hollywood, has excited more comment among leading critics than any stage offering of the past decade.

Colin Clive, who is playing the principal role of Stanhope in the film version, created the role on the stage and must return to London to continue his performance there on January 13. He traveled 7000 miles to play the film part and had never appeared before a camera previously. James Whale directs the Tiffany picturization under George Pearson's supervision.

ENROUTE

Kathleen Clifford left Wednesday for Salt Lake City where she starts on a national personal appearance tour covering all of the larger cities. In each city she will give short talks on the radio and from the stage of the local theatres about beauty and the art of make-up.

Miss Clifford is considered an authority on beauty and because of an insistent demand she is making this tour so that she may discuss the beauty secrets she has spent years in accumulating both in this country and abroad.

While in Ogden and Salt Lake Miss Clifford will be the guest of the Winter Sport Carnival now in session. Skiing and sledding are among the competitive contests and she wil award the cups and prizes to the winners. From Utah she will go to Denver, Wichita, Kansas City and on into Chicago. Thirty cities are included on this first leg of the tour.

Carleton Kelsey, musical director of Tiffany Productions, is supervising the musical features of "Lasca,"

Dr. St. Louis Estes To Lecture At Trinity Auditorium

The climate of Los Angeles by direct action on the body from its perennial sunshine and the vitalizing elements it stores up in locally grown raw foods, today affords the greatest opportunity of any city in the world for the individual seeking to regain health.

Such is the opinion of Dr. St. Louis Estes, famed raw food exponent and educator, based on experiments actually made upon individuals started two years ago on his first visit to this city.

The doctor instituted the experiments in connection with his doctrine of "brain breathing," a system of dynamic breath control, and he plans to reveal the results in the course of his second series of free health lectures to start on Sunday evening, February 16, in Trinity Auditorium.

The constant intensive sunshine in Los Angeles not only provides a maximum supply of air with a minimum of the moisture-laden organic matter that provokes illnesses but produces the maximum of body building elements in its vegetables and fruits, the doctor explains.

Estes is internationally known as the founder of the raw food movement in America, is editor of the "Back-to-Nature" magazine, and at 72 is the father of six physically perfect children, all under six years, who have been reared on raw foods since birth and encouraged to romp in the open air the year around with a paucity of clothing.

ENGAGED

Melville "Buddy" Shyer has been engaged by Producer George Batcheler to assist Director Edgar Lewis on "Ladies in Love," the first picture of the new talkie series for Chesterfield Productions.

Mr. Shyer was assistant on several of their silent productions last year.

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Pictures---Reviewed and Previewed

Review

"THE LOVES OF JEANNE NEY"

Reviewed at the Filmarte.
Produced by UFA.
Directed by G. W. Pabst.
From the novel by Llya Ehrenburg.
Cast: Edith Jehanne, Brigitte Helm, Uno Henning, Fritz Rasp, A. E. Liche, Eugen Jensen.

A rip-roaring melodrama with all the trimmings is revealed in this UFA production. Wild parties, sneering villains, murders, stolen crown jewels, Reds, international thieves, and what have you. And to tell the truth, the Germans get by with it rather well.

The film is adapted from a novel of the same name that has been rather successful in Europe. It is outstanding for individual performances and excellent photography. The actual Parisian scenes add to its interest.

The high point of the film, to us, is the scene in which A. E. Liche as Ney gloats over his money just before his murder. This sequence is acted and photographed on a par with anything to come from UFA. Fritz Rasp as the villain, checked in a performance that was splendidly vile. Edith Jehanne as Jeanne Ney presents an intriguing and interesting personality, and reminds us of Vilma Banky as she first appeared in this country. Uno Henning is the unfortunate hero, and handles the part fairly well. Brigitte Helm, remembered for "Metropolis," hasn't much to do. Others were good.

"Footprints," companion piece to "Handicapped," is an interesting tale of an old shoe and its adventures. Very well handled. Gloria Swanson and a somewhat juvenile Bobby Vernon appear in a wild mix-up, "Whose Baby?" which revises our estimate in progress of films if it is a fair example of the picture of its day. An unusually good news reel fills out the program.

HAROLD WEIGHT.

* * *

Review

Windsor Square Theatre.

Fay Marbe has a world of personality; maybe a sensation in Europe, where she strikes the natives' fancy with her songs in German and French, aided and abetted by her American numbers. But L. A. proved hard-boiled and had to be shown.

Miss Marbe Sunday evening held theatre-goers for two hours or more with her offerings, a repertoire of song and dance numbers, aided and abetted by Gilbert Marbe and Joseph Cherniavsky's Concert Orchestra. The latter replaced another orchestra leader and his band on three days' notice, which didn't help matters at all for him.

Theatre-goers were enthusiastic enough with Fay Marbe's show, but we doubt if the young actress helped herself to much of the attention from fildom. Very few folks from the cinema world were on hand, and those who were said she had a world of personality, sang and danced a little, and wondered how she would get over on the screen.

Fay Marbe did an independent picture in New York while the writer was there. She should photograph well, has a sweet voice that should register, don't set the world afire with her dancing or singing of songs, but she is a good show woman who sells her stuff across the footlights, which is good enough recommendation for the present day stars.

HARRY BURNS.

Preview

"FRAMED"

R-K-O All-talking Production, featuring Evelyn Brent.

"Framed" is just another of those underworld effusions that serves as a vehicle to exploit the inimitable characterizations of Evelyn Brent's seamy side of life. In this field of the talkies, she is in a class by herself, and this was easily evidenced by the many murmurs of approval of the packed house that saw the preview at the Belmont Theatre, not long ago. Evelyn, as Rose Manning, hits off a night-club hostess, whose one aim in life is vengeance on a chief of police whose dicks had killed her father.

Her mind clicks agreeably to all possible schemes that will deliver the chief to the tender mercies of some gangsters over whom Rose has despotic sway. She is the mistress of Chuck Gaines, who runs the "Little Casino" cafe merely as a mask for his more lucrative iniquities. Chuck is a marked man by the police. Then—just as Rose's scheme is about to become realized, along comes the chief's son, Jimmy McArthur (Regis Toomey) to play her Prince Charming.

As she falls hard for him, she immediately undergoes a change of heart; then things move fast, with a melo-dramatic fervor, to the end. We deliver the reader over to the film to get the kick in the denouement. Miss Brent's Rose Manning is a gem of thespic subtelty. The illusion never wavered a tittle—she was always Rose Manning from fadeout to fadeout. Salute to Regis Toomey as the enamored son of the police chief.

To our way of thinking, Toomey is about the most promising young man in the talkies, and each of his portrayals shows palpable improvement over its predecessor. He possesses what few in the talkies possess today—an afflatus. If the movie directors keep their peppercorn quirks and cobbling fingers out of his genius, we look to see his ascendent star in its zenith before many moons have passed.

Others that turned in excellent performances were William Holden, Robert O'Connor, Rolf Haroldc, Maurice Black and Eddie Kane. Director Archainbaud handled his sequences with commendable dexterity; Leo Tover's photography was all that could be desired and the dialogue of Wallace Smith snapped and sparkled throughout. Don't miss "Framed" if you like underworld films.

ED. O'MALLEY.

Preview

"THE FIGHTING LEGION"

Ken Maynard seems to improve with the steps that Father Time is making for us. His advent into the talkies has improved his work and pictures 100 per cent and this picture, although a typical western story, carries you right along at such a fast clip that you haven't any time to think of what is going on, other than you are pulling for him to make the grade and win the girl.

Put Ken Maynard astride a saddle and you have one of the most picturesque characters you ever saw on the plains of the Golden West, and as an actor, well, Ken knows his emoting on a par with any of the men who have gone before him or are in the limelight today.

Outside of Mr. Maynard, excellent parts were played by Dorothy Dawn, Harry Todd, Ernest Adams, Frank B. Rice, Jack Fowler, Stanley Blystone, Les Bates, Chas. Whitaker and Bill Nestelle.

High lights on the picture will reveal fine characterizations by Ernest Adams, good comedy by Frank B. Rice, Les Bates, Chas. Whitaker and Bill Nestelle. Dorothy Dawn looked fine and her voice scored.

You will love Tarzan, the horse, who is Ken Maynard's buddy; the story and adaptation by Bennett Cohen; dialogue and titles by Lesley Mason, were well done. Beautiful photography was credited to Ted McCord, perfect editing by Fred Allen, and as a parting shot let us say that Harry Joe Brown knows his westerns and especially the ability and talents of the star, Ken Maynard. Mack V. Wright assisted Director Brown on the picture like he does all of 'em, O. K.

HARRY BURNS.

* * *

Preview

"BEAU BANDIT"

Miscasting of a picture can spoil it, just as easily as impossible dialogue. This picture failed to ring true, because Doris Kenyon was supposed to be in love with George Duryea, and theater-goers will have to draw their imagination a long ways to accept Rod La Rocque as a Spanish or Mexican bandit, with his lingo and stagey actions as he appears in this R-K-O picture, directed by Lambert Hillyer, as shown at the Belmont.

This story is too old-timey to be acceptable. Wallace Smith has given us something finer and better than this one, and should dig in to his files for more suitable material for Mr. La Rocque.

The old skinflint, as played by Charles B. Middleton, was real enough. Mitchell Lewis was typical as the partner of Rod, and was the real menace of the piece. Walter Long as the blundering sheriff was fine. He was aided and abetted by Jim Donlon, Charles Brinsley, Barney Furey, Bill Patton and others.

Director Hillyer took us over the old stages of film producing once more in this one. Even with the aid of dialogue, "Beau Bandit" is just another movie, built more for the small sticks rather than for R-K-O release.

Review

THE MISSION PLAY

The first act opens on the shores of the Bay of San Diego in the fateful year of 1769. A corporal, three soldiers and a Foneian Padre, all worn with anxious waiting for the return of Don Gaspau dee Potolo, the Gobernador of the expedition, who had gone forth six months before in search of the Port of Monterey. Disease, hunger and death has taken its toll. Even in face of starvation, the three leatherjackets and the corporal are most amusing to break the serious scenes of prayer and despair of Father Junipero to bring the heathens to God.

The second act shows the Missions in their glory; a report of all the Missions are given. Then the rest of the day is given to pleasure. A Fiesta is given. The Fiesta scene is beautifully staged; the Latin colors are intoxicating.

The third act shows the fall of the Mission and the Spanish reign of California. The Indians, who were first glorified by the white man, are now robbed of their homes and driven into the hills.

This play stands as the Statue of Liberty to California. It is the far cry to those who wish to see California with its individual taste. Any tourist or Californian who has not seen the Mission Play has lost the real understanding of the background of this great state which carved the stampede for gold in the '49 days and the playground of the world today. Those in the cast in its 19th year are the following players, who gave a very fine performance, that must be seen to be appreciated:

Father Lasuen, of the Mission San Diego Blas Cota
Father Murgia, of the Mission Santa Clara.....William Johnson
Father Dumetz, of the Mission San Buenaventura Francisco Cuellar
Father Calzada, of the Mission San Gabriel Thad Harvey
El Capitan, the Comandante..... Barry Gill
Corporal Jose John Bergman
Catalonian Soldiers:
Pedro Wm. Maginnetti
Miguel Edgel Blackham
Andres.....LeGrande A. Anderson
Pablo, a San Francisco Neophyte.... Raymond Ramirez
Anita, a Half-blood Indian Girl..... Pas-adan
Chief of the Dancing Indians..... Chief Young Eagle
Capitajeno, Chief of the San Carlos Indians.....Wm. F. Harrison (Chief Lux-Oshy)
Manuel, Patriarch of San Carlos..... Francisco Cuellar
Paula, an Indian Child..... Ortensia Rodriguez
Spanish Singers, and Dancers, Indian Dancers.

Music Review

RAMON NOVARRO IN "DEVIL MAY CARE"

Musically speaking, the several outstanding points of interest in this M-G-M film, now playing at Fox Carthay Circle Theatre, are the sweet quality in Novarro's voice; the rousing chorus sung by the soldiers, as they march, and ride; and the most effective (almost thrilling), way in which the theme is reiterated by the phantom host of soldiers, riding through the air, and over the head of Napoleon, as he is standing on the deck of the sailing ship, bound for his prison, in Elba. This one scene is the most effective directorial work in the entire picture and stirs the blood, stimulating one's interest, which is allowed to drag many times through the film, by a rather weak story, and listless action and dialogue, in many places.

Novarro proves himself the possessor of a good speaking voice, well placed, nicely modulated, but quite small, and suitable only for a certain type of story. One misses a virile ring, with fire and passion, in his love scenes, but no doubt he atones for its absence by the tender, and sweet quality of his entire range, especially grateful in the upper register, and in nicely sung pianissimo effects. He becomes too nasal at moments, and his Spanish accent is, of course, out of place, in a French role, but one must learn to tolerate many discrepancies and incongruities in this new field of music.

The music score, as a whole, is very effective, but at times the songs take on too much of the present-day vaudeville and musical comedy type, especially those sung by Miss Marion Harris and Miss Dorothy Jordan. The former sings several times, in her well known "blues" and "crooning" style, frankly, quite out of place in this picture, and in the writer's opinion, is not suited for the role she is called on to portray, although she handles it as well as her type and vocal ability permits. Miss Jordan has very little voice, and is inclined to over-act, leaving much to be desired, both vocally and histrionically. The camera treats Novarro unfairly in one scene, a "close-up" which shows the singer's mouth, chin and facial expressions too vividly, to be pleasant, pictorially speaking. We have referred to this phase of "close-ups" in another current article.

John Miljan has a fine, resonant speaking voice, and should have been allowed to sing, as his speaking voice certainly betokens a good rousing singing quality.

William Humphrey, as Napoleon, rendered his lines in a good, dramatic way, but with a huskiness of voice that could be cleared up. An attractive dance number was given by Albertina Rasch's ballet. Before closing, we must compliment Carli Elinor for his clever arrangement of the orchestra's program, and for his dynamic conducting. The public relish a program of this type, and undoubtedly it helps to attract business in a very material way.

* * *

Bradley King, woman scenarist, has been signed by Fox Films. Her first assignment is the preparation of the script and dialogue for "Road House."

Preview

"ROADHOUSE NIGHTS"

Paramount All-Talkie Production. Previewed at Paramount Studio.

"Roadhouse Nights" in its brutally graphic expose of bootleg villainy, finds a much improved Helen Morgan over the Helen that hit off the leading character in "Applause." She was more in sympathetic touch with the night club hostess of the rum runners' hangout than with the trooper role in "Applause." In some of the sequences Miss Morgan discovered several morsels of emotion that augurs well for her talkie career, in case this phase of thespic art is carefully fostered.

"Roadhouse Nights" delineates the lowest and most vicious elements of racketeering and high jacking. Its yarn is spoiled in a measure by several incidents that fly in the face of dramatic license. The Chicago Times sends two reporters to Moran, Michigan (one scribe, after the first has been bumped off), each invading the bootleggers' rendezvous and openly declaring their purpose in the line of news.

These circumstances are essentially a scenario faux pas and give a ridiculous quirk to the plot. One can hardly imagine desperate gangsters tolerating smarties poking exposive noses into their racket. Apart from this slip, the yarn rings good and true. The plot hinges on transplanting a cellar full of liquor under a tough road house, run by Sam Horner (Fred Kohler). Sam grabs Reporter Bindbiegel (Charley Ruggles), who, to save himself, promises to telephone to his city editor that the raid is off.

He purposely delays connection, during which time he telegraphs vital information to the editor by tapping dots and dashes on the sending cup of the phone. The message brings the coast guards on top of the gang when they are removing the swag from the cellar and all are carted off to the hoosegow. Helen Morgan and Charley Ruggles furnish the love element of the story. Ruggles does an excellent bit of work as the bumptious reporter—in fact, it is his best talkie characterization to date. Kohler's Sam Horner was a masterpiece of underworld villainy.

Jimmy Durante is capital as a weak-hearted cafe entertainer in dire fear of the gallows. Others that turned in good performances were Fuller Mellish, Jr., Joe King and Leo Donnelly. Hobert Henley's directing was noteworthy in every particular and William Steiner's photography right up to the usual high standard of his work. If you like films of the underworld, you sure will get a kick out of "Roadhouse Nights."

ED. O'MALLEY.

LAWRENCE TIBBETT CONCERT

Received with a warmth and acclaim that is seldom granted by a Pasadena audience, Lawrence Tibbett presented his first Western recital since the release of "The Rogue Song" in the Pasadena junior college auditorium on Friday, January 31. Time after time the thundering applause of a capacity house of 2500 demanded encores. And with never-ending generosity, Tibbett repeated two numbers, gave an encore after each group, and four at the conclusion of the concert.

From the charm and delicacy of the beautiful French "Le The" (Koechlin) to the powerful Credo from "Othello" ((Verdi), ending in the death laugh, Tibbett lead the enthralled multitude. His variation of languages and dialect, his enticing personality, his splendid range and characterization held the audience spellbound. He displayed a versatility that was marvelous; and demonstrated that, given really good songs, "The Rogue Song" is merely a promise of the good things to come.

Mr. Tibbett sang, in all, over a score of songs, including every possible variety. He opened with "Caro mio ben" (Giordano) and closed with "Captain Stratton's Fancy" (Deems Taylor). Outstanding on Mr. Tibbett's program, in addition to those mentioned above, were: "Jazz-Boys" (Carpenter), which demanded repetition; "The Road to Mandalay" (Speaks), the difficult "Song of the Flea" (Moussorgsky); "Evening Star," the aria from the opera "Tanhauser" (Wagner); "Believe Me, If All Those Endearing Young Charms"; "Traveling to de Grave" (Negro Spiritual); two ultra-modern bits by Rupert Hughes, "Bricklayer Love" and "The Roustabout," the latter exceptionally well done; "Verrath" and "O lieblich Wangen" (Brahms), and the amusing "Sail Away for the Rio Grande," a Chilean sea chanty. Mr. Tibbets is undoubtedly the outstanding baritone of the present day.

Stewart Wille gave a splendid support at the piano, and gave two solos that demanded an encore. The recital was the fourth concert of the Pasadena Music and Art Association for the season.

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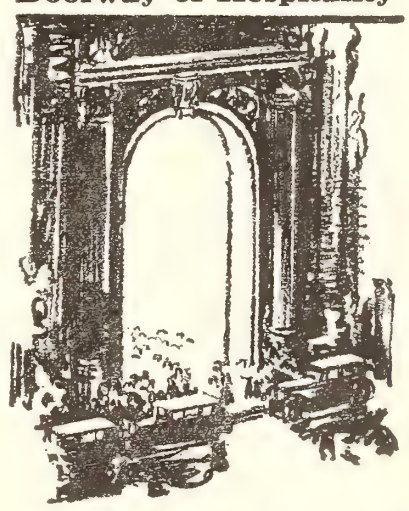
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LOS ANGELES, CALIFORNIA

Let's See—Who's Who

By HARRY BURNS

REAVES (BREEZY) EASON

Immediately upon completing casting of "Trigger Tricks," his original story which he will direct with Hoot Gibson in the stellar part, Reaves (Breezy) Eason with the company which will produce the picture left for Atascadero, Calif., to film outdoor location sequences for the western.



Reaves (Breezy) Eason

Announcement of the complete cast of the Universal production was made by Eason today. Sally Eilers, Wampas Baby Star whose engagement to Gibson was announced last week, will enact the principal feminine role in "Trigger Tricks," while Max Asher, Neal Hart, Walter Perry, Robert Homans, Jack Richardson and Walter Brennan round out the cast.

With the traditional feud between sheep and cattle ranchers as its theme, "Trigger Tricks" is declared to be one of the best scripts Eason has ever written and particularly well suited to the personality and capabilities of Gibson.

BARBARA KENT

Has been chosen by J. L. Warner, vice-president of Warner Brothers, to play the leading feminine role in "Dumbells in Ermine" on which production activities have just started. Opposite her will be Robert Armstrong and others in the cast will include Charlotte Merriam, Arthur Hoyt, Claude Gillingwater, Julia Swayne Gordon, Beryl Mercer, Mary Foy and Marie Astaire.



Barbara Kent

"Dumbells in Ermine" is a Vitaphone special adapted by Harvey Thew from the stage play, "Weak Sisters." James Gleason has written the dialogue and John Adolfi will direct.

HERE

E. W. Hammons, president of Educational Film Exchanges, Inc., arrived Sunday evening on the Coast, where he will remain for about two weeks, conferring with executives at the Educational Studios, as well as Mack Sennett, and Harry D. Edwards, each producing a series of talking comedies for Educational release.

Mr. Hammons was accompanied by Mrs. Hammons, as well as W. B. Frank, Mack Sennett's eastern representative, and Mrs. Frank.

THORNTON FREELAND

Ethel Shutta, featured comedienne of the original stage cast of "Whoopee," was yesterday signed by Samuel Goldwyn to play the same role in the talking picture version of "Whoopee," which goes into production next month.



Thornton Freeland

Miss Shutta was strongly indorsed by Eddie Cantor, who stars in both stage and screen versions. In private life she is Mrs. George Olsen, wife of the orchestra leader.

Thornton Freeland will direct "Whoopee" for which William Counselman is writing the adaptation. Florenz Ziegfeld will arrive in Hollywood March 1 to personally aid in the filming. Joseph Urban and many members of the Ziegfeld technical staff will also make the trek to the west coast.

J. BOYCE-SMITH

Vice president and treasurer of Inspiration Pictures, Inc., has returned from New York after having spent several months in Manhattan. Smith's eastern visit consisted of a series of film conferences and meetings relative to the forthcoming production season of Inspiration. Both Walter Camp, Jr., head of the organization, and Emil Jensen, vice president in charge of sales, participated in many of the conferences.



J. Boyce-Smith

Immediately upon his return to Hollywood, Smith closeted himself with Sol Lesser, general manager of the Inspiration Company, and together these two officials placed the final approval stamp on what will undoubtedly be one of the biggest individual production programs centered in Hollywood during the new season.

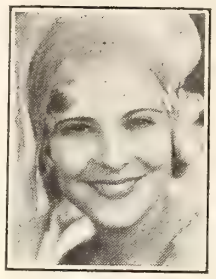
SIGNED

Charlotte Walker has been signed by Warner Brothers for an important role in "Three Faces East," the production in which Eric von Stroheim is to be starred.

ADDED

Kate Price, well known character actress, is a late addition to the cast of "Three Flights Up" at Warner Brothers according to an announcement by Darryl Francis Zanuck. Ray Enright is directing and the cast includes Eddie Phillips, Edna Murphy and Sid Silvers.

Another jewel has been added to the crown of luminaries. The latest RKO "find" is none other than the amazingly attractive June Clyde, who scored a big success in "Tanned Legs." RKO executives realized the great possibilities of this little actress and contracted for her services covering the next five years.



June Clyde

A product of St. Joseph, Missouri, June was brought to California by her mother at the age of eight and when she reached her ninth birthday was playing child leads on the legitimate stage in San Francisco. Since then she has proven her talents and is destined to attain stardom.

What changes a year can bring! During the last Yuletide season, June Clyde was playing five a day in Frisco, being featured by Fanchon and Marco. Between performances she rushed home for a bit of cheer with her family and then back to the theatre. This Christmas she is a leading lady on the screen and RKO granted her leave of absence to visit her family in San Francisco, after which she returned with her mother, who is her constant companion.

June Clyde has been selected to play the romantic feminine lead in Radio Pictures' all-musical extravaganza, "Radio Revels." Miss Clyde now is in the East on a vacation trip. She will play opposite Hugh Trevor in this vehicle, which will team Bert Wheeler and Robert Woolsey.

"Radio Revels" is to be an adaptation of the stage play, "The Ramblers," in which Clark and McCullough played the roles behind the footlights that Wheeler and Woolsey will play before the microphones and cameras.

Paul Sloane will direct, with Victor Baravalle presiding as musical director and Pearl Eaton as dance director. Jobyna Howland, more than six feet tall and a great Broadway favorite, in whose home and around whose guests the story is woven, has a "fat" role in the production.

Mr. Harry Burns,
Editor, The Filmograph,
Hollywood, Calif.
My dear Mr. Burns:

I seek the courtesy of your columns to clear a misconception regarding my whereabouts. Ezra Mir, a fellow-countryman of mine, left for India last month. Since then I have been greeted with surprise by all friends for they believed I had left for India.

I intend to stay here for some time. At present I am writing an original story with all India setting called "The Temple Dancer."

Thanking you for the kindness.

Sincerely,
LAL CHAND MEHRA.

BILLY BEVAN



Ever since he deserted two-reel comedies, Billy Bevan has been very successful as a comedy relief featured player in all the pictures that he has worked in. His latest was "Journey's End" at the Tiffany studios. Critics were very high in their praises of Billy's work in "The Sky Hawk." Some even went so far as to give him the best notices of the film. which was recently released by Fox Films.

AFFILIATE

Margaret Ettinger, independent motion picture publicity representative, today announced the affiliation with her as associate, William F. Bloecher, former director of publicity for Warner Brothers' West Coast Studios.

The offices of the new affiliation will be maintained at 2320 North Highland in Hollywood.

CLICKING

Little Phyllis Crane, who has been steadily stepping into bigger and better roles, was signed yesterday to play the featured role of Kitty O'Reilly, the American cabaret dancer in "Bride 66," Arthur Hammerstein's first spectacular musical feature for the screen, soon to enter production. Rudolf Friml is composing the music, while Paul Stein will direct.

At the present time Miss Crane is finishing an important role in "Dumbelles in Ermine" for Warner Bros.

Unknown to even his closest friends, William Beaudine, well-known First National director, is the author of a number of children's stories which have appeared from time to time in various magazines for juveniles, it has just been revealed. Writing under a nome de plume Beaudine, who is the father of four children, adopted the writing of stories for youngsters as a hobby, originally, but it shortly became his avocation. The director has plans for the picturization of his stories some day, believing that such screen entertainment will find a ready market among exhibitors who feature children's matinees. In the meantime he is directing motion pictures for grown-ups as well as the youth of the country, and writing his stories when not engaged at the studios. Beaudine's most recent First National picture is "His Woman," with an all-star cast including Monte Blue, Lila Lee, Betty Compson, William Boyd and others.

DON DONAHUE
EXposition 2707

HOLLYWOOD
filmograph

FORMER HOLLYWOOD RESIDENT IS WRITER OF RECENTLY PUBLISHED BOOK

NEW YORK CITY.—John Milton Hagen, California playwright and composer, former resident of Hollywood, is the co-author of the book, "The Radio Mystery," which has just been published by Longmans Green of New York City.

Hagen, who is the winner of a gold medal prize University play, is also writer and composer of a number of theme songs such as "Gigolo," "Heart Broken Rose," "Rah! Rah! Rah!" etc. He is a graduate of Los Angeles High and Stanford University.

Maybe arbitration will settle this one:

During a whole day with William Boyd, star of "Officer O'Brien," a Pathe feature, Hugh Cummings consumed endless pieces of lucious pie.

When twilight fell Hughie answered the Missis on the phone.

"Hello, mamma," moaned Hughie.

"Oh, Hughie," cortled mamma, "I've cooked the loveliest pie for dinner!"

Hughie groaned: "Yeah," he squeaked. "Yeh. Well, mamma, I'm sorry to say that little Hughie won't be home for dinner."

Latest reports from the front say that the armistice promises glorious peace, with parades 'n everything.

Cecil Cunningham, British mimic and comedienne, has been signed by M.-G.-M. to appear in their current big revue. Miss Cunningham works with Weber and Fields and Louis Mann. Chuck Reisner is directing.

Samuel Goldwyn promises not to lay the ground for a sequel when he makes "Raffles," Ronald Colman's starring vehicle. We are told that "The real charm of the 'Raffles" stories have always laid in the fact that, no matter in what apparently impossible intrigue the hero is enmeshed, the audience always has the feeling that, somehow, he will escape from his difficulties."

Now we know why the hero always lives.

Winning her second talking picture role in four weeks, Renee Macready, English dramatic actress, recently signed by Radio Pictures, will play the second lead in the Richard Dix starring picture, "I Love You."

Sam Behrman, brilliant playwright, author of "Serena Blandish," "The Second Man" and "Meteor" now running in New York as a Theatre Guild production, is due to arrive in Hollywood February 1, under contract to Fox Films and to write the dialogue for the forthcoming production of "Liliom."

Educational Closes Deal With Audio-Cinema Inc.

Terry - Toons Cartoon Announced As New Short Reel Subjects

NEW ORK.—E. W. Hammons, president of Educational Film Exchanges, Inc., has just closed a deal with Audio-Cinema, Inc., for a new series of animated sound cartoons, called "Terry-Toons." These cartoons, to be released every two weeks, are being made by Paul Terry, originator of the famous Aesop's Fables cartoons, and Frank Moser, who is also an animated cartoonist of considerable note. Philip A. Scheib, who has had long experience in orchestra conducting, and in motion picture work, having for the past ten years been general musical director for the Springer Circuit of Theatres in Greater New York, is in charge of the music, which, in this series, is as important as the animation.

The Terry-Toons are to be genuine sound cartoons—the pictures being drawn in exact synchronism with the music, and the entire project, including the composition of the musical score, being handled by one organization. In this, they are distinctly different from any other series of cartoons now on the market. The Terry-Toon method of production insures technical prefection. Moreover, Joe W. Coffman and F. Lyle Goldman, active executives of Audio-Cinema, who head the only organization specializing in consulting motion picture engineering, and are highly regarded in sound film engineering circles, are working close to the production units in their studios at Long Island City, where their plant is completely equipped with Western Electric recording apparatus. The personal attention of these experts in sound engineering has resulted in probably the most perfect sound recording ever achieved.

In addition to the humor of which Paul Terry's cartoon work is known, the Terry-Toons are outstanding in many respects. The entire series has been planned so that the finest music in the world may be offered the public, in conjunction with Terry's humorous cartoon ideas. Each car toon will be laid in a different country, and the most representative music of the nation, chosen for its suitability to the action, of course, will form the musical background. A novel feature of the series is a short silhouette orchestra performance with which each opens. This is an actual silhouette of the fine orchestra which renders the music throughout.

The first subject, which will be released by Educational on February 23, is called "Caviar," laid in the Russian steppes. The typically Russian music played includes "The Volga Boatman," "Russian Lullaby," "Black Eyes," etc. Other early releases will include "Hot Turkey," "Pretzels," and "Spanish Omelette." "Pretzels" is a Teutonic subject, with a Bier-Garten and other typically German scenes for the scenic backgrounds, and the lilting tunes of the lighter German music for the musical background.

Paul Terry's work as an animated cartoonist goes back to 1915, when his first series, called "Little Hermann," a burlesque on the magic acts of Hermann The Great, was released by Tannhauser. He is actually the originator of animal animated cartoons, for he was the first to use animals as his characters throughout his cartoons. For five years he made the "Farmer Alfalfa" series. During most of this period Frank Moser was associated with him. They have been working together ever since. Other units working on the "Terry-Toons" are headed by John Terry and by Hugh Shields.

Audio-Cinema, Inc., is the successor of Carpenter-Goldman Laboratories, Inc. The latter company was called into consultation by Bell Telephone Laboratories, Inc., early in experimentation in the field of sound picture production. They thus had an opportunity to experiment with sound pictures before the industry as a whole knew of the existence of the talkies. Until the time of the contract with Carpenter-Goldmen Laboratories, Bell Telephone Laboratories had never gone outside its own staff for advice.

Following the success of the talking picture, Carpenter-Goldman Laboratories acquired a number of other consulting contracts in the motion picture field—notably, as consulting engineers for Eastman Kodak Company, Consolidated Film Industries, Inc., and for Electrical Research Products, Inc. Reorganization under the name of Audio-Cinema, Incorporated, took place in September, 1929.

With the acquisition of the "Terry-Toon" series, Educational is now releasing eight sound series. The others are Mack Sennett, Coronet, Lloyd Hamilton, Jack White, Lupino Lane, Mermaid and Tuxedo Talking Comedies.



GEORGE O'BRIEN

Zane Grey's "The Last of the Duanes," beloved fiction story of the West, will be the next starring vehicle for George O Brien, Fox star, when he completes shooting on "The Girl Who Wasn't Wanted," his present picture for this studio.

O'Brien, with his powerful physique, is a particularly happy choice for the fulfillment of such an out-of-doors, athletic characterization. This will be the first Zane Grey story for this studio, most of them having been garnered for Paramount, it is known.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Barbara Stanswyck Keith-Pringle	Erle C. Kenton Brown-Van Buren	David Selman Buddy Coleman	George Walker Ted Tetzlaff	"Ladies of Leisure" "Prince of Diamonds"	Joe Swerling Paul Fox	Shooting Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	H. M. Horkheimer						Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook Dunn-Earle	Al Herman Lew Foster Phil Rosen	J. A. Duffy Wesely Martin Paul Malvein	Jim Brown Jim Brown Herb Fitzpatrick	Mickey McGuire Series 8 Record Breakers No. 13 "The Second Honeymoon"	E. V. Darling Uncredited Harry Hoyt	Shooting Preparing Shooting
JAMES CRUZE 7250 Santa Monica Blvd. HE 4111—Indv. Casting	Unassigned All-Star All-Star	James Cruze James Cruze James Cruze	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Ann Boyd"	Gropper-Marcin Walter Woods Will Harben	Preparing Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
EDUCATIONAL HO 2806 7250 Santa Monica Blvd.	All-Star	Stepen Roberts	Phil Mackenzie	Warren-Hyer	Untitled	The Staff	Shooting
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4 Bob Mayo, Asst.	All-Star Fairbanks, Jr.-Revier Young-Mulhall Alice White Unassigned Lee-Blackmer Loretta Young Dove-Fairbanks Jr. Claire-McHugh Unassigned Unassigned	Mervyn Le Roy Frank Lloyd William Beaudine Eddie Cline Howard Hawks Clarence Badger Frank Lloyd John F. Dillon Wm. A. Seiter John F. Dillion Unassigned	John Daumery Val Paul Al Alborn Bill Goetz Unassigned Unassigned Unassigned Frank Shaw Unassigned Unassigned Unassigned	Sol Polito Ernest Haller John Seitz Sid Hickox Unassigned Unassigned Unassigned Ernest Haller Unassigned Unassigned Unassigned	"Jailbreak" "Sin Flood" "At Bay" "Sweet Mama" "The Dawn Patrol" "Under Western Skies" "Heart of the North" "One Night at Susie's" "Mlle. Modiste" "The Girl of Golden West" "The Fortune Teller"	Al Cohn Bradley King Hugh Herbert Earl Baldwin Hawks-Miller Howard Estabrook John Russell Halsey-Scola Josephson-Perez Uncredited Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing
FOWLER—GR 3177 1420 Beachwood Dr. (Jack Fowler, Casting)	All-Star Edwards Davis	Alvin J. Neitz Alvin J. Neitz	Unassigned Bill Baron	Unassigned Bert Baldridge	"Varieties" "Know Your Own Country"	Uncredited Uncredited	Preparing Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Gaynor-Farrell O'Brien-Chandler Unassigned Unassigned Will Rogers All-Star Kenneth McKenneth Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Al Santell David Butler A. S. Erickson Alexander-Korda W. K. Howard John Blystone Al Wuerker Hamilton McFadden Ben Stoloff John Forde Chandler Sprague Wm. K. Howard Victor Fleming R. Walsh B. Viertel	Unassigned Ad Schaumer Ewing Scott Unassigned Unassigned Unassigned Wm. Tummel Sam Wurtzel Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Joseph August Dan Clark Unassigned Unassigned Unassigned Joe August Joe Valentine Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Arizona Kid" "High Society Blues" "Girl Who Wasn't Wanted" "Dollar Princess" "The Fatal Wedding" "So This Is London" "Yonder Grows the Daises" "In Love With Love" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "Single Wedding" "Common Clay" "Oregon Trail" "A Very Practical Joke"	Uncredited Howard J. Green Elliot Lester Uncredited Uncredited Uncredited Howard Estabrook Marion Orth Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	Preparing Shooting Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) EM 9133 9:00-11:30 Paul Wilkins, Asst. 9 to 12	All-Star Unassigned Norma Shearer Uncredited Greta Garbo Norma Shearer All-Star Greta Garbo All-Star Wallace Beery Marion Davies Ramon Novarro Dressler-Moran Barrymore-Chatterton	Sam Wood C. B. DeMille Robt. B. Leonard Robert Ober Clarence Brown Sidney Franklin McGregor-Grinde Clarence Brown Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Chas. Reisner Lionel Barrymore	Wm. Ryan Dick Rosson Hugh Boswell Unassigned Unassigned Unassigned Mintiz Frank Messenger Unassigned Vernon Keays Earl Taggart Sandy Roth Unassigned	Henry Sharp Peverell Marley Brodine Unassigned Unassigned Unassigned Percy Hilburn Ira Morgan Unassigned Oliver Marsh Merritt Gerstad Leonard Smith Unassigned	"Father's Day" "Madame Satan" "Divorcee" "Remote Control" "Romance" "The High Road" "Good News" "Anna Christie" "The Sea Bat" "The Big House" "The Gay Nineties" "The Singer of Seville" "Margin Mugs" "Oliver Twist"	Nugent-Younger McPherson-Unger John Meehan Uncredited Uncredited Uncredited Francis Marion German Version John Howard Lawson Hill-Marion Gene Markey Farmun-Colton Williard Mack Uncredited	Shooting Preparing Shooting Preparing Preparing Preparing Shooting Preparing Shooting Preparing Shooting Shooting Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Lloyd Hamilton Caddo Judith Barrie Reginal Denny	Alf Goulding Unassigned Victor Halperin George Crone	Art Black Unassigned Sidney Marcus Joe McDonough	Gus Peterson Unassigned Unassigned Arthur Todd	Talking Comedies "The Front Page" "Play-Girl" "The Dark Chapter"	Uncredited Uncredited Uncredited Harvey Gates	Shooting Preparing Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	George Bancroft All-Star All-Star Charles Rogers All-Star All-Star Nancy Carroll All-Star All-Star	Rowland V. Lee Edward Sutherland Frank Tuttle Victor Schertzinger Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Leo McCarey	Geo. Yohalem Unassigned Archie Hill Ivan Thomas Unassigned Henry Hathaway Unassigned Unassigned Art Jacobson	Harry Fischbeck Unassigned Archie Stout Henry Gerrard Unassigned Victor Milner Unassigned Unassigned Victor Milner	"Ladies Love Brutes" Untitled "The Benson Murder Case" Untitled "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "Let's Go Native"	Akins-Young Thompson-Mankiewic Van Dine-Cormack Marion-Heath Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Marion-Heath	Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Ricards) EM 4131	All-Star Gloria Swanson Gloria Swanson All-Star Twelvetrees-Scott	R. Boleslavsky Unassigned Robert Delacy Unassigned	Unassigned Sherry Shourds Unassigned Al Smiley Unassigned	Unassigned Barnes-Toland Unassigned Ed. Snyder Unassigned	"International Revue" "Queen Kelly" "What a Widow" "Ranch House Blues" "Swing High"	Uncredited Crews-Eyre Uncredited Uncredited Uncredited	Preparing Preparing Preparing Shooting Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Bebe Daniels Astor-Hughes	Paul Sloane Luther Reed George Archainbaud Donald Crisp	Johnny Burch Unassigned Tommy Atkins Unassigned	Nick Musuraca Unassigned Roy Hunt Unassigned	"Radio Revels" "Dixiana" "Smooth As Satin" "Cooking Her Goose	Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Shooting Preparing
ROACH—EM 1151 1 P. M. to 3:30 P. M. Jack Roach, Casting	Our Gang Harry Langdon	Bob McGowan Jim Horne	Don Sandstrom Lloyd French	Art Lloyd George Stevens	"A Tough Winter" Untitled	The Staff Uncredited	Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	All-Star	Mack Sennett	Babe Stafford	John W. Boyle	"Honeymoon Zeppelin"	The Staff	Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star Inspiration Pictures Chesterfield Prod. Unassigned	Louis Lewyn Chas. Roberts Burton King Henry King Edgar Lewis Cliff Wheeler	Unassigned Unassigned Unassigned Unassigned Unassigned	Otto Himm Ray Carlyle Andy Anderson Unassigned Unassigned Unassigned	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Eyes of the World" "Ladies in Love" "Inside Story"	Topical Shirley Phillips Uncredited Uncredited Charles Beahan Lee Authman	Shooting Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Benny Rubin Unassigned Unassigned	Unassigned Norman Taurog Richard Thorpe Percy Pembroke	Unassigned Curt Renfeld Unassigned Unassigned	Unassigned Art Reeves Unassigned Unassigned	"Senor Manana" "Sunny Skies" "Paradise Island" "The Medicine Man"	Younger-Snell Younger-Snell A. P. Younger Eve Unsell	Preparing Shooting Preparing Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr	Shooting Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freedman, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman Mary Nolan Unassigned All-Star	Lewis Milestone John M. Anderson Lew Collins Wm. Wyler Wm. Craft	Nate Watt Bob Ross Geraghty Vosacee Norman Deming	Gil Warrenton Hall Mohr Roy Overbaugh Unassigned Unassigned	"All's Quiet on West Front" "King of Jazz Revue" "Carnival Girl" "The Storm" "Desire of Broadway"	Andrews-Anderson Ed T Lowe, Jr. Reeve-Taylor McCormick-Logue Gene Towne	Shooting Shooting Shooting Preparing Preparing
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Bennett-Nixon Segal-Grey	Archie Mayo Alan Crosland	Ben Silvey Gordon Hollingshe	Bill Rees Jimmy Van Trees	"Courage" "Viennese Nights"	Walter Anthony Hammerstein II-	Shooting Shooting

HOLLYWOOD filmograph 10¢

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William Fox Is Being Saved By Old Friends

Police Make Drive Against Hangers-On

Rumor Says Donation To Charity Years Ago Helps Him Now

There is a story making the rounds of the film rialto that William Fox will come out of his present difficulty, and will once more rule his organization. Seven years ago, when the Jewish Charities of New York made a drive to help the poor and needy William Fox turned over to that fund $500,000, besides placing his own theatres and organization back of that charity movement, and now that he is in difficulty, the very heads of the charitable organization whom he aided seven years ago to save from failing in their work to help the poor, have come to his rescue with an appropriation of 50 millions of dollars, and will once more re-establish William Fox's credit, so that he can carry out his plans for the future of Fox Films.

OPENING

Of special interest to Hollywood, is the formal opening today of an exquisite little flower shop located in the Roosevelt Hotel. It will operate under the name of "Roosevelt Hotel Florist" and it's future trials and tribulations will be under the guiding hand of Sam Holland, a figure long and well known in the chronicles of Hollywood's sportsdom.

The shop is well appointed and in keeping with the luxurious surroundings of the hotel. The color scheme of green, orchid and silver, carried out in modernistic pattern, will appeal to the most fastidious.

Good luck, Sam, since you've decided to "say it with flowers."

SCORING

Joseph Hood, who recently returned from the East where he appeared in several legitimate stage productions, has been quite busy. He worked in "Nix on Dames" at the Fox Studio; "The Lotus Lady" for Audible Pictures and was seen last Saturday night in the midnight show sponsored by the 233 Club at the Hollywood Music Box theatre, when he played the part of the "Ghost" in the playlet "Travesty of Richard the Third" with Russell Simpson and Richard Anderson.



JOHN G. ADOLFI

Filmograph Hears Many Complaints of Legit Players

By HARRY BURNS

The "Not Welcome" sign seems to be hanging on the casting doors of the studios to the hangers-on, who sit or stand around the various casting offices in hopes of landing a day's job, on speculation.

A number of complaints have reached Ye Editor from legitimate extras and bit players who claim the police have insulted them, and ordered them to move on, comparing them with rough necks, who are not working in studios, but, stand around for purposes other than seeking work.

Hollywood Filmograph sees the necessity of the Association of Motion Pictures through the Central Casting Corporation, giving all legitimate extras and bit people an identification card, without one of these cards, the so-called or would-be extras, would easily be identified, while those carrying cards would be immune from similar experiences, as have been already spoken of in this article.

Now that we are on this subject, up bobs the old question of an elimination of those that are undesirable for pictures, we have been looking for an avenue and channel through which to bring about a ways and means to make a proper living for those needed in the business. The talkies, demand real ability even of the extras and bit people and those who have what we need, should be encouraged and given a chance to make a decent living, the rest should be tabled and forced to seek other occupations outside of this industry.

MEET EDWARD LAWRENCE, MISTER EDWARD LAEMMLE

Dropping the name of Edward Laemmle for Edward Lawrence for business reasons, we wonder if Mr. Laemmle or Mr. Lawrence, call him whatever is easiest for you, is doing the wise thing. Edward Laemmle says he wants to make a name for himself without the Laemmle handle tied to him, so people won't feel that he is trying to gain attention through his being a relative to the man Carl Laemmle, for whom he is working as a director of features.

MUSIC AND SONG

Stage and Screen Reviewed

By LAURENCE A. LAMBERT
Music Editor

"BAMBINA" CLOSES!

To the surprise of many of the theatrical fraternity, the musical comedy (or should we call it "operetta") "Bambina," that played for two weeks at the Mayan Theatre, suddenly closed last Saturday night, with no public explanation.

We understand that the entire cast was paid up in full, including their one week's Equity bond, and that some movement is under way to try and reorganize the company, with some changes in the management and cast, to play eastward, through Texas, into New York, where, it is rumored, the Shuberts might stage it, after changing much of the story, and dialogue.

The backer, Daniel Blum, of Chicago, who was brought into the deal, by Heath Cobb, the husband of Nancy Welford, of Hollywood, is reported to have lost close to twenty thousand dollars on the show, and refuses to put up any additional funds. New capital is being sought, and efforts, we are advised, are being made to try and put the show into the movies, with some of the big film producers.

Personally, your music editor regrets the sudden closing, and feels that with capable management, and slight additional funds, the show could have been made very successful, by changing some of the cast, and much of the story, which was the weakest point.

The music was lovely, as a whole, although poorly arranged in some places. Too much attention was paid to the dance numbers, and stage business, and too little to the vocal numbers, and the building up of a fine singing chorus. People always delight to look at pretty girls, and there were many such in "Bambina," selected, we understand by Edward Royce, who seems to be an expert when it comes to feminine beauty, but they also like to hear glorious voices, as has been proven time and time again, by the fine singing ensembles sent out from New York, and those recently heard here in "Oh! Susanna," and the current run of "New Moon." The diction of the chorus was dreadful, very few of the words being distinguishable to even the most alert ear. Much of the story was lost also by poor diction on the part of some of the principals, and by the very disjointed scenes and the frequent entrances and exits of the cast and chorus, seemingly brought on in "Revue" style, to kill time, and introduce songs and poor attempts at cheap comedy, that had absolutely nothing to do with the plot. Several glaring defects were noticed in stage effects, notably when the stage was lit up, to full daylight, immediately following a most entrancing vocal number, beautifully sung by the two vocal stars, Miss Laurel Nemeth and Wilbur Evans, who, incidentally disclosed unusually fine singing voices for this style of show. Much of the comedy, by Al St. John, was plain "hokum" and entirely out of place in such a vehicle, being more suitable for modern, cheap, vaudeville. The main weaknesses, however, and which probably accounted for the failure, were the poor story, with no dramatic interest, and the lack of any climax, vocally, or otherwise, in the entire operetta. One longed for a smashing ensemble number for the close of the first act, and certainly had a right to expect one for the finale, in the second act, but there were none forthcoming, at any time, which let the action down badly, and left all music lovers badly disappointed.

Some people are trying to prove, by "Bambina's" failure, that the public is through with musical shows on the legitimate stage, and claim that henceforth they can be produced in the films, but we hold a different viewpoint altogether. The public wants the stage show, more, now, than ever before, but the movies have set such terrific standards, that they want no thing but the best, and ALL the main elements, which enter into successful show business, must be present. We hope that the closing of this particular show will not deter other promoters from staging good musical shows, and firmly believe that Los Angeles is ripe, and waiting, for a good season of standard light and comic operas.

With the presence here, of many of the world-famous operatic composers, such a movement should win hearty favor from the public, and excellent support from the movie interests, in stimulating public interest in their forthcoming musical productions.

The "Music Editor" will welcome any suggestions or views from FILMOGRAPH'S readers, on this subject.

LAWRENCE TIBBETT SAYS—

"Motion pictures have taken up the task of developing a love of good music, among the general public. The new type of films will undoubtedly have a very far-reaching effect in making classical music familiar to everybody. I think that few people realize the tremendous impetus to good music, which will result from the present efforts of the film producers to secure the very best singing talent, from the operatic and concert stages, for their new style of photodramas."

Bravo!, Mr. Tibbett, says this Music Editor. You have exactly the right view, and much good has already been accomplished by your "Rogue Song," which we hope will be but the forerunner of many more brilliant vocal films.

Mr. Tibbett is the first opera star to complete a full length singing picture, and we confidently predict that it is now only a matter of a very short time (since he has paved the way for it), before the great musical talents of the operatic and concert stages will be made available to the entire cinema clientele, throughout the world.

We believe that a distinctly new type of film will be produced, along the lines of musical entertainment, in addition to the producing of the various comic and grand operas.

With the color processes proven, and the new third dimension wide films, now ready, one marvels at what the next step will be, with magnificent singing casts, gorgeous costume operas, and gigantic choruses, similar to those employed at the Metropolitan and Chicago Opera companies.

And, of course, all the standard operas can be sung in many of the foreign languages, something to be considered these days. We hold our breath, for the next step.

LENA MALENA

Singing voices are being "discovered," or rather "uncovered," in Hollywood, from week to week, by competent vocal teachers, and the latest addition to the ranks of "Singing Stars" is none other than pretty Lena Malena, who has won much favor with her work in the past, and who will soon be heard by the movie fans, in Howard Hughes' mammoth production called "Hell's Angels" which has broken all existing records for length of time in production, and total cost.

Miss Malena made quite a hit with her work opposite John Gilbert in "Redemption." She also was featured with Lloyd Hamilton in "Toot Sweet," and more recently Herbert Brennon selected her, from a long list, to make the German version of "Lummox," at United Artists.

She has been studying singing, quietly, for some months, and recently her voice attracted the attention of one of Hollywood's foremost vocal experts, who predicts a very successful career for her in the singing films. Quite to her amazement she now finds that she has a dramatic soprano voice, with very extended range, and particularly suitable for the fiery roles that she has already proven her ability in, by her dramatic acting, and marked dancing ability.

And thus one more singer is added to the rapidly growing list of vocalists, of genuine ability, among the picture stars.

CHRISTIE COMPLETES PRODUCTION OF YEAR'S TALKIES FOR PARAMOUNT

With final scenes filmed this week of Charlie Murray in "Shamrock Alley," the Christie organization has finished its thirty-seventh and final two-reel picture in the series of Christie Talking Plays, thus completing work on the year's production with releases through the spring, and ending a three-year period of distribution through Paramount. Making of all the season's product was completed unusually early this year, it is stated.

As customary in previous years, there will be no Christie pictures actively in production for about two months, although the staff organization, headed by Al Christie, will be busy in search of new story material and making general plans for future filming, until actual production is resumed in April.



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Bert Glennon Directs George Sidney-Charlie Murray

Buck Jones Is Signed By Sol Lesser

"Just Around the Corner" at Columbia Pictures Studios

With his pictures that he made for RKO clicking wherever they are being shown, Bert Glennon the well known director has just started working on a starring picture for George Sidney and Charlie Murray at the Columbia studios, where the famous funsters are working in "Just Around the Corner" with an all star supporting cast, surrounding the funmakers.

Director Glennon, has been coming to the front by leaps and bounds, first because he knows the value of sound and cameras, second because he is just as capable an author, dialogue writer or story adapter, and last but by far not the least, he knows his drama and direction of actors and actresses in the scenes that they enact in the pictures that he directs.

MOST ACTIVE

Lilyan Tashman can lay claim to the reputation of being Hollywood's most active free lance player. Within the past six months she has enacted feature roles in pictures produced by M-G-M, United Artists, Paramount, First National, Warner Brothers and Fox studios.

This week she starts at Warner's in "Playboy" with Frank Fay.



Everyone is eagerly watching for this famous funster's return to the screen, since he has fully recovered from his recent illness.

Charley Chase migrated from the stage to the screen, and his talkies are even funnier than were his silent pictures. We are in for a real treat as soon as his pictures are released.

Famous Western Star to Make Series of 16 Outdoor Features

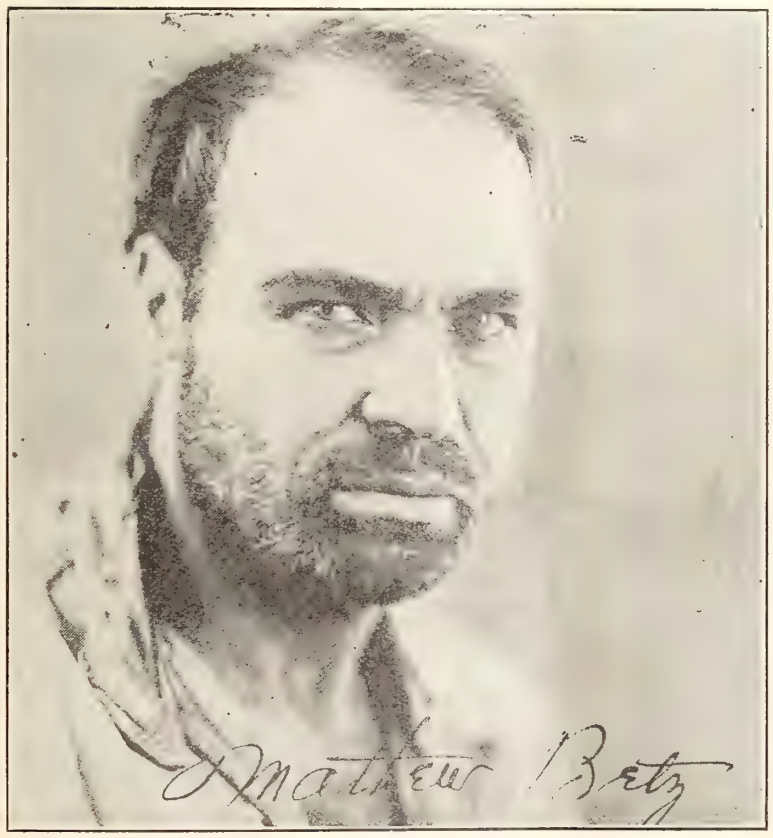
Buck Jones, world-famous film star of Western dramas and Sol Lesser, noted picture executive are the principals in a $2,000,000 contract calling for a series of sixteen features of the all-outdoor type starring the athletic horseman-player.

The contract is for a period of two years and will serve as Buck Jones' entry to the talking screen in the highest type of Western stories and with the finest supporting casts available.

The first of the series, according to Lesser, will be an all-sound and dialogue version of James Oliver Curwood's noted novel, "The Man from Hell's River." This is one of the novelist's most popular stories and will be produced on a lavish scale with R. C. A. Photophone recording apparatus.

Production will start on the Curwood story April 1st and Lesser is now busily engaged on story preparation and cast possibilities. Both the producer and star are enthusiastic over the new contract and expect to give the film fans a series of excellent Western type productions all of which will be all-talking.

The Buck Jones pictures will be produced at Tec-Art Studios, Hollywood, according to the executive.



MATHEW BETZ
Management John Lancaster
GR. 4706



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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

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THE END OF THE LINE

It's tough to be at the end of the line—the wrong end.

The hungry man at the end of the bread line can tell you much about this. He knows.

There is another bread line; it is the line every man joins. It concerns all who live and work; all who are trying to reach the HEAD of the line.

It is the line we call life; and it is a bread line. Final analysis brings forth the truth of this statement. None can deny it. Glory, power and money, reduced to fundamental truth, mean bread, because bread means life. Glory, power and money mean nothing to a dead man.

So it is with life we associate the baubles called glory and power and money—excessive money—if there is bread to sustain life. And there being life, the living seek the baubles, found at the HEAD of the bread line we call "life."

Life has been called a "battle"; this designation is the epitomized verdict of great philosophical minds, thinkers whose lives shaped the destinies of great empires now buried under the dust of countless centuries; men who swayed the acts of mighty rulers. This "battle" angle was discarded by the Chinese—the people whom some of our kind-hearted Christian brethren rated "heathens" who MUST be saved. Centuries ago the "heathen" Chinese renounced physical battle—war—as futile. The "wisdom" of the "civilized" white man turned them back to slaughtering each other. Their economic battle has added to it the battle of internal warfare. Where only one battle flourished—the economic—the white man has made TWO battles thrive. So much for the white man, who seems to LIKE physical battle.

From the standpoint of economic and physical battle considerations, the "heathen" Chinese stood at the end of the battle line of life; he was the prey of all powerful nations seeking to exploit his BUYING powers.

Now the Chinaman is marching in armed thousands, slaying his brother—and preparing to slay his exploiters. He is going to fight for a place at the HEAD of the line of life.

Some are pushed out of the line by stronger and rougher and more self-assertive. Among these we sometimes observe some who have "succeeded." Surrounded by the oncoming horde, comes the day when, to their consternation—aye, their horror!—they suddenly realize that they have been jostled from the HEAD of the line and are tumbling to the BOTTOM; the END; the REAR end!

Like the Chinaman, these once peacefully sleeping ones, kicked down and down, falling to the REAR END of the line, are compelled to FIGHT for LIFE—professional life, of course; but the life meaning physical life—BREAD.

And this is what is going on in beautiful, sunny Hollywood, home of the great American motion picture. The darlings of the gods are in a FIGHT for their LIVES. Some of them are falling back to the REAR END of the line, facing the starting point they fancied but a grim spectre of the hungry past.

In many ways man is what may be called a "funny" animal. The gods give him a REASONING brain, thus raising him above ALL other earthly forms; and when he refuses to USE his reasoning brain—the gods smile. The God of ALL THINGS; the SUPREME BEING, must pity the mite called "Man," because he lets him go on living out his span. And there is a REASON for this; a reason beyond our ken. It is the GREAT ENIGMA ever taunting that reasoning brain of man.

Here and there in Hollywood, among the once great ones now tumbling to the rear end of the line, we see signs of intelligent THOUGHT. There are signs of REALIZATION that things are not as they were. Some have learned to sing; some have learned to dance—and a few find it vitally necessary to learn to ACT.

Facing the rear end of the bread line of life, these INTELLIGENT ones are developing heretofore undeveloped natural talents; and in their cases there is hope. They are remaining at the HEAD of the line. They will WORK hard and regularly, and they WILL hold their places. Their playtime is over. Those jostling them are the select from the ranks of trained artists. The fight is at its height. Good luck to the fighters.

The other side of the picture shows a group who MUST go to the end of the line and start all over. If they have the courage to do this, maybe they shall regain the top. We wish them well. It's tought to be at the wrong end of the line.

An Explanation of Our Errors

Two small mid-sections, posterior-anterior, X-ray films; 20 milliampetes, 4½ second exposure

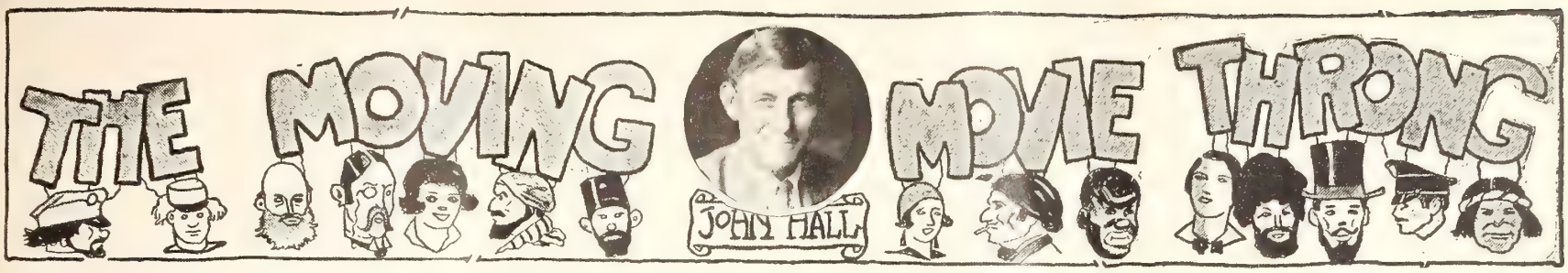


Note (spotted) frontal bone and large superior meatus. A good recording voice for low tones but the higher tones lacked those resonant frequencies which record well. Raising pitch of normal conversational voice one interval, led to perfect record, both upper and lower tones of voice.



Note (dark) lower frontal bone, small frontal sinuses, almost closed superior meatus. Voice at first registered very poorly; use of frontal bone, and mid and inferior meatus, with lowering of natural conversational pitch two intervals, produced voice recording well.

EDITOR'S NOTE: In last week's issue of Hollywood Filmograph we made two very grievous errors that are a great injustice to Mr. Brown Landone. THE FIRST was in printing the above cuts so that the value of this illustration was worthless and injurious to the noted scientist, rather than an aid in his work to give to the motion picture industry something of real value and aid. SECONDLY, we misquoted the charge for the service that he was offering those in need of real and practical aid in developing their voices by stating that the cost of this instruction was $1, when in reality the advertisement should have read $100. We regret very much these errors and we are publishing this statement of facts to place every one's mind in the proper channel towards Mr. Brown Landowne's intentions and his ambitions to serve the actors and actresses as well as the industry as a whole as only he can through his great knowledge of "voice placement."—HARRY BURNS, President-Editor Hollywood Filmograph.



Hollywood is going ga-ga! It is ablaze with whoopee!

An ex-caveman writer and a screen hero indulge in fisticuffs, and the colony is athrill with unholy anticipation of an "abysmal brute" sequel.

The ex-caveman writer—who innocently tries to get by telling Hollywood the naked truth about itself—wants peace. Wild rumors from the other camp bespeak war.

But they'd better watch out, because that writin' guy IS an ex-caveman, and knows what it means to use "brickbats for daisies." He CAN fight.

The ga-ga boys and girls like the whoopee angle; however, from where we sit, the "Abysmal brute" hiding on the inside of the lil writin' feller, if poked to action, may entirely spoil a million-dolar screen profile. Fightin' IS bad for the features. Think it over, boys and gals.

Out of the ruck of this fracas we come to realize that, while beauty is only skin deep, pride is the touchstone of human incentive. The pulchritudinous screen star, hurling himself upon the burly ex-caveman-writer, with little hope of successfully emerging from a rough-and-tumble battle the same fair boy he was when he entered, shows how far a man WILL go when his pride is punctured.

"What's it all about?" Here is Jim Tully's opinion of John Gilbert, published in a national magazine: "His emotion is on the surface. His nature is not deep. His enthusiasms are as transient as newspaper headlines. He has no sense of humor. He takes his 'art' seriously. He struts his little celluloid hours upon the set like a youthful Hannibal before the Judean generals of a Roman army who will crush him at last."

Change from Gilbert to almost any other similarly placed Adonis of the screen and the application would have equal truth. What the "Judean generals" who will "crush him at last" think about it deponent sayeth not. Maybe they are too busy being generals to be bothered.

There are happier things: Here's Brother Burr McIntosh, strolling in the glorious California sunshine, heartily greeting his many friends along Hollywood boulevard. Burr has been a very sick man. No doubt, his friends throughout the world will be glad to know that he is whole again, going about and preaching his cheerful philosophy as of yore. Radio fans will welcome his return to the mike.

Wisdom kills baby minds. To test the probability of Divine intervention, a 17-year-old University of Illinois student kills his father and tries to kill his mother, wounding her seriously. He is charged with murder.

The embryo mind challenges life. The adolescent THINKS he thinks and laughs at the wisdom of the ages. Ignorance: Most of the adolescent wise men (throughout life) ACT as they THINK they think. Senility: The last station, where they wonder what they have been trying to think they were thinking about—and answer themselves by calling the world "mad."

The ring of steel: There is growing evidence that certain Hollywood artists of big reputation are barred from working in pictures by what amounts to a steel ring, composed of organized producers.

This matter MUST be publicly aired and the ring broken and completely destroyed—for the good of the ring as well as its victims.

This will make them laugh. If it does THERE shall we find the REASON why the ORGANIZED blacklisters MUST face public rebuke and official chastisement.

If the picture producers WANT to PROVE an absolute monopoly, they will continue blacklisting working people. Proof of the blacklisting is the FACT that the artists are totally unable to secure employment. FACTS speak louder than words—written or VERBAL.

True to its policy of fighting for the RIGHT, regardless of who is in the WRONG, Hollywood Filmograph demands that the systematic blacklisting of artists, whether by tacit understanding or official decree, when the artists involved are without blame, shall cease. And where the artists ARE to blame, they shall be given a public hearing and a fair opportunity to EXPLAIN why they are to blame. If the Academy of Motion Picture Arts and Sciences has jurisdiction, it should immediately take cognizance of this matter and officially INVITE all artists with complaints to appear and be publicly heard IN THE PRESSENCE OF THEIR ACCUSERS.

Ugly rumors of personal hates for this or that artist and secret blacklisting by the friends of the supposedly offended studio official are thick about the streets of Hollywood; and they seem to have some substance in the fact that some of the prominent artists are pounding the pavements, muttering and wondering if there is justice in the land. They seem physically sound and artistically at the best period of their lives, with the public wondering WHY they are not on the screen.

Let's have at this thing. It is too ugly to go on living. It seems a scurvy filng at a lot of men the world deems too big for secret schemes to starve working people for personal reasons.

Masquers To Stage Revel On March 16

Ben Bard Is To Be the "Jester" in Charge Of Event

Those who attended the last Masquers revel at their beautiful clubhouse on Sycamore avenue, will have to admit that it was the show of shows for variety and novelty. It was a laugh hurricane; never before was so much talent and wit brought to light.

March 16th has been set as the date of the next revel, and Ben Bard who is a Brother Masquer, has been voted as "The Jester" of the evening's entertainment, and he is being given aid and support in rounding up an extra fine bill of entertainment for that evening.

Sam Hardy, who is the head of that organization, in between his facing the camera brigade on the sets that he is working on for MGM and other companies, guides the destinies of the club, like only he can, he is the most popular Harlequin, the Masquers has ever had and the membership are backing him to the last letter in everything that he has undertaken up to date.

WILL STUDY ABROAD

Henry Freulich, cameraman at Columbia, is leaving for Europe, to become affiliated with one of the big German film companies.

Before settling down in his new post young Freulich will visit every country in Europe, his purpose being a close study of European life and picture making methods.

Young Freulich is very much interested in art, and will visit all the museums.

The trip is purely educational, and is encouraged by his father, Jack Freulich, head of Universal's "still" department and one of the best portrait photographers in the industry.

Al Jolson Will Do "Big Boy" Next

Harold Aldridge Is Engaged to Write Story for the Screen, at Warner's

With "Mammy" in the throes of editing and cutting, (Al Jolson's latest screen epic that he completed for Warner Brothers), we find the famous King of Jazz singers making ready to start very shortly on "Big Boy," one of his biggest successes on the stage. Harold Aldridge, who wrote "Big Boy" has been borrowed by Warner Brothers from Fox Films to write the screen version.

We learn today that Ruby Kellar (Mrs. Al Jolson) is to play opposite the great singing comedian, who appears entirely in blackface throughout the picture.

This is the last Warner Brothers' picture that Mr. Jolson is contracted for and he is to move bag, baggage and make-up to the United Artist lot upon the completion of this production.

OFFERED

Alice Joyce who has been in San Francisco appearing as the star in a Henry Duffy stage presentation, will return to resume her screen appearances on Monday. It is reported that three producing companies have already started negotiations for Miss Joyce's services.

BUSY

Jean Hersholt expects to complete his featured role in "Viennese Nights," which Alan Crosland is directing for the Warner Brothers, within the next week. Hersholt, although a member of the free lance field, has been consistently busy since completing his Universal contract.

Browsing Around
with
The Nighthawk

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Among the gay assembly were Charley Irwin, the Chauncey Depew of night clubs; Lew Cody; Phil Kessler, the popular Hollywood sheik, receiving the glad hand from many of the feminine contingent; B. B. B., bubbling over with the latest japes and wisecracks; Jack White and his better three-quarters, laughing their heads off at the Dodge Sisters' comic song; Walter Catlett; Ethel Shutta; Al Kingston; A. W. Strauss, dancing with the swellest looking blonde on the floor; Milton Golden, Clarence Brown, Edith Kremer, Dorothy Wood, Molly O'Day, Ray Haller, Frank Richardson, Cliff Edwards, Roy Turk. Dave Landau, Dave Franklin, A. Mathes, Billy Joy, Jean Harlow, Hollywood's most beautiful blonde; Owna Brown and Harvey Barnes; Dr. Bernstein, Harry Rapf, Lou Handsman, Harry Green; Evelyn Pierce, former Wampas star, just back from the Ziegfeld show; Jimmy Finlason, whom Jack Dempsey declares is the homeliest man in the world; Lou Anger, host to Mr. and Mrs. Leistikow; Gus Edwards; William Kent; Jack Fisher; J. C. Milligan, famous photographer, and Bert Levy, prince of cartoonists.

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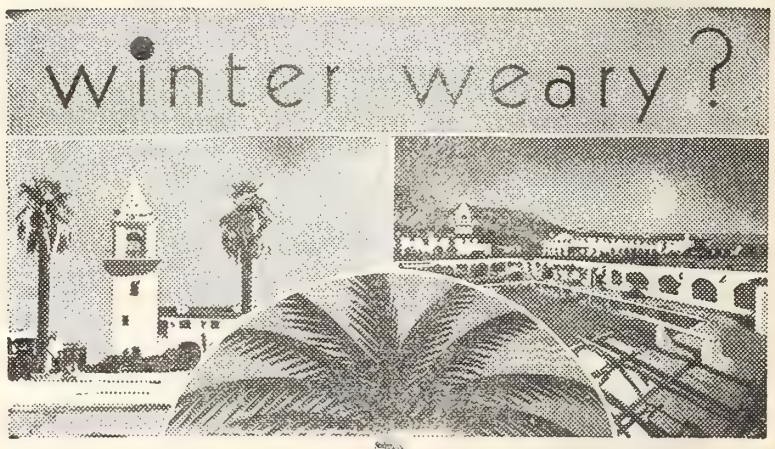
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HOLLYWOOD TOPICS

By TOM LEWIS

(Tom Lewis, well known author, signs with Filmograph to write Hollywood Topics as a weekly contribution.)

EDITOR'S NOTE: Begining with this issue, Filmograph presents a breezy little department under the heading of "Hollywood Topics."

It is written by Tom Lewis, newspaperman, feature-writer, and author of bright fiction now current in New York magazines. His serial, based on the life of the famous Tommy Ryan, is now running in FIGHT STORIES MAGAZINE. His story, "The Parachute Kid," a snappy fiction tale with the background laid in Hollywood American Legion Stadium, is in the March number of FIGHT STORIES, now on the stands. Other stories scheduled for early release are "Kid Called Impossible," "Smack on the Button," "Hell's Loose In Bluefields," "The Sock Handicap" and others.

In preparing for us a weekly column, Tom Lewis says:

"It will be my aim to give your readers a par-boiled summary of current events touching upon Food, Flickers and Fisticuffs. If I touch other subjects, well and good. I may discuss anything from dogs to doughnuts.

"These happenings, picked up in short-wave channels, are rebroadcast over Filmograph's exclusive and all-powerful Station, GAB.

"They concern everyone, from the aspiring unknown to the head-man himself, and they reflect the spirit of the moment and the hope of the hour.

"Humor, if any, will be kindly, and the chief aim will be to cement friendship rather than disrupt it. There may be digs, but no knocks. We leave that to the woodpeckers.

"If you are interested in stage, screen, boulevard, or arena—look this way. There is a bare chance that you may find the answer. But then, again, you may not. One never knows.

"However, that's what makes it interesting. Or, does it? . . . Well, we'll let that pass. . . . Now go on with the story."

PAUL WHITEMAN breezed by and jingled the chimes on his Rolls. I wanted to retort but couldn't. Somebody borrowed my horn for that Chinese celebration. Imagine my Confucius!

STEPIN FETCHIT rumbled along, however, and I managed to rattle my fender. I guess Step thought it was the Fire Department. Anyway, he pulled in and stopped.

CURTIS BENTON says Primo Carnera has a long head. I may be all breathless, but I thought it was long green. And, besides, what about his feet?

OLIVE BORDEN was trying to say "beloved" in Spanish. I suggested "guapo." But this means "roughneck." Now, what do I do?

WINNIE LIGHTNER made me laugh when I wanted to cry. So I'm going to send her some coupons. What kind? Oh, United Cigars Preferred 6's. I'm generous that way.

MARJORIEWHITE rates a love offering, too, but I don't know what to give the gel. Maybe I'll give her a ring on the telephone. But no long distance!

AL HILL invited me to Bob Murphy's to watch him devour a leg of something or other. And me on a diet! I'm positive something ought to be done about this. But what?

BOB MURPHY has the right idea, at that. He fills you with food and sends you away laughing. The more you laugh, the more—Well, you know how it is. And me dieting!

....TED LEWIS has a fan—feminine gender—who keeps calling ME on the telephone. She wants a picture. Ted better hurry, or I'll send her Bull Montana.

MARIE DRESSLER hands me a lot—not realty—and I'm going to hand it right back to her. The lass is a knockout. Likewise a wow. She has more than It. She has box-office.

POLLY MORAN is almost as bad. I mean good. When these two egg-lets get together, and properly scrambled, I go into hysteria. Then the house-manager calls the wagon.

MADGE BELLAMY can sing. And I'm glad of it. A beautiful face, a lovely voice—a microphone and a camera—what more could a hungry fan desire? I esk you!

HARRY BURNS, holding a silver cup, reminds me of the grand old days when he, as Champion, made the punching-bag say uncle. Did he? I'll say he did!

JACK DEMPSEY tells Frankie Campbell to tuck in his chin. But Jackie Fields has a better idea. He's tucking away the bankroll. It isn't the socks you dodge. It's what you save.

BILLY COE says Townsend gouged Santiago in the lunch and set up pernicious fomentation. But Fitz did the same to Corbett. And they called it the end of a perfect day.

CLARA BOW dons dark glasses and tells the reporters she feels a nervous breakdown coming on. Sounds ga-ga. Still, and all, it's funny what a few dark glasses will do.



Meet the director and cast of Radio Pictures' all-talking underworld drama, "Framed." Reading from left to right: Robert Emmet O'Connor, Maurice Black, Regis Toomey, Evelyn Brent, Director George Archainbaud, Ralf Harolde and William Holden.

SUE CAROL told me she couldn't say Constantinople. I suggested Mesopotamia. But Sue couldn't get over that one either. Very well. Stay home. See Hollywod thirst.

JANET GAYNOR fan wants to know if Jannie drives her own car. Certainly, Clarissa. How dare you insinuate that the gel would take another's chariot!

BILL HART has a good radio voice. I know, for I heard him, and there wasn't a cough in a carload. You ask Paul Whiteman about this. He has the golden key. Pardon MY yelp!

SOPHIE TUCKER has a red helmet, and a lake, and now all the gel needs is a blaze and a few reels of hose. Drop your contributions at Toluca Lake. Then turn on the heat.

ONE-EYED CONNOLLY is in town again. He air-taxied from New York to pick out his suite in the new Ritz-Carlton. He denies that he will run for Congress. He runs for nothing.

ZETH FITZGERALD actually got excited the other night and raised his voice above a monotone. But, then, one gent socked another in the equinox—and you know how that is!

FIFI DORSAY heard a New York sea captain swearing, beautifully and without reservations, and now she wants to do a talkie based on the sea. Naughty, naughty!

EARL G. REED stopped me on the boulevard. He's a policeman. Imagine my embarrassment. But he merely wanted to thank me for a letter I'd written. Imagine my relief!

IRVING CUMMINGS asked me if I played tennis. I said no. He said he didn't either. Would I play? I did. And he beat me—like Dempsey'd beat a truck-driver. Now, what does that make Irving?

MARJORIE BEEBE says fifty thousand Frenchmen can't be wrong. How many—fifty thousand? Well, they can't all be right, either. It ain't human!

SNAPPED WHILE RAMBLING: Chaplin drawing sketches on the tablecloth. He looked wistful. . . .

OVERHEARD WHILE LOITERING: "I think her voice is terrible! Have you seen my new picture?" . . .

CAUGHT WHILE DINING: "When you print the story, be sure to use the profile picture." . . .

SEEN ON THE LAM: Jolson beating it for the Olympic. Collie Moore looking at fabrics. Margaret Livingston talking to a newsboy. . . .

HEARD OVER THE AIR: Toothpaste, socks, mystery, magic and travel. This tenor and that tenor. Much music, some good, mostly bad. A little originality. A very little. Who are the brains of the radio? . . .

EXIT: Brains! That's my cue. Here's where I duck. Toodle-ah! See you at the Montmartre. If I can wedge in!

CLARENCE HENNECKE

Director Stories and Dialogue

OR. 4312—HE. 1161

WHAT INCREASES VOICE RESONANCE 400%

By BROWN LANDONE, F. R. E. S.

X-Ray and Fleuroscopy have revealed much new knowledge of the torso. They help to explain why some little bodied people have remarkably "big" voices, and some very large people have thin, piping voices, although vocal cords and vocal cavities are much the same.

They also reveal two definite **lung-types** of human beings. Figures A and B are outlines of composites of X-Ray photographs of a large number of individuals of each type. There can be no doubt of these types. X-Ray proves them. There is not even a chance for argument. Each type has distinct voice characteristics—some record well, some not so well.

ONE type is the small-**wide**-lunged, big-waist-line, shorter-legged type. The OTHER is the large-**long**-lunged, narrow waisted, longer-legged type. And what a difference in resonance of voices. Two people, with vocal cords and mouth and nasal cavities approximately the same, may have voices which differ as much as the sound of a fog horn differs from the music of a flute.

The torso walls of the two types differ both in extent and form. Each has a characteristic resonant value of its **own.** This differs also with each individual. Sound transmitting value of torso walls is important. How would your voice sound if you had no chest, no lateral torso walls, and no back?

Even consonant sounds formed by your lips and tongue and use of teeth **are transmitted to chest walls so well** that you can be heard over the telephone, when you do NOT speak a word into the telephone transmitter itself, but merely hold the transmitter tightly to your chest while talking. **But some four hundred times greater** is the resonance transmitted **from torso walls to vocal cavities, enriching the overtones of the voice.**

No matter to which lung-type you belong, discover what characteristic resonance **your** torso walls can transmit **to your** vocal cavities so that your voice **WILL** record more satisfactorily.

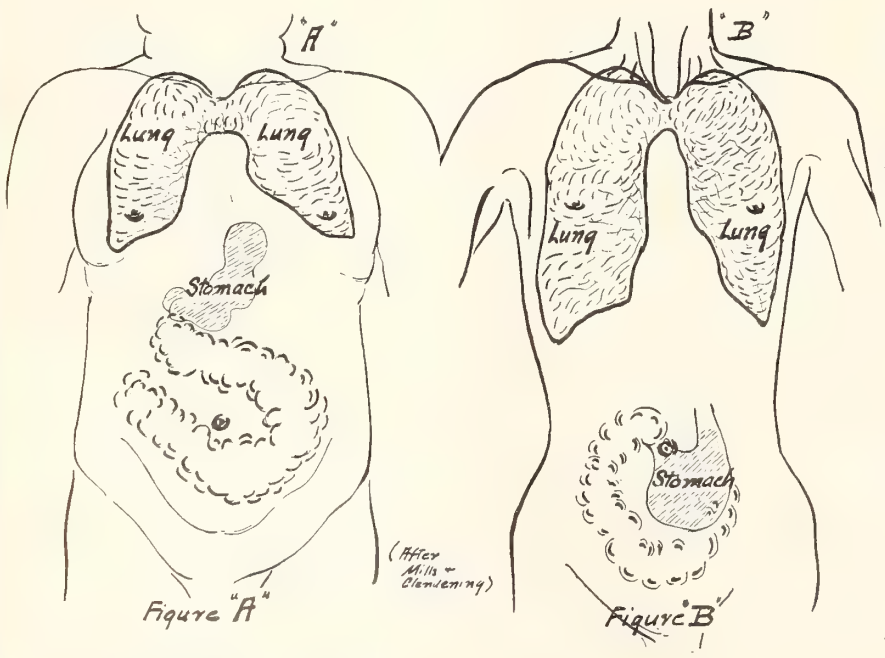
It is extent, form and stability of your torso walls which is important!

It is **not** the amount of air in the lungs, for no matter how you breathe, the wave sounds of your voice which do reach the microphone are **NEVER** "produced" **inside** of your mouth.

Certainly sound waves are **initiated** in the vocal organs, and augmented by cavities and sound transmitting structures, but the sound waves which actuate the microphone are **never** formed inside your mouth.

Your mouth is not large enough!

The higher the note, the shorter its wave length. Yet, even if you were able to sing a Tetrazzini "C" of 1034 cycles, each wave length of that note, would be more than FOURTEEN INCHES long! The wave length of middle "C" which you use in ordinary conversation is more than **four feet long!** There is no such length of air space in your mouth! Not even in your lungs! And when a very low bass note is sung, "C" of 64 cycles, its wave length is approximately **SEVENTEEN and a half FEET long!**



Any voice sound wave actuating the microphone is a back and forward movement of compressions and rarefactions in air. They vary from one foot to more than fifteen feet in length. **You cannot produce waves of such lengths inside of the mouth. Stop trying to produce resonance by breath.** You can neither train nor control "air," whether it is inside of your mouth, or outside of your body.

INSTEAD, WORK WITH WHAT YOU CAN CHANGE. It is your "speech sounds" which radiate tones to air outside your body, so that its sound waves actuate the microphone.

If you work with the **sounds of speech** it will not be difficult for you to change your voice, **because changing only a few speech sounds will change the resonance of most of the words you use.**

It is astounding to most artists to learn that NINE WORDS—the, **of, and, to, a, in, that, it,** and **is**—are repeated so often in our language that they alone account for 25% of all the WORDS ordinarily used. **So if you learn to speak only 9 words with such resonance that they record perfectly, then 25% of all the words you use on the sound stage will record well!**

And it has been found (Dewey) that fifty per cent of **ALL** the speech sounds of the words you use are repetitions of **only 9 speech sounds.** And that 19 speech sounds compose more than **seventy-five per cent** of all the speech sounds you use on the sound stage.

So if you learn to speak **only nine words** so that they record well, and **only 19 speech sounds** so that they record well, you ARE fitted for good recording, provided you (1) normalize the relative phonetic power of each speech sound; and (2) use your sound transmitting structural tissues so that there will be no lack of characteristic over-tones.

For good recording, the use of **relative phonetic powers** of the fundamental speech sounds is important. The phonetic power of "O" in the word "tone" is 1200% greater than the phonetic power of "N" in the same word.

But, if it is one of your **habits** of speech, to reduce the power of one, or augment the other—without knowing it—the lack of balance may so affect the microphone, that the word will "crash" when reproduced.

Since it is easy by tests, to discover **to** which sounds you give too much phonetic power and **to** which ones you give too little phonetic power, defects of recording due to these troubles can be remedied easily.

Then also the sound "S" causes a lot of trouble. In the word "See," the phonetic power of the "E" is relatively 1275% greater than that of the "S." But change to the word "she" and the phonetic power of the same "E" is only 175% greater than that of "SH."

Different people have different speech **habits.** One person, by a peculiar habit of his own, will give just a little more or a little less power to the "S" or "SH" than they should have. This alone will prevent good recording of his voice, because the sounds of "S" and "SH" occur in so many words.

Another surprising fact is that the "TH" in **Then** has relatively 1000% more phonetic power than the "TH" in **Thin.** And the "TH" in **Then** is 827% more frequent in the English language than the "TH" in **Thin.**

It is these little differences which makes the microphone raise such havoc with your voice when your speech sounds are reproduced; and yet, it is easy to correct them. They occur very often in speech, being repeated in many words, yet they are **so few in actual number,** that they can be quickly corrected.

It is not difficult to remedy such defects because it takes **ONLY FOUR** speech sounds of the English language to account for 25% of all the sounds of the words you use; and **only 19 speech** sounds to account for more than 75% of the sounds of all the words you use on the sound stage.

First, discover which **words** of the nine most frequently used, fail to record well in your case, and then remedy them.

Second, discover by tests which **speech sounds** of the nine most frequently used, fail to record well, so that you or your voice instructor will know what to do for your voice.

Third, learn by tests what sound transmitting or resounding structural tissues you are not now using, so that you can learn how to add to each speech sound the resonant characteristics necessary for good recording.

Fourth, learn to speak the 19 speech sounds which occur most frequently so that they **will** record **well.** Then learn to **speak resonantly** the 9 words which occur so frequently.

Thus it is possible in a short time to make your speech approach perfection for recording.

VOCAL STRUCTURE TESTS and REMEDIAL ADAPTATION OF VOICE TO MICROPHONE

By BROWN LANDONE, F. R. E S.

(Hollywood—February 21st-March 28th, 1930)
(New York City—April 7th-May 23rd, 1930)

PURPOSE OF TESTS OF VOCAL STRUCTURAL TISSUES

In General: If a tone of your piano is out of tune, you do **not** sillily try to tune it by "exercising" it—striking the key a hundred times a half hour, or running scales up and down the keys.

Instead, you sensibly give attention to the **string** producing the tone, and when the **string** is tuned, the tone becomes perfect.

Hence, Mr. Landone makes no test of voice as voice. Instead, he tests structural tissues producing voice, to determine for you, what must be adapted, to produce the best voice for you to record by the microphone.

I—If in your **EMOTIVE** and **DRAMATIC** interpretation, your voice fails to record well and shrieks or scratches, even though your conversational voice records so that it is delightfully agreeable when reproduced, tests of structure reveal **WHAT** tissues are **NOT** being used, and remedial conference will indicate **HOW** the change can be made to using them.

II—If your **HIGH TONES** lack the transients or resonant frequencies which make a voice record well, **tension tests** reveal **what** structures are lacking in steadiness, and which **particular** structures **you** need to develop and stabilize, to make your voice record more satisfactorily.

III—If the **CONCHA (sea-shell)** cavities of your nasal chambers are too large or too small, X-ray films **plus** transillumination tests indicate whether you should depend on more cavity resonance, or more structural resonance.

IV—When the **HABITUAL PITCH** of your voice is very agreeable, **yet not** good for recording, it may be necessary to raise your habitual pitch half a tone, or to lower it. But **before** any such change is attempted, tests should determine what compensation should be made, so that your voice **will** contain resonant cycles good for recording.

V—If all of your **FACIAL BONE** structures are **NOT** being used, X-ray **plus** Resonance Tests will show whether or not the unused structures can be used in **your** case; **how** to use them if they can be used; and how to secure needed resonance **by other means** if your facial bone structure is too thick to give resonance necessary for good recording.

VI—**A SINGING VOICE** is often dormant. Many an exceptional voice **may remain undiscovered through life.** This may be due to criticism in childhood, or ridicule during adolescence. To both of these, the child or youth reacts emotively, and becomes convinced that he has no voice. He may have repressed its use for so long, that he does not even know how to use it easily enough to make others recognize that he has an emotional singing voice. (See Note No. 8, **right column.**)

X-ray films, transillumination, voice resonance tests, reveal whether or not there is unsuspected singing capacity of extraordinary value.

(NO VOCAL TRAINING WILL BE GIVEN—See Notes 1-2)

TESTS TO BE MADE ARE: **X-Ray Films** of facial structure, **stability** of torso muscles, **transillumination** of sinuses, **form of Septum, X-Ray Film** outline of Meatus and Conchae, et cetera.

WHY SUCH TESTS ARE MADE: Late scientific study proves that good voice quality characteristics **depend** on origin and resonance in structural material. While air is the best and only available material for radiation of sound waves of the voice **after** tones are produced, yet structural tissues are of greater value in **initiating** voice resonance.

Mere vocal exercises alone will **not** greatly improve a voice, any more than they will improve the tone of any other musical instrument. If a string of your violin is slack, or if the baby has stuffed cotton inside of it, neither more air nor any amount of playing or "exercising" the violin will improve its tune. If you do not know what the trouble is, you must examine the violin, to discover the trouble and remedy it.

With the violin, you **can** find the trouble with your **eye,** so that you know what to do. But your eye can **not** see the condition of structural tissues which produce your voice. They must be **tested** scientifically, to determine which are now used and which are unused, in order to know what to do.

APPLICATION FOR APPOINTMENT

(Individual and Confidential) **(See Notes Nos. 3 and 4)**

Application must be made at least one week in advance of date artist desires conference. Applications will be listed in order of date received.

Application can be made only through **mail** address. (See Note No. 5).

Days given to this work in Hollywood will be February 21, 24-28; March 3-7; 10-14; 17-21; 24-28.

PROCEDURE AFTER YOUR APPLICATION IS MADE

First, ON RECEIPT of your application, you will be sent address of specialists, to whom to go for **X-Ray Films** of Facial Bone Structure, and **Transillumination Tests.** (See Note No. 6.)

Second, X-Ray Films and report of Nose and Throat, will be sent **direct** to Landone **by** the specialists; as soon as received, **they will be studied by Landone.**

Third, THEN a day and hour will be designated for your personal conference. (See Note No. 7.)

Fourth, AT Conference, the Remedial Work you can do for yourself will be designated; and later, a written report sent to guide your own work, or that of your voice instructor.

IN MAKING APPLICATION, DESIGNATE WHAT YOU WANT OR NEED

1—To add resonance to tones used in **LAUGHING, CRYING,** et cetera?
2—To increase resonance of tones used in **HIGHLY DRAMATIC** parts?
3—To add resonance to your **HIGHER TONES?**
4—To augment the **INTENSITY** (volume) of your voice?
5—To **"SOFTEN"** the upper tones of your voice?
6—To improve ordinary **CONVERSATIONAL** tones so that they will record better?
7—To determine whether or not, you have an undiscovered **SINGING VOICE,** worthwhile developing?

HOW TO MAKE APPLICATION

Mail Application and Check to H. Lewis Carter, Secretary to Brown Landone. **(Fee is $100.00. Make check payable to "Brown Landone Account," Citizens' National Trust and Savings Bank.)**

MAIL APPLICATION AND CHECK TO H. LEWIS CARTER 202 WARNER BROS. THEATRE BLDG., HOLLYWOOD

(If desired, Application may be made by CODE NAME, instead of professional name.)

NOTES—Explanatory

No. 1—**No Teaching:** Mr. Landone will give NO personal voice **training.**

He has **no** teachers associated with him.

Each artist, registering for Test and Remedial Conference, **may continue work with any voice instructor with whom the artist may now be studying.**

No. 2—**Time:** Mr. Landone will remain in Hollywood a short time; giving two hours daily to vocal structural testing and to conferences on Remedial Work. Conferences will be made only for late afternoon or evening.

No. 3—**For Whom:** For test of vocal structural tissues and conference of Remedial Work, Mr. Landone will accept ONLY motion picture artists.

No. 4—**Individual and Confidential:** Mr. Landone became interested in the physiological production of the voice because of a serious accident which for many years, deprived him of the ability to speak. In work in Europe and America, Mr. Landone has aided students of the great singing teachers — Lamperti, Howard, Guetta, Curtis, Marchesi, Mills, Heineche, Lehmann, de Reszke, et cetera.

But Mr. Ladone's work is **individual and confidential,** and hence NO reference is given of work done for any particular artists.

No. 5—**Privacy:** In doing investigative work, Mr. Ladone must be free from interruption, and hence appointment **must** be made through the **mail** address.

No. 6—**The specialists** must be those designated by Landone, (1) so that time exposure and focus of X-ray films will reveal what Landone needs to know to inform you what **you** should do to change **your** voice; and (2) so that nose and throat specialist will report on form and size of meatus and pharynx, and **not** on diseased or non-diseased conditions. (Cost of such work is to be paid by artist; it is **not** included in fee for Landone Test and Conference.)

No. 7—**Because of the demands** on the artist's time when engaged in a picture, the hour of an appointment may be adapted, if artist is to be at work on lot at hour designated.

No. 8—**Unknown Voices:** Many a great singer has been **"discovered."** Often such "discovery" is mere publicity, but often also there have been true discoveries. In each such case, it was difficult to convince the person that he had an exceptional voice. Since he had used it all his life, it was so "habitual" to him, that it seemed ordinary.

Of course, one does not wish to train for singing, if structural tissues are such that a good "song voice" is not possible. But if one has a dormant singing voice, it should be discovered and used. Such a discovery is worth a million to a Caruso. Note voices of Bebe Daniels and Lloyd Hughes, entirely unknown 24 months ago.

AN ABBREVIATED INTERVIEW
By JANET ELSIE CLARK

"Janet," came Ye Editor's voice over the telephone wire, "your interviews are O. K., but they're too long. Now, Kay Francis is playing at the United Artists Studio in 'Raffles.' I'd like you to get a story on her, but make it short."

Accordingly, I made an appointment, via Hank Arnold of the publicity department, to talk with Miss Francis.



Kay Francis

The designated hour found me on the "Raffles" set, waiting for Hank Arnold to put in an appearance and introduce me to the delectable Kay. While waiting I overheard that lady remark in that husky voice of hers that she was going to her dressing room for a nap.

A few moments later Mr. Arnold's secretary appeared on the scene wearing a somewhat perturbed expression. It seems that she had just met Miss Francis, who was very sorry, but would be tied up for an hour or so, and could not possibly be interviewed until then, and would I mind waiting?

Catching sight just then of a waving hand which turned out to be Ronald Colman's, I hastily agreed. Far be it from me to rouse an actress of Miss Francis' calibre from her slumbers.

A half hour passed. An hour. I waited. An hour and a half. I waited. I chatted with David Torrence. I conversed with Ronald Colman. I waited. Two hours elapsed. Still. I waited. Two hours and a half. I rose to go.

Just then Hank Arnold, looking so harassed I took pity on the poor boy, rushed up to me.

"We'll go to Miss Francis' bungalow," he declared. "Come on."

We went. We were ushered into Miss Francis' suite by her maid. We waited. The door opened. Miss Francis made an entrance.

"So sorry," she murmured with languid grace.

She sat down. I sat down. There was silence.

Have you been in Hollywood long?" I asked, to start the conversation.

"Since last April. One, two, three, four (counting on her fingers), five, six, seven—ten months."

The telephone rang. Miss Francis exited. Miss Francis returned.

"Do you like pictures?" I inquired. "So many stage players don't. "

"Oh, yes, I like pictures—the stage, too! they're different."

"What does it feel like to see yourself on the screen?" A scintillating conversation, indeed.

"Oh, it's terrible. There is always that feeling that it is too late to do anything about it. On the stage you can at least change your performance."

More silence. Miss Francis relaxed. I was seized with an inspiration.

"How do you like playing with Mr. Colman?" I asked.

"Oh, very much. I'm enjoying this picture. You see, I knew Harry D'Arrast, Ronnie, and most of the others in the cast, before I came out here, so I feel quite at home."

"Why are they always casting you in vamp parts?" I asked. Anything to keep the conversation going.

"Because I played a vamp in my first picture, I suppose. I'm getting out of that now, though. In this picture I'm playing my second lead."

Another pause. Then, indicating the telephone: "That was the set that called. I told them I'd be there in ten minutes. so I'll have to get made up." The lady graciously arose, indicating that our interview was at an end. I bowed my way out of The Presence. Glancing at my watch I observed that I had been in her company just five minutes. At least, Miss Francis cannot accuse me of taking up very much of her valuable time.

As the import of the great honor of being allowed in The Presence at all dawned upon me, I began to wonder if there weren't some similar celebrities I could call on, for when it comes to writing short interviews, I can't think of an easier way.

ONE THING OR ANOTHER

By BRO

I SAW—a show—the other day—and—in that show—there was—a little girl—who sang a song—and the song—she sang—was—"I'm a Dreamer—But Aren't We—All"—and she looked—straight at me—as she sang—and although I didn't feel—romantic—I'd like to thank—her—for that song—and I hope—others—enjoyed it—as much as I—for the song—was true—and I believe—that most—of our happiness—is made—from the stuff of dreams

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ARTHUR MORANZ
Musical Director K.F.W.B

Andy Wright

Says--

That he will do two West Coast Productions at once, for which he is now casting at the Hollywood office.

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'Philadelphia'
A Satire on Crooked Lawyers
By S. JOHN PARK
Starring Juanita Hansen
One of This Season's New York Successes

The Second—

"Souvenir Sadie"
A New Musical Comedy With Most of Its Scenes in Atlantic City
Book by Luther Yantis
Lyrics by Ned Nestor
Music by Hampton Durand

Also in Preparation:
"Color Blind"
"Cease Firing"
"The Killer"

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Columbia To Distribute Jesse Weil Features

Former Tiffany - Stahl Exec. Is Given His First Assignment

Harry Cohn is out to corner the best executives and talent that he can for Columbia Pictures. The other day he signed Bud Barsky, as business manager, and the first unit that he assigned to him was the one that Bert Glennon is directing with George Sidney and Charlie Murray in "Just Around the Corner," and in so doing Mr. Cohn proved that he has plenty of gray matter up in his cranium, for Bud Barsky is one of the most conservative and saving executives in the business; he knows his pictures and their market value and makes every dollar count, when he is in charge of a production.

DIRECTOR SPENDS $25,000 SO COMPANY CAN SAVE $180,000 AND IS GIVEN GOOD FEATURE TO DIRECT.

Youth must be served,even in directing pictures. Lew Collins, one of Universal's youngest directors, is right now in the midst of directing "Young Love" or is it "Carnival Love" taken from the stage play "Carnival" which had a very short run in New York City. Universal bought the play and is now making it a 100 per cent talkie, a very colorful circus tale.

Director Collins has as his star in this production the charming Mary Nolan. He won his chance to direct features for the big U when he was given a chance to fix up a rather weak picture, which cost Universal close to $180,000 and after spending close to $25,000 for dialogue and all, he gave 'em the picture, it was voted good box-office entertainment, and Lew Collins' name now numbers among Universal's top liners as a director of features.

Fate has played Lew Collins' cards for him, and he drew a winning hand, and Carl Laemmle Jr. is seeing to it that his new "Find" has every opportunity to really do his best, since he proved that he knows dramatic values and construction of stories along with worth while direction, in the sick picture that he doctored for the firm.

Expenditures This Year Slated at Around $13,000,000

Approximately $13,000,00 will be spent by Pathe during 1930 in producing a program of 30 special features and 450 short subjects, thus giving this pioneer company the most extensive schedule of activity in the entire twenty-six years of its existence. The making of program pictures will be discontinued entirely.

According to E. B. Derr, executive vice president in charge of production, this not only means that the Pathe studios in Culver City will have no idle periods during the next twelve months but it is further substantiation of the denial that there is no merger between Pathe and RKO in prospect.

Instead of announcing its complete program of 30 features at this time, Pathe has arranged its production period into three distinct groups of ten features each. The titles and stars of the first group have just been announced and similar information on the remaining groups will be forthcoming as fast as each preceding schedule is completed.

In deviating from the customary system of announcing a complete season's product at the beginning of the year, Pathe will be in a position to take advantage of any plays or stories that might prove sudden and sensational successes during the year and to produce and distribute them while they are riding the wave of public popularity.

Fully $250,000 will be expended immediately in improvements and new facilities for the production of the 52 two-reel comedies which will be filmed by Pathe at its West Coast studio this year instead of in New York. The entire comedy organization, under the direction of John C. Flinn, is being moved out here from the east and when they are settled in their new home they will have one of the most complete "Comedy Villages" in the industry.

New sound projection rooms and executive offices are being rushed to completion and a large number of permanent exterior and interior sets for the exclusive use of the comedy units are being erected. Considerable new electrical and recording equipment is being installed in the two modern sound-proof stages which will be devoted to the comedy production.

Andy Wright Starts Casting for Stage Play, "Philadelphia"

Andy Wright, producer of many Broadway productions, announces that he will start casting immediately for a West Coast production of the satire on crooked lawyers "Philadelphia," by S. John Park. The Wright office also announce that "Philadelphia" will bring back before the public Juanita Hansen, who will be starred in the play here, casting is now being done for the rest of the cast at the Andy Wright offices in the Hollywood Cherokee building.

"Philadelphia," of which Andy Wright was the co-producer, was produced this season at the Mansfield Theatre and is at the present time ending a long season at The Playhouse in Chicago. Said the N. Y. Times . . . "Philadelphia" has won a verdict of being unremittingly funny" . . . Jocularly deals with the municipality's nefarious situation." The N. Y. American said " 'Philadelphia' is what Broadway calls a Riot." While the N. Y. Journal of Commerce said " 'Philadelphia' proves interesting melodrama . . . you'll enjoy a trip to 'Philadelphia' immensely."

OUR ERROR

In reviewing "The Mounted Stranger" in two issues back in which Hoot Gibson was the star, we printed a credit line to Robert Burns as playing the heavy. We meant to say Fred Burns. The brothers are so much alike and in the same line of work, that our reviewer made an error, and we wish to rectify the same and say that Fred Burns gave an extra fine portrayal of the sheriff and was worthy of every consideration from the writer, which he overlooked, but, alas, only innocently.

STEPPING AROUND

Maurice Black no more than finished at the RKO in "Framed" than he went to First National for "Jailbirds." Following this he has come back to RKO for "Cooking His Goose" directed by Donald Crisp and he follows this with a Pathe short made at Culver City.

WITH CRAFT

Duke Lee and Chas. Brinsley play a couple of gamblers in "The Czar of Broadway," directed by William J. Craft for Universal.

"Mr. Mulligan and Mr. Garrity," Written By Ralph Spence, First

Jesse Weil, who recently returned from New York, announces he has signed contracts with Columbia Pictures Corporation whereby that organization will distribute a series of feature pictures he will produce.

The first picture of the series will be "Mr. Mulligan and Mr. Garrity" by Ralph Spence which will go into immediate production at the Tec-Art Studios. "Mr. Mulligan and Mr. Garrity" have as the principal characters the two famous boob detectives of Mr. Spence's noted stage play, "The Gorilla."

Weil recently completed the Julian Eltinge picture "Maid to Order" which is being released by Sono Art Pictures, and will also produce a series of six other features for that organization.

The director and cast of "Mr. Mulligan and Mr. Garrity" will be announced within the next few days.

ELSIE JANIS WITH DE MILLE

The mystery of the presence of Elsie Janis with Cecil B. De Mille is being solved.

In addition to aiding the producer-director in production details of "Madame Satan," his forthcoming Metro-Goldwyn-Mayer comedy with music, the versatile Miss Janis has blossomed out as a writer of lyrics. This, of course, is nothing new for her as she has written scores of songs for her own shows.

For "Madame Satan" Miss Janis has written several songs, yet to be titled, with Jack King, responsible for "How Am I To Know," as composer. Other songs for this production have been composed by Herbert Stothart and Clifford Grey, the team which added much of musical quality to "The Rogue Song" and "Devil May Care."

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CLANCY IN WALL STREET

Ted Wilde, Director.

Rollie Asher, Production Manager.

Edward Small, Producer and Supervisor.

Ralph Bell and Jack Wagnor, Story.

William Francis Dugan, Dialogue.

Cast

Charles Murray.....Michael Clancy
Aggie Herring.....Mrs. Clancy
Lucian Littlefield..Andrew MacIntosh
Marion Seegar.....Katie Clancy
Edward Nugent....Donald MacIntosh
Reed Howse.....Freddie Saunders

Charlie Murray easily proves himself a real box office attraction in this one. This is the first talkie that we have seen and heard him in, and it is a natural.

Edward Small produced and handled the production and really made it look like real money had been spent on the picture.

A new team was born with this picture, Charlie Murray and Lucian Littlefield, the latter as a Scotchman, helped to hold up his end of the picture and gained many a laugh. He and Charlie Murray worked well together and worked up the funny situations.

The late Ted Wilde directed, and it surely was a pity that he couldn't live to give us some more fun-making comedy dramas of this type.

Marion Seegar, the leading lady, deserves watching for future reference, she is good to look at and troupes like a real artiste.

Aggie Herring as Mrs. Clancy was fine, Edward Nugent and Reed Howse served in their roles for what they had to do.

William Dugan wrote the dialogue which was instrumental in putting the story, Ralph Bell and Jack Wagner over the top.

We haven't the photographer's name, but he naturally was like the main foundation of any building, the mainstay. Without him, well, there wouldn't have been any "Clancy in Wall Street."

HARRY BURNS.

George Fawcett has just been signed for the role of the circus owner in Joe Santley's "Swing High" at Pathe.



AL HILL

This Week R K O Theatre

"The Racketeer," Starring Robert Armstrong, Carol Lombard

Recent Productions:
"Dressed to Kill," "Me, Gangster," "Broadway Babies,"
"Side Streets," "Alibi," "Road House," "Dark Streets."

International Concern Starts Preparing at Metropolitan

Alfredo Verrico recently resigned general manager of Italotone Film Productions, has associated himself with the newly organized "Excelsior Film Productions" sponsored by the Marquis Cesare Manfredo Origo, internationally known member of Italian nobility who has been interested in the motion picture field for some years past.

Verrico points out that for best results in the productions of foreign talking pictures to be made in Hollywood, there is a need of a strong, well built organization, limited not only to one language and one country, but extended to all of the most important foreign markets.

"The quality of productions," Verrico says, "has to be of the highest standard and in perfect accord with the taste, psychology, traditions and the pride of each country.

"For this," he adds, "it is necessary that real competent persons, who have lived in each of those countries and know all about them and the languages spoken there, take charge of the productions in foreign tongues.

"Europeans, and Latins in particular, are much more critical than Americans and more inclined to consider the value of pictures from different angles. The first impressions are always the ones that have the most lasting effect and the foreign market should be supplied from the start with first class talking pictures."

A well planned program of productions, which includes good talking dramatic features as well has singing pictures of a operatic nature is what the new Excelsior Film Productions is planning to produce.

The Excelsior Film Productions has established luxurious offices at Metropolitan Sound Studios in Hollywood and will also produce features in English of which the release will be assured by one of the major organizatons.

BUSY

Among those screen actresses who have profited from the arrival of talking pictures and technicolor is June Collyer.

Her next two pictures will be done in color. They are "Mademoiselle Modiste," First National production and "Sweet Kitty Bellairs," Warner Brothers picture.

SOME FLYER

Hoot Gibson makes real use of his title, "the flying cowboy," and his privately owned aeroplanes.

Although he is on location with his company at Castle Rock, several hundred miles from Hollywood, he has his plane there and can return to the local studio in less than three hours.

HABIT

Writing original stories is fast becoming a habit with Howard Estabrook, prominent author-scenarist. Following his assignment with Fox, Estabrook joined the First National forces, writing an original opus called "Under Western Skies." He is now working on the screen version and dialogue.

"THAT'S WHAT THEY ALL SAY"

By CHAS. SAXTON

My dear Mr. Saxton:

I understand you are going to write a weekly column for The Filmograph. Having placed an ad. in that paper I was wondering if I could arrange with Mr. Burns to have my cpoy placed on a different page.

From what I have seen of other columns, I am of the humble opinion that you are up against a tough proposition. However, the grief is all yours—so GO TO IT. But remember, real comedy is priceless—and writing good humor is a darn hard job. Good Luck.

ALBERT DE MOND.

Ah, me! Playful Al! I know him well. He sez: Real comedy is PRICELESS. That's right. I know several real comics who are walking around without the price.

So writing good humor is a hard job, eh? Well, from my experiences, a darn hard job never puts ANYONE in good humor. So there!

The heading of this column is only temporary. We may call it something else in a couple of issues.

Mebbe you're calling it something else already.

Thoughts while strolling:—oh, I beg your pardon! Mebbe I'd better not start off that way . . . Folks might get me confused with that other fellow. Let's see. What's his name? Oh, yes! I know. Bugs McIntosh. Or is it Ted Baer? Anyway, he chews gum.

At a Hollywood gathering not so long ago, a playful chap threw a cigarette into the air and caught it in his mouth the very first try. That started something. In five minutes, every man in the room was trying it. And three women. It got to be a game, and one fellow, more proficient than the rest, wagered he could do it more times in a certain number of tries than anyone else.

Just then, in walked Joe E. Brown!

Speaking of Joe E. Brown: While in the East, he sent a post card to the mute newsboy, who stands in front of Henry's. It was merely addressed—THE DUMMY, HOLLYWOOD. They say he received it promptly.

After looking into the matter, I learn that, before the newsy got it, no less than thirty-four actors, seven directors, twenty-two writers, three agents, two supervisors, and a traffic cop received it by mistake!

I see where Primo Carnera is going into a picture, after he gets through barnstorming.

Possibly that's the reason for the GRANDEUR film revolution. They want to be able to get the vast Venetian in the picture.

And have George Bancroft and Charles Bickford play Babes in the Wood.

Come on, Hal! Let's merge and get a cup of coffee.

See Catalina First and Then Talk For Yourself

You Will Have to Admit That William Wrigley Knew What He Was Doing When He Placed His Signature on the Dotted Line for the Island

By Ed. O'Malley

"See America First," are three words more pregnant with magic possibilities than all the storied wonders of the old world with their added glamour of antiquity. No other place on God's footstool teems so marvelously with nature's handiwork as Catalina Island. Its marine gardens, snugly-arched cove smooth strand and sumptuous structures all thrown over against a rise of rugged mountains towering to lordly heights, comprise a gem of Old Ocean unmatched in the seven seas.

Some years ago William Wrigley, Jr., thrilling enthusiastically to the potential beauties of the island, purchased it, and in a comparatively short time Catalina flowered into a splendor equal, if not superior, to any other of the world's most famous resorts. Like Aladdin's palace of old, it lacked its unfinished window—in this instance a Casino. Immediately William Wrigley, Jr., set genius to work, with the result, that the Catalina Casino arose from out the Sugar Loaf with all the charm of an enchanted castle.

In Class by Itself

Globe trotters declared there was nothing in the world, not even Monte Carlo's renowned structure, to be compared with it. The Catalina Casino flashed its first smile on old Neptune May 29, 1929, and from its very first day has proved to be the delight and admiration of all visitors to Avalon. The structural motif is of Spanish and Moorish designs. It is the only theatre building erected on a complete circular plan—a plan whereby its patrons can be received at its doors from seaplanes, yachts and motor cars. The building reaches to the height of a twelve-story structure, yet it has but two stories.

Having a 20,000 square foot dance floor fashioned in a circle, it accommodates 3000 couples. A series of gently-rising ramps affords access to the ballroom on the upper floor, which boasts a promenade deck overlooking the sea and encircling the entire building. The theatre auditorium is constructed in cocoanut-shell style, the walls being brilliantly illuminated with futuristic pictorial murals. The submarine murals have been painted directly on concrete. The Casino is also equipped with a triple broadcast system from floor to floor and out to sea, and its interior and exterior color illumination reaches 350,000 watts.

Dancing Is Free

The dancing is free to the public, as Mr. Wrigley did not build the floor for investment purposes or for the paying of expenses—in fact the Casino was erected as a contribution to architecture and public entertainment. The dance floor is floated on two inches of cork so as to afford the greatest resilience and there are five entrances to it from the lobby. Surrounding the room are a series of twenty luxurious loges, balustraded and stepped up three stages, each having exits onto loggia promenade.

The ceiling is on a gigantic scale with a flat umbrella dome, and a center lighting grill 38 feet in diameter depending from which is a revolving mirror ball ornamented in sunburst design in pastel shades of peacock blue, apricot and silver. This famous ballroom and dancing floor is fast becoming the week-end playground not only for Los Angeles' smart set but also Hollywood's movie picture stars. Exquisite music comprising the latest song and dancing gems is discoursed by the Catalina El Patio orchestra under the direction of Maurice Menge.

Theatre a Gem

The theatre auditorium is of itself a complete dome built on the cocoanut-shell plan. The circle has no breaks except the proscenium arch and the projection room coves. The theatre has no balcony, no pillars of any kind, and no center lighting fixtures, all the lighting coming from behind a seven-foot wall, where 800 spread lights in series of colors provide illumination for the entire auditorium. The silvered ceiling is studded with stars inlaid in minute particles of crystal that catch the light and twinkle.

Here, week in and week out, Mr. Wrigley presents the very latest and best of the silver sheet's audible films, making frequent changes of bills. The seating capacity is 2000, every seat having an equal view of the stage. The acoutics are wonderful, being brought to the highest pitch of perfection by 25,000 square yards of acoustical plaster spread on the walls. A four-manual Pipe organ, one of the largest in the world and especially built for the Catalina Casino, has been installed in the orchestra pit.

Colors Are Vivid

Sugar Loaf Point is to be landscaped with a beautiful fountain in the center, and palms fronding the triangular promonitory that has been created with the removal of the crumbling Sugar Loaf which engineers had condemned as unsafe. The impression that the Catalina Casino makes on the casual observer is almost startling. The vivid colors employed, daring technique, unusualness of composition and subjects chosen, fascinate the imagination. The denizens of the frost, mountain, crag and sea have been skillfully depicted in virile, futuristic style with their respective environs as background.

In the lobby of the ballroom are a series of five large murals, depicting the dance of Pan. Mauves, silver and gold are employed while the motif is that of speed. All murals of the Catalina Casino have intense action as their keynote, and there is a technique and a masterful execution of color; a virility and swiftness of movement that carry the beholder with it.

Pleasure Palace

All hail to this gem of the ocean—the Catalina Casino, built twenty-five miles out to sea—a $2,000,000 palace of pleasure that strikes a new note in entertainment for Southern California's residents and visitors. This new Casino fittingly marks the close of a decade of Catalina development under the ownership and direction of William Wrigley, Jr.

In some respects it is the greatest of his achievements on the Magic Isle, although each year of the last ten has witnessed the investment of many thousands of dollars in the carrying out of the dreams that he has for his island paradise. Surely the Catalina Casino, the world's wonder in its line, has proved an inspiration for the artist, and in murals, in etchings, in bas relief, there is told a story that is the glory and grandeur of Catalina.

CLICKING

Although Josephine Houston, leading lady of "The New Moon," now at the Majestic Theatre, had played "bits" in pictures for several months, she was apparently ignored by film producers until her over-night hit in the current Macloon-Albertson musical play suddenly placed her in the ranks of the most eagerly sought stage players.

Benjamin Christensen Has Returned From Europe to Direct Here

The name of Benjamin Christensen is shortly to augment the directorial list of one of filmland's studios, according to a reliable report.

Only recently Christensen returned to Hollywood after a hurried trip to Europe in connection with his business enterprises in Denmark and Sweden.

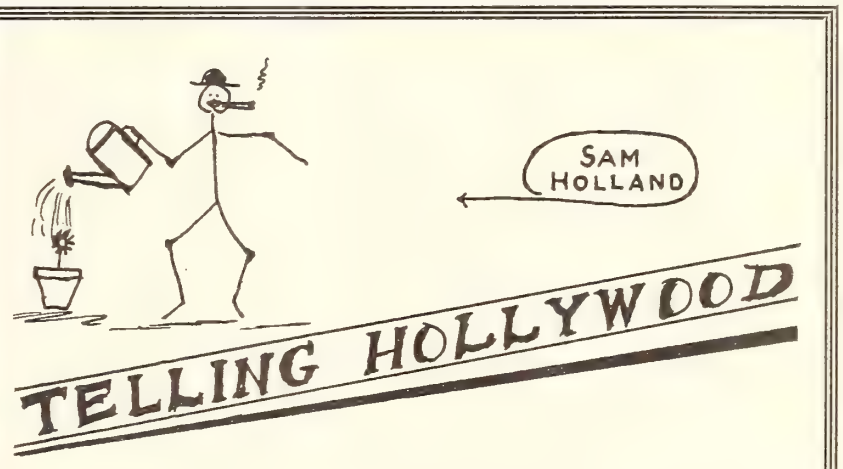
A former stage director of note, Christensen achieved quite a reputation by virtue of his film achievements and his position as a screen megaphonist is apparently appreciated by several producers.

Christensen's thorough understanding of the English language, coupled with his ability to direct dialogue with the same expertness as that of any proven director in the industry, resulted in his being considered for two important assignments, it is reported.

LOCATIONING

Hoot Gibson and a company of sixty people left this week for a ten-day location trip to Castle Rock. Scenes for Hoot's new picture, "Trigger Tricks," are being photographed there.

Sally Eilers is again playing opposite the Western star.



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Annoy Ye Editor and Wife Over Casting Row

Filmograph's Fight to Clean Up the Casting Graft Arouses Ire

By Harry Burns

A woman's voice rang over the phone in the ears of Ye Editor and his charming wife, the voice of the speaker trembled and she informed Ye Editor that he couldn't get away with any attempts to blackmail certain agents and drive 'em out of the business.

A few days later Mrs. Harry Burns, wife of Ye Editor, was called before breakfast and threatened if Ye Editor didn't lay off of his fight against the crooked agents who are fleecing the actors.

What Would Happen?

Here is our challenge to the crooked agents: You are slated to be driven out of Hollywood, just as it took us four years to rid this industry of the fake movie schools. We love a fight and are here to stay, and no one connected with the agency business have ever been asked for a dime of advertising outside of their greetings to the profession in our Yuletide issue, and we defy anyone to prove differently.

The woman in question who called Mrs. Burns and yours truly is the wife of a member of an organization who are charging actors anything that they can get as an initiation fee to join their agency and association, that are taking I. O. U.'s for part of the fee on the first job and have taken as low as $5 down to bind the agreement.

Hollywood is overrun with such tactics in the agency business and we stand against all agents other than those established and who are running their business on legitimate basis. The grafters and so-called agents should be tabooed and Hollywood Filmograph will not stop in its attack on these vultures who prey on the innocent actors, not even if we are dropped stone dead in our path of duty to protect those who need our protection.

* * *

Leila Hyams is co-starring with Louis Mann in "Father's Day." As soon as she completes this she goes on "The Big House" at Metro-Goldwyn-Mayer to be co-starred with Wallace Beery.

"I WISH I HAD A NICKEL FOR EVERY TIME I SAW THAT BIRD FALL," SAID ONE OF CHINESE USHERS.

While Bobby Vernon was singing and dancing to the delight of one of the largest gatherings Saturday that the Grauman's Chinese Theatre has held at a midnite show.



Bobby Vernon

One of the ushers, taking a peek on the stage up and spoke ,'Wish I had a nickel for every time I have seen that bird take a fall in one of those Christie comedies. Why, I wouldn't have to work for life."

That about tells the story of Bobby Vernon's 12 years under contract with that producing firm. Prior to that he was associated with Kolb and Dill as both a comedian and dramatic actor.

Father Time brings about many changes in our lives. Here is a lad who has been raised in show business, by the very man who built Grauman's Chinese, that is Sid Grauman first saw the ability of Bobby Vernon when they used to call him "Buttons," the singing newsboy, in San Francisco, and started him singing at the Empress Theatre in San Francisco, and he soon became the talk of the Bay City.

Last Saturday night "Bobby" sang a love ditty and a jazz number, and uncorked some nifty steps that brought the house down with applause in the very theatre he didn't get a chance to show in while Sid Grauman, his greatest booster and friend, owned it.

WESLEY RUGGLES TO RETURN TO R. K. O.

Wesley Ruggles will return, in a fortnight or more, from Mexico, where he is producing "The Sea Bat" for M-G-M, and after directing the few interior scenes that may remain to be done at the studio, and cutting the picture, he will go at once to the place of origin of his first great talkie success, viz. the R. K. O. studios, where he made "Street Girl" and where he will next direct another musical picture, as yet untitled, of the period of thirty-five years ago, and with a stellar cast yet to be selected.

* * *

Richard Tucker has just completed two pictures at Lasky's and is now with Archie Mayo at Warner Brothers. As soon as he finishes he goes back to Lasky's for the Gasnier picture.

Stage and Screen Stars Put On Coolidge Show At Breakfast Club

The Breakfast Club, famous for its entertainment and hospitality, eclipsed all its previous efforts when it put on a great spread for Mr. and Mrs. Calvin Coolidge.

Stage and screen celebrities turned out in numbers and gave freely of their talents. Governor C. C. Young and other executives graced the board. President Maurice de Mond, who is a gracious and thoughtful host, presented the former President and his wife with honorary membership cards in the club.

Performers who got up early to entertain the distinguished guests included the Duncan Sisters, the Dodge Sisters, Madame Schumann-Heink, George Olsen and his band, and many others. The Duncan Sisters stopped the show with their burlesque on "Rigoletto." As a tribute to Carrie Jacobs Bond, "The End of a Perfect Day" was played by Olsen's band. This was the finale.

President de Mond introduced two fellow townsmen of the Coolidges. They were Mack Sennett and Tony Moreno. Tony, it was explained, used to read the Coolidge gas meter in Northampton, Mass.

Gus Edwards sang "School days" and everybody sang the chorus. Louis B. Mayer, Mary Pickford, Will Hays and many other screen and stage topspots were introduced.

Later the Coolidges were luncheon guests of Mary Pickford and Douglast Fairbanks. Then they made a round of the studios. Workers of stage and screen, as usual, made every effort to please. And the Coolidges appreciated it immensely. They seemed very happy over it all.

TOM LEWIS.

* * *

Clyde Cook is now working on "Hells Belles" at Fox, and also simultaneously acting as master of ceremonies in Metro-Goldwyn-Mayers' "Old Timers' Review." Immediately upon completion of these he goes to First National for two pictures, "Under Western Skies" and an original flying story to be directed by Howard Hawks.

GUESTS

Douglas Fairbanks, Mary Pickford and Harry Tierney, noted composer of "Rio Rita," were the honor guests of the Wampas, the association of motion picture press agents, at their bi-monthly meeting the other night.

Tierney played some of his song hits for the "boys" and sang them as well, duplicating the success he has had in recent radio appearances. The composer announced that his "Dixiana," an operetta of the old South, is about to go into production on the Radio Pictures lot, with a large cast of stellar satellites featured, and Luther Reed directing.

FILM SALVAGE

Fred C. Dawes of 1426 Beachwood Drive, Hollywood, in the business he has developed in studio negative shorts, has made several blades of grass grow where none grew before. Studio negative shorts, it may be explained, are created when a cameraman in a dark room following his completion of a scene or when he reaches the conclusion it will be unsafe to go into another scene without reloading, removes from his camera magazines all of the film in it. The exposed film is put into a can and sealed for shipment to the developing laboratory. The unexposed film, if there be any of appreciable length, is put in another can and sealed and marked "shorts." When next it emerges from the can it is in Dawes' testing laboratory. The lengths range from 50 feet up to 500, there are many from 100 to 400 feet in length. By the aid of an electric splicer they are made up into rolls as high as 1000 feet. During the past year Mr. Dawes has sold more than a million feet of 35 mm. shorts to news weekly men, and others. Mr. Dawes' prices on rolls from 200 feet up are practically one-half the first cost. Since the development of amateur still cameras carrying 35 mm. film, his business has shown a decided increase.

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Schuessler Wins

Popular Casting Director Contest Staged by Hollywood Filmograph—Fred Datig Is Second—Harold Rossmore Wins Actor's Votes as Most Popular Assistant Casting Director

Hollywood Filmograph, after a careful canvas of the motion picture industry for the most popular casting director and assistant casting director, finds that Freddie Schuessler, head of the United Artists, and Howard Hughes productions, has won the title of the most popular casting director, polling 3,669 votes against Fred Datig, of Paramount-Famous-Lasky studios, who gained 473 votes. Bill Maybery, of First National Studios, received the approval of 343 votes. The assistant casting directors contest was won by Harold Rossmore, who polled 5,357 votes; his closest rivals were Bob Palmer at the United Artists studios, who caught the eye of 1,613, while Bob Mayo, at First National. had 576 folks vote for him.

PROVES THAT CASTING DIRECTORS ARE NECESSARY

The interest manifested in the Hollywood Filmograph casting directors contest, proves that the casting department of the motion picture industry is as essential as any department connected with making pictures. The casting directors are the mainstay of filmdom; they can either make or break a picture, and if a picture proves a great success everyone takes a bow and the poor, hard-worked casting director stands by unnoticed; but, if a picture happens to be a poor one, why the picture was poorly cast, and all the fault-finding falls on their shoulders.

SHOULD BE GIVEN CREDIT ON SCREEN

Hollywood Filmograph started this contest to arouse interest in the casting directors, and we hope to eventually make the producers see the value of placing the men responsible for the hiring of actors and actresses for the screen on their credit sheets on the screen, just as they do all other vital department heads. The men at the head of these departments save them millions of dollars throughout the year that they are producing their programs, and are entitled to be encouraged by at least credit for the work.

PRIZES TO BE AWARDED WEDNESDAY NIGHT

Next Wednesday evening, February 26, Ye Editor Harry Burns of the Hollywood Filmograph will present the prizes to Freddie Schuessler and Harold Rossmore at the Blossom Room, Roosevelt Hotel. Mr. Schuessler will receive a loving cup donated by Hollywood Filmograph to the most popular casting director in the motion picture industry, while Mr. Rossmore will receive a wrist watch donated by Robert Gail, the most popular jeweler in Hollywood.

HOLLYWOOD FILMOGRAPH THANKS EVERYBODY

Through Ye Editor Harry Burns, Hollywood Filmograph thanks everybody for their support in our efforts to call attention to the casting directors. This, of course, includes Chas. Allen Abrams, one of our representatives, for his untiring efforts to call everyone's attention to the importance of this contest through his making the rounds of the studios daily, and distributing thousands upon thousands of votes to those who desired the blanks aside from those that were printed for two months in Hollywood Filmograph. We are satisfied that the actors and actresses have been aided by our policy of making everyone realize that we are watching their interests and if nothing else we have served our purpose 100% for the good and welfare of the motion picture industry.

STARTING

Luther Reed will start rehearsals on his third successive musical comedy for RKO very soon. This is "Dixiana," the latest Bebe Daniels vehicle, with music by Harry Tierney and book by Anne Caldwell.

DIRECTOR OF "SHOW OF SHOWS" TO DIRECT BELLE BENNETT IN "FAME"

John G. Adolfi, who is on this week's cover, has been lauded from coast to coast for his direction of the Warner Bros. revue "Show of Shows" has been assigned to direct "Fame" with Belle Bennett in the starring role, backed up by one of the finest casts that can be gathered together for such a production.

Director Adolfi is a seasoned veteran of the screen. He made a fine name for himself as a silent picture director, and since the talkies have become all the rage, he has more than kept up his high standard of work.

PHIL FRIEDMAN IS NOW CASTING CHIEF AT THE BIG U FOR CARL LAEMMLE

With Harry Garson slated to go to the Orient as associate producer, he has turned his post of casting director of Universal pictures to Phil Friedman, who used to be one of the partners of the film of Schuessler-Friedman and Sherrill, agents for artists.

Phil Friedman is well known and liked in the industry and has always given every one a square deal, and his new position will afford him greater opportunities to serve everybody.

* * *

Leave it to Ben Hirschfield to unearth some real talent for the screen. We ran across Ben the other day and he showed us some pictures of two of the prettiest and most beautiful girls that looked like real talkie bets. When we asked him their names, he shrugged his shoulders and smiled and chirped that they are a couple of "finds" that he will soon offer producers, and the ones that are lucky enough to sign them will know that he knows his A B C's for real talent for the screen.



FREDDIE SCHUESSLER

HERE IS SOME FOOD FOR THOUGHT!

By ED O'MALLEY

Now you guys, Laurel and Hardy, Clark and McCullough, and Moran and Mack, just huddle around us intimately, and let's hear what you have to shoot through your tonsils about these Radio Robots evolved by Ned Herbert Mann. Now, don't get miffed, me lads, for there is a lot of meat in the little parley we're going to swing on you. Mr. Robot, at present, is in a comparatively elemental stage of development, but, boys, from what we saw of him the other night at the Beverly Theatre, it looks very much, under the surety of constructive improvement, that it won't be many moons before he steals your thunder!

Do you get me? Mr. Robot is sure to invade the comedy field in his swaddling clothes; therefore the straight-part troupers need have little fear of Roby, old boy, encroaching on their domains. But hearken, Master Clark—will you please step aside for a moment and listen to our gurgle? How would you like to stroll into any old picture show, in the cool of the evening, and see a bozo on the screen that immediately made you think you were gazing into a mirror? Then, suddenly, you would glimpse this same old bozo twirling around one of your famous Wheeling stogies in all the comical quirks and gestures that have made you the comedian par excellence of the talkies.

Even his voice and facial expressions would be those of a Clark II. You would swear black and blue that you were looking at, and hearing, yourself in the talkies. Well—here's the racket in a nutshell. It won't be long before Mr. Robot, through the manipulations of a mechanical genius, can be brought to realize the foregoing picture we have painted for you. Then, Mr. Clark, instead of a comedy producer handing you out 7,500 bucks salary every week, he will have Master Robot at his side, ready to do his beck and call-ing by simply turning a hand crank.

We saw a screen talkie exhibition in Detroit in 1908 and predicted that some day it was sure to revolutionize the movie picture industry. At that time the lip synchronizing was rather faulty. As for the Radio Robots—their possibilities are egregious—so, Mr. Clark (and your yoke fellows), have a care, have a care! But to Mann's exhibition at the Beverly Theatre last Monday night: His Radio Robots gave "The Sheriff," graphically hit off by Si Perkins. Si was always accompanied by his talking horse, Andy Brice. The two go to arrest some flip song writer, but the melody bird sings his way out of a trip to the hoosegow by carolling "At the End of the Long, Long Trail," which is the sheriff's favorite tune. Si's bucolic stunts and his drawling talk and homely cracks were diverting in the extreme.

ALMOST PERFECT ILLUSION

The song writer's work at the piano and his humorous chatter in staving off arrest (wonderful synchronizing) almost drew an illusion of reality. It was a one-reel comedy and it went over big. Inventor Mann expects to make wonderful improvements in his mechanical figures from now on. The reel was presented by Carroll H. Dunning. Excellent photography was contributed by Lauron Draper, and Cora Baldridge displayed dexterity in the cutting. Boys—look out for the Radio Robots in the talkies—they are sure a "wow."

Pictures---Reviewed and Previewed

Preview

"LOVIN' THE LADIES"

R. K. O. all-talkie comedy, starring Richard Dix.

Previewed at the Belmont Theatre.

Uncle Sam's almost countless number of movie-picture fans is certainly vociferously good to funny films, no matter how the improbable and silly scenes and episodes are tossed together. It is a common belief that if a short, comedy feature, chock full of funsters falling accidently into water either of vast or bathtub proportions is exhibited in China, the celestials laugh themselves into distempers, and the producers reap a harvest at the box office.

In America dabblers in celluloid humor are not forced to any specific quirk in order to lure guffaws from the paid customers. All the producers have to do is to take the funny (oh what a misnomer) pages of any Sunday metropolitan issue; shoot it through a meat chopper and then smear the remains on the silver sheet. We hardly think the sponsors of "Lovin' the Ladies" went to that trouble.

It is simply a lot of bohuncus linked together; yet it was frequently greeted with gales of laughter. Jimmy Farnsworth, a bon vivant with a lot of metropolitan assurance, bets a friend $2500.00 that he can make two persons of the same age fall in love with each other inside of two months. The friend, George, has the choice of weapons, so he hits upon a man hater, Betty Duncan, and a plumber—who is doing some work at the Farnsworth home—as the dramatis personae. Pete Darby (Richard Dix) is the plumber, who is won over to the role by a promised 50-50 cut in the wager, provided he kindles a spark of affection in the frozen bosom of Betty.

Then the farce moves rapidly with spin-wheel sparkle. Pete falls desperately in love with Jimmy's sweetie, and bungles everything, much to the distraction of Farnsworth. You must see this film yourself to find out who wins the wager. Dix excellently hit off the stupid, though good-at-bottom plumber, but the comic honors of the yarn go to Allan Kearns, who invested the character of Jimmy with a bustling intrusion and know-all abandon that was diverting in the extreme. He is a newcomer to the talkies and it looks as if he has already planted himself in a snug berth.

Lois Wilson turned in a smooth performance as Farnsworth's sweetie, Joan. We should like to see more of Anthony Bushel who played the part of the butler, Brooks. He has a wonderful enunciation and showed flashes of comedy flair. Clever delineations were registered by Renee Macready, Selmer Jackson and Rita LaRoy. Melvile Brown's directing was excellent and Cronjager's photography a gem in every particular. The comedy is uproariously farcical and should take well, especially with the Dix fans.

ED O'MALLEY.

Review

"MYSTERIOUS ISLAND"

With the disarmament conference striving to humanize the submarine, M-G-M's spectacular fantasy "Mysterious Island," featuring Lionel Barrymore, is decidely topical if not "dramatic and breath-taking," as advertised. Cast with the capable Barrymore are Montague Love, Jane Dale and Lloyd Hughes. The love interest is nominal and is contributed by the latter two with the former as the menace. Barrymore, as an eccentric scientist, is superb.

The story, based on the imaginative events of Jules Verne's novel, addresses itself to the adventures of a pair of diving boats. These descend to the bottom of the ocean. Here the principals wander around in ponderous diving-suits and are attacked by "undersea men" and monsters of the deep. Here the action drags a bit—becomes static.

"Mysterious Island" was billed as "all-color, sound, and dialogue." There is some sound but not much dialogue. The talk is confined to the opening sequences between Barrymore and Love. Barrymore, of course, has a wonderfully natural voice but neither Hughes nor Miss Dale were introduced to the mike in the version I saw.

Photography, credited to Percy Helburn, was excellent despite the manifold handicaps of the task. Technicolor, while beautiful, is no cinch to handle in these days of peculiar lighting.

Screenplay and direction are credited to Lucien Hubbard. The cast is a big one, including Gibson Gowland, and hundreds of others. Love's voice is magnificent.

TOM LEWIS.

Review

"THE SACRED FLAME"

"The Sacred Flame," based on the play by W. Somerset Maugham and adapted for the screen by Harvey Thew, proves a rather weak vehicle for Pauline Frederick. The story deals with the love of a mother (Pauline Frederick) for her son (Conrad Nagel) who was seriously injured on his wedding day, and the decision the mother makes in order to bring happiness to the greatest number of people. The story is depressing and leaves much to be desired if one is looking for a pleasant evening's entertainment.

Pauline Frederick was good, although rather stiff and artificial at times; Conrad Nagel was a rather ineffectual invalid who had very little to do; Lila Lee played the wife of Conrad Nagel in a capable manner, and Dale Fuller had the unsympathetic part of the nurse. Others in the cast were William Courtenay, Walter Byron and Alec B. Francis who gave very good performances.

The direction of "The Sacred Flame" was in the very capable hands of Archie Mayo and any credit due in the picture should be handed to Mr. Mayo for he handled the story in a very commendable manner.

Stage Review

"THE NUT FARM"

Making fun of the movies seems to be one of the favorite sports of writers. However, John C. Brownell, who wrote "The Nut Farm" now showing at the Vine Street Theatre in Hollywood, knows his subject. The play deals with the life of an eastern family, comfortably settled in Hollywood, who all fall victim to the Movie germ. While the characters are all exaggerated, there is sufficient foundation for all the situations to justify the laughs they secured.

The work of Emerson Treacy, as the young director out of a job, is outstanding and he seems admirably suited to the role he enacts. Shirley Mason, who looked about sixteen, gave a very clever performance and we regretted that she had so little to do. Gloria Gray, as a movie-mad easterner, does outstanding work while the work of Arthur Lovejoy and Lloyd Taylor, as the scenarist and leading man of the proposed moving picture, was good, although they had small roles. Frank Mayo gave an extremely bland and laugh-provoking characterization of the would-be independent producer who needs someone to finance him.

B. E. F.

Review

"SECOND CHOICE"

Warner Bros. Hollywood Theatre

"Second Choice," a Vitaphone all-talking picture based on the story by Elizabeth Alexander and adapted for the screen by Joseph Jackson, is just another society picture that serves as a vehicle for Dolores Costello and Chester Morris to become involved in one complication after another. The picture drags at times, possibly due to the fact that the plot is lengthy and seemingly must be explained. However, during the unfolding of the picture, Jack Mulhall and Dolores Costello discover that they are just what the title implies and according to the story there is only one alternative for them—marriage. Happiness doesn't begin there however, for they are not sure they love each other and then the two "first choices" seem to enter the scene at the most inopportune moments, making the whole thing quite difficult.

Chester Morris gave a very splendid, honest portrayal of the "first choice" of Dolores Costello and his was the outstanding character. Miss Costello was beautiful in the leading feminine role, but there seemed to be an unnaturalness about her characterization. Jack Mulhall, as the other half of the "second choice" gave his usual satisfactory and natural performance. Others in the cast were Edna Murphy, Charlotte Merriam, Ethlyne Clair, Jimmy Clemmons, Edward Martindel, Henry Stockbridge and Anna Chance. Howard Bretherton is credited with the direction.

B. E. F.

Preview

"THE CIRCLE"

Metro-Goldywn-Mayer all-talkie Production previewed at the Belmont Theatre.

"The Circle" has been shot through the celluloid, with re-christening rites, to give photophone followers an eye and ear full of W. Somerset Maughan's stage effusion "The Lady Who Dared," and she surely did dare, with all the perverse abandon of a fair charmer all het up on cave-men heroics. The denouement flashes, in a measure, much of the essence of George Bernard Shaw's subversive cynicism and fleer at conventions. Oh, yes—it is very Hinglish—don't cher know, but we failed to get steeped in any insular atmosphere, especially that punctuated with Johnny Bull's broad "ahs."

The core of the plot discovers the wife of an aristocratic Englishman "falling" for an impecunious friend of hubby, sans funds, sans scruples, sans prospects of any kind, but chock full of romantic bull which he plasters on thickly on the mellowing of occasion. The wife runs up with plenty of matrimonial "horrible examples" to show her the folly of running out on her spouse, and several of these examples are buttressed by personal exhortations of the offenders.

Then comes the kick in the final scene, with wifey in a spasm of dizzy raptures over her adorable brute, braving the terrors of a punch-drunk future, when he gallantly tells her he will black both her eyes if she ever tries to give him the ozone. A film only for those adults that riot in the blatant exposition of distorted ethics. The decorative Catherine Dale Owen sauntered through the part of the wife. She is prone to shoosh at times with Big Mike, and lapses into footlight stiffness when emotions begin to seethe.

The lot of the adorable caveman lover fell to Paul Cavanagh. In the early sequences he was a little off the key in his articulation and rather wishy washy in swinging his erotic poison into his lady love's ear, but toward the end he mended fast and gave a good account of himself. Lewis Stone as the father of the "chucked" husband was rather brittle and his voice, especially when his face was in profile, somewhat sibilant.

We are not strong on Ernest Torrence when he is accoutered in the fish and soup. We like him better in soft shirt and collarless parts. His Lord Porteous, apart from the comedy end, was rather pale. Others in the cast were Tyrrell Davis, Alison Spitsworth, Mary Forbes, Wilfred Noy and William O'Brien. David Burton's directing is poor—too many conversation duets. The photography of William Daniels and Oliver March is excellent. In our opinion "The Circle" is a lot of twaddle and should never take well at the box office.

ED O'MALLEY.

Preview

"SARAH AND SON"

Paramount all-talkie production with Ruth Chatterton and Fredric March.

Previewed at the Westlake West Coast Theatre.

Now, boys and girls, get this under your top pieces...."Sarah and Son" is a pip—in fact we look upon it as one of the outstanding talkies of the present season. And Ruth Chatteron—she's a bird in it! It's the first time she's ever gotten into our blood stream. Heretofore we have always regarded her as having brought a preponderance of the footlight's negative quality into her screen work. Much of her delineation smacked of the cold glitter of conscious acting that wrought no illusion with us.

Suddenly—as if by magic, "as the spiral grew, she left the past year's dwelling for the new," she bursts forth a new Ruth Chatterton, faultless in every detail of photophone finesse. Her Sarah Storm, a German vaudeville trooper (afterward becoming a prima donna) seeking through the world for her child taken from her when he was a baby, is an exquisite bit of character work. Her German accent throughout is perfect, and in singing "Wiegenleid," an enchanting lullaby, she discovers a sweet voice of searching tenderness.

The pure-hearted simplicity of Sarah's life is hardly without a counterpart upon the screen, and we doubt whether sentiment, in form so vital and primary, has ever before been realized so beautifully on the silver sheet. When Sarah's trooper partner runs out on her, he takes the boy, Bobby, to John Ashemore (millionaire) who adopts him. Some ten or twelve years afterward, Sarah (then a prima donna touring America) learns of Ashemore's adoption of the boy. When she arranges with them to see him, Mrs. Ashemore palms off a deaf and dumb lad as Bobby.

We leave the rest of the thrilling story for an auditor's pleasure. The directorial genius of Dorothy Arzner lifts the final fadeout from the mawkish shoals of a Sonny Boy sob spell—a sob spell that would have thrown a sentimental monkey wrench into this gem of a picture. Her directing, especially in the final sequence, is one of the most dexterous we have run up with in some time. Fredric March contributes a fine bit of acting as Ashemore's attorney. He works with commendable thespic reticence. Fuller Melish Jr. as Sarah's trooper partner, Jimmy Grey, was always in sympathy with the character.

Philp De Lacy's Bobby, was admirably hit off. Gee—how Philip is growing—he is about at the journey's end in kid parts, but he sure should scintillate in juvenile leads. Others that did good work were Joseph Emery, Doris Lloyd and William Stack. We have words of high praise for Charles Lang's photography. Salute and salaam to Paramount—they have turned out in "Sarah and Son" a darb that should hit the box office with the force of a tidal wave. In fact—it's a photophone classic.

ED O'MALLEY.

* * *

John Miljan is in Mezatlan, Mexico, playing the villain in "The Sea Bat."

Stage Review

"THE MUSKETEERS"

"The Musketeers," 8620 Sunset Boulevard, have three more fine playlets to their credit. Good-sized audiences saw and enjoyed "Saving Abbie," "The Squealer," and "The Viper's Fang." The last was a "repeat-by-request" play. It was robust burlesque.

Next Sunday will be "Bohemian Night." The following week "Home Ties" will be presented.

Janet Elsie Clark and Will Reynolds, featured in "The Squealer," turned in excellent performances. Miss Clark is sincere and convincing. Reynolds is well-cast as a crook. Others in the cast were Orville Emory, Frank Pharr, Lillian Ashley, Murray Edwards and George Egan. All good.

The thing that impressed us most vividly was the smoothness with which these plays were run off. This is indicative of 100 per cent team work and masterly direction. Somebody does plenty of hard work here.

Other players who caught my fancy were Ralph Holly, Emilie Straube, Vivian Emory, Cecil Morris, Mildred Hall, Ted Edwards, Symona Boniface, Cecil Storm and others.

This is a "Regular Theatre Club," with Donovan Allen as president, Cecil Strom as vice president, and Don L. Brodie as supervising director. Ted Edwards is house manager and Will Reynolds is master of ceremonies. Symona Boniface is the play-reader and Amylee Imsland is hostess.

Plays presented were by Ethel Mobray Dolson, Edward Clark and Norman D'Ostrick. Direction was by Ralph Holly, Edward Clark and Ray Simpson. Violin selections were by Victor Rodman.

If you enjoy the unusual, put "The Musketeers" on your Sunday night list. It's cozy and different.

TOM LEWIS.

* * *

Review

"THE LAST PERFORMANCE"

Reviewed at the Filmarte.
Produced by Universal.
Directed by Paul Fejos.
Photographed by Hal Mohr.
Cast—Conrad Veidt, Mary Philbin, Leslie Fenton, Fred MacKaye, Gustav Partos, Wm. H. Turner, Anders Randolf, Sam DeGrasse, George Irving.

Conrad Veidt's last performance in America, directed by Dr. Paul Fejos—who once showed indications of becoming the most artistic and unusual of Hollywood directors—is worthy of a place on the Filmarte bill. Nevertheless, in spite of its excellence, it takes second place to a splendid short subject, "Today and Yesterday," a film that shows the history of the past thirty-five years in motion pictures. Great figures, now dead, world-shaking events move before us again. And we think with a thrill of the future when the history of the world will be preserved in its entirity by means of the motion camera.

To return to "The Last Performance," its outstanding quality is the performance of Veidt, which is one of the most effective the American screen has witnessed. His work as the hypnotist reminds us of that unforgetable sleepwalker he portrayed in "The Cabinet of Dr. Caligeri." Veidt is a master.

The photography at times was most effective, and the settings macabre enough to carry out the gruesome actoin of the drama.

Mary Philbin appears in the sweet girl type of role she was noted for. Leslie Fenton performs excellently. Fred MacKaye seemed a bit imature for his role. Sam DeGrasse and Anders Randolf turn in high spots. The characters as a whole were far above average, and the film offers an interesting hour.

—HAROLD WEIGHT.

* * *

Stage Review

"GROUNDS FOR DIVORCE"

A large and enthusiastic audience greeted the production of Ernest Vajdas' play, "Grounds for Divorce," last Friday evening at the Windsor Square Theatre. The play was presented in German, with Fern Andra as star, Walter Bonn plays opposite her as the attorney and divorce specialist. The rest of the cast were: Costea Mooth, Gerda Mann, Eva Gordon, Fritz Steffani, Anders Van Haden, Greta Von Rue, Gretl Wickersham. Great credit is due these players for their treatment of their parts, especially Miss Andra.

Among those present in the audience were: H. R. H. Prince Reuss and suite, Oscar Strauss, Consul General Baron Von Heutig of San Francisco, Carl Laemmle, Sr., and Jr., Mayor John C. Porter, Mr. and Mrs. Ernest Vajda, Dr. and Mrs. J. J. Carter, Consul Siegfried Hagan, Milton E. Getz, I. W. Hellman, Ernest Lubitsch, Irving Thalberg, Rudolph Schildkraut, Maria Corda, Paul Kohner, Francis X. Bushman and others.

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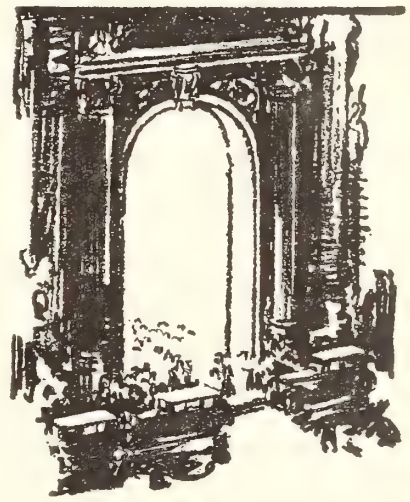
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LOS ANGELES, CALIFORNIA

Let's See---Who's Who

By HARRY BURNS

JOHN M. STAHL

A two months' combined business and pleasure trip to New York was terminated last week by John M. Stahl upon his return to Hollywood.



John M. Stahl

While admitting that he intends to re-enter motion picture production, Stahl stated that his plans were not definite enough at this time to discuss. He stated, however, that while in the East, he viewed several plays with a view of producing them for the screen.

The current trip was the producer's first extended vacation in fourteen years.

WILLIAM BEAUDINE

Some time in March William Beaudine ends his contract with First National. The question arising right now is just this, "Will William Beaudine stay on that lot or move his megaphone to some other studio?" The truth if known is that he has a number of very fine offers to go elsewhere, and he may leave the First National-Warner fold, and who knows but he might even make nothing else but specials for one firm whom we have learned are after his services.



William Beaudine

NILS ASTHER

Having completed his scenes with "The Sea Bat" company now on location in Mexico, Nils Asther is en route to Hollywood and will arrive the latter part of the week. Asther was to have returned earlier, but bad weather encountered during the shooting of the picture delayed production for several days.



Nils Asther

On account of this delay, the proposed personal appearance tour which he is to make for the Publix Circuit will start in Chicago on March 7th instead of February 21st as originally planned Following the Chicago showing, Asther is scheduled for further appearances in Detroit and other mid-western and eastern cities.

LAURA LA PLANTE

Universal star, has been chosen to head the cast of Universal's special production of "The Storm," Carl Laemmle, Jr., general manager, announced today.



Laura La Plante

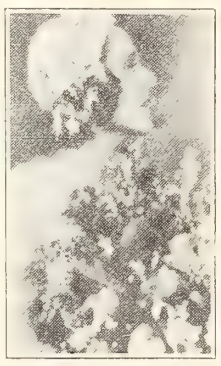
"The Storm" is taken from the sensational stage production of the same name by Langdon McCormick and is a tense drama of the Alaskan snow country played with a small cast.

William Boyd, noted stage actor, appears with Miss La Plante in the picture. Boyd created the role of "Sergeant Quirk" in the New York stage production of "What Price Glory?" Among the pictures in which he has been featured are "The Locked Door," "The Frame," "Those Who Dance" and "The Benson Murder Case." He also played "The Top of the Hill" at the Mayan Theater, Los Angeles.

Featured in the cast with Miss La Plante and Boyd is Paul Cavanaugh, English player, who appeared in "The Lady Who Dared," a recent release. He recently arrived from London.

RUTH ROLAND

The adaptation, continuity and dialogue of "Reno," a novel by Cornelius Vanderbilt, jr., has been completed by Harry E. Chandlee and Douglas W. Churchill. It is to be used as the vehicle by which Sono-Art Productions plan the return of Ruth Roland to the screen as a star of talking pictures. Mr. Chandlee, who has had a wealth of experience in writing original stories for the screen and in supervising and editing numerous others, was recently brought from New York by O. E. Goebel and George W. Weeks to head the story department of the Sono-Art concern.



Ruth Roland

A cast to support Miss Roland in "Reno" is now being selected, and production will start very shortly.

HAS NOT—

Contrary to published reports, Nancy Drexel has not signed a long term contract with the Hal Roach studios. Miss Drexel recently appeared in one short subject produced by that company and almost immediately following its completion, was cast as the feminine lead in a First National picture, as yet untitled.

COLLEEN MOORE

Whose life mission has been the bringing of happiness to millions through the medium of her starring roles in motion pictures, is broken-heated. The beautiful new home of the Irish star and John McCormick, her producer-husband, is filled with gloom, because "Bel-Air Jock," Colleen's homely little black Scotch terrior, is dead—victim of the heartless bait of a poisoner.



Colleen Moore

"Jock" was a great favoirte in the McCormick household and Colleen's particular pet. His temptation by the delectable morsel he ate and his death in agony has cast a pall of despair over the household. The entire personnel of the film star's household is up in arms and making every effort to uncover the poisoner.

FRANCIS X. BUSHMAN, JR.

Who played the role of "Junior Heavy" in "The Girl Said No" with William Haines, is to play another role of the same type. He was yesterday added to the cast of "Father's Day," Sam Wood's forthcoming talking picture, in which Louis Mann, recently signed from the stage, will appear in the feature character role.



Francis X. Bushman, Jr.

Bushman will play the young broker in the picture, and his wife will be played by Jean Wood, daughter of the director, appearing in her first screen role. Miss Wood has just finished college, and has appeared in several stage plays.

Leila Hyams plays the heroine in the picture, and Elliott Nugent, Robert Montgomery and others of note are in the cast. Incidentally Elliott Nugent helped write the story, working with his father, J. C. Nugent, and A. P. Younger. Samuel Ornitz, the novelist, adapted the play to the screen.

LOWELL SHERMAN

One of the screen's most popular villains, will forsake the heavy roles for a comedy one in Warner Brothers next musical comedy, "See Naples and Die," according to an announcement by Darryl Zanuck.



Lowell Sherman

Sherman has a suave ability that lends itself handily to any characterization and as Count Kosloff in this story of romance and trickery in Italy, he is expected to be particularly delightful. Right now Lowell Sherman is working in "Hawk Island" directed by George B. Seitz at the RKO Studios.

ALAN CROSLAND

A career as a newspaper, publicity director, general technician and scenarist preceded Alan Crosland's entry to the films as a director of motion picture vehicles. In consequence, his "Viennese Nights," which he is now directing for Warner Brothers, is being carried forward with the director aiding his assistants in several of their duties and generally adding to the speed of the shooting.



Alan Crosland

"Viennese Nights" is a Romberg-Hammerstein operetta, and both composer and librettist are in Hollywood assisting Crosland in the filming. The director has engaged a prominent cast for his production, including Vivienne Siegel, Alexander Gray, Jean Hersholt, Louise Fazenda, Bert Roach, June Pursell, and Walter Pidgeon.

MERVYN LE ROY

Pity the poor director, especially since the advent of the talkies. Mervyn Le Roy, one of First National's megaphonists, has departed for Gotham's Broadway to cover all the shows, night clubs, etc., in quest of new faces, new material and new ideas for his forthcoming productions under the Warner banner.



Mervyn Le Roy

Le Roy, who directed three outstanding box office successes during the past year for First National, just recently completed "Jailbreak," a picture based on the prison outbreaks which occurred throughout the country's penal institutions several months ago.

JAMES CRANE ADDED TO THE CAST OF "ONE NIGHT AT SUSIE'S"

Mr. James Crane of stage fame and the son of the late Dr. Frank Crane as well as the one-time husband of Alice Brady, has enrolled for his second talkie. According to an announcement from First National's association production heads, Hal B. Wallis and C. Graham Baker, Crane has been assigned an important role in Billie Dove's next starring picture, "One Night at Susie's."

Douglas Fairbanks, Jr., plays opposite Miss Dove in "One Night at Susie's" and Crane, Tully Marshall and Helen Ware share the principal supporting roles cast so far by Director John Francis Dillon. Crane recently played in "The Drake Murder Case." On the stage he appeared opposite Miss Brady and many other famous stars.

MAR -5 1930

HOLLYWOOD filmograph 10¢

VOL. 10, NO. 7 SATURDAY, MARCH 1, 1930 PUBLISHED WEEKLY

New Actors Contract Starts March 1st

Perry Askam and Claudia Dell Are Signed

STATEMENT OF WILLIAM C. DE MILLE, PRESIDENT OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

At a meeting of the executive committee of the Academy of Motion Picture Arts and Sciences held on February 21, the Academy formally accepted the responsibility of administering the new minimum contract for free lance artists which has been established in the Los Angeles production district by the signing of a basic agreement, the signatories being the principal producing companies represented by the Association of Motion Picture Producers and several hundred recognized players. The exact number of actor signatures is not yet available because new names are being added. However, there has been no dissenting voice and the names already signed are representative of the entire profession in this district. Two mass meetings of screen actors approved unanimously the contract and the basic agreement before it was distributed for signatures.

The basic agreement makes the minimum contract self-enforceable. It is for five years, commencing March 1, 1930, subject to revision by procedure provided in the signed agreement. During the term of the basic agreement the artist signers may not participate in any strike against any producer signatory to the agreement. The clause in the minimum contract, providing for a twelve-hour period between calls, is to stand for one year at which time the actors' committee by a two-thirds vote may at its sole option substitute for it clauses providing for a 54-hour week. All complaints and matters of dispute between actors and producers are to be decided by a committee of five actors appointed by the executive committee of the Actors' Branch of the Academy. Either side of the dispute may appeal from the decision of the Actors' Committee to the Conciliation Committee of the Academy composed of one representative of each branch of the academy, actors, directors, producers, technicians and writers. The Conciliation Committee's decision shall be final.

It is significant of the high purpose of the academy and of the es-

(Continued on Page 8)



BERT GLENNON

For "Sweet Kitty Bellairs" Leading Roles at Warner's

"Sweet Kitty Bellairs," announced as one of the most pretentious operettas Warner Brothers will make under the direction of Alfred E. Green, is almost ready for production announcement.

The story, which is described as a musical satire on merry old England of 1870, is nearly finished and Perry Askam and Claudia Dell, already announced as the featured leads, are rehearsing their roles. Askam is a great favorite as the result of his outstanding stage roles, and Miss Dell is a recent arrival from the New York stage.

The locale of the picture is in and about the famous British watering place, Bath. The picture is to be entirely in color and will contain many innovations in screen entertainment.

J. Grubb Alexander is writing the dialogue.

GIVE THE LITTLE GIRL A BIG HAND ON STAGE AND SCREEN

There is a brave little girl who recently encountered one of the saddest things that ever happened in her life. She lost her husband, Charles Maigne, who after a lingering illness passed into the Great Beyond. She faced the crucical acid test by accepting her lot. asking no favors of anyone and as soon as she could draw herself together went to work and right now she is appearing in Kolb and Dill's play, "Give and Take," at the President Theatre.

With the talkies coming into our midst she felt the urge to prove her ability to be able to play whatever parts producers might desire of her. Hence her turning her attentions to the stage.

Give the little girl a big hand on stage or screen is our message to you. Oh, yes, we almost forgot to mention that we were speaking about Anne Cornwall.

MUSIC AND SONG

Stage and Screen Reviewed

By LAURENCE A. LAMBERT
Music Editor

FAMOUS MUSICAL CONDUCTOR JOINS RADIO PICTURES

Max Steiner, one of New York's most famous musical conductors, whose latest New York presentation is "Sons o' Guns," musical hit, is the latest big name added to the roster of Radio Pictures.

Mr. Steiner becomes associate musical director at the R-K-O Studios, collaborating with Victor Baravalle, conductor of music for "Rio Rita," "Hit the Deck" and other Radio successes.

CONTRACTS

Erno Rapee has signed a contract with Warner Brothers to become general musical director of their studio, according to an announcement just made by J. L. Warner, vice-president in charge of production. Mr. Rapee will have charge of all musical activities on the mammoth program of Vitaphone specials to be made on the Warner lot during the coming months.

The singing voice that once amused only its owner during lonely rides on the Texas range is now being used by Ken Maynard to entertain his talkie fans. The western star admits that his only musical background is the singing he used to do as a cowboy.

In "Songs of the Saddle," Maynard's eighth talkie-western for Universal, he sings four Spanish songs. They are, "The Drinking Song," "Song of the Caballero," "Flame of Love," and "Mr. Caballero."

Louis Gottschalk, internationally known maestro and chorus master, has been signed by Radio Picures to assist Victor Baravalle, musical director, on musical numbers for "Radio Revels." Gottschalk worked with Victor Herbert as conductor on nine original productions, including the New York presentation of "The Merry Widow." He has been in Hollywood ten years, and won special notice for his arrangement of the musical score and orchestra-conducting on "Broken Blossoms." A large chorus of trained voices has already been assembled by the distinguised maestro for "Radio Revels."

Dimitri Tiomkin, Metro-Goldwyn-Mayer composer, who wrote numbers for Lawrence Tibbett's "The Rogue Song," now showing at the Fox Carthay Circle and Ramon Novarro's "Devil May Care," now showing at the Chinese Theatre, is about to depart from Hollywood on an extended concert tour.

Tiomkin's trip will take him to most of the Western key cities. Following his concerts, the composer will return to Hollywood where he is scheduled to write numbers for forthcoming M-G-M productions, it is said.

Ballard MacDonald and Dave Dreyer, two of the notable figures in the song-writing world have been commissioned to do the songs for "Queen Kelly" in which Gloria Swanson will be starred by Pathe.

Alexander Gray sings his first Jazz number in "Show of Shows." It is his first appearance on the screen, as well as his first jazz song. The leading man of "Sally," "No, No, Nannette," "Spring is Here" and "Song of Flame" likes to hear jazz music, but dislikes it for himself.

"Loving You the Way I Do" is the title of a song written by Sharon Lynn and soon to be a theme song for a picture in which she will appear.

This is not Sharon's debut as a song writer. She has three numbers to her credit. One of them, "Monte Carlo Moon," netted her $2000 cash and royalties and proved to be a hit. It was recorded by George Olsen's orchestra for phonographic release.

Eddie Brandt and Edward Pola, *23* and *22* years old, respectively, have arrived at the Fox Studios in Hollywood from New York where they were placed under contract to write songs for Fox-Movietone productions. They wrote the songs for "Harmony Heaven," produced in London, and "Woof, Woof," produced last year in New York.

It is amazing what vocal and creative talent the movies has uncovered since the advent of sound to the screen. The latest "find" in this line was revealed the other night when Harry Langdon, Hal Roach comedian, sang a number of his own compositions over a national broadcast network.

Langdon, who finished "The Shrimp" recently at the Roach studios, his first comedy short-subject of the new year, revealed a pleasant tenor voice. As for his ability to compose, it is learned the comedian has an extensive knowledge of music derived from his medicine show, minstrel and stage experience.

"The Gallows Song" is announced by Paramount as the title of the specialty in which Dennis King will be featured in the intimate all-star film frolic, "Paramount on Parade."

In this number, King's inspiring voice will be heard in a Russian love ballad composed by Mana-Zucca, which he sings from the novel setting of a hill-top gallows. It is photographed, as are many other numbers in the picture, by the Technicolor process.

Robert Chisholm, "the man with the minstrel voice," has at last been lured from the New York stage by the singing screen.

Arthur Hammerstein regards Chisholm as one of his standbys in his remarkably successful productions of light operas and musical comedies. The impresario has withdrawn Chisholm from the cast of "Sweet Adeline," current New York hit, and assigned him to a featured role in "Bride 66," lavish musical extravaganza which he will make for United Artists.

Talking picture rights to "Rosalie" Broadway musical comedy success, have been acquired by Metro-Goldwyn-Mayer.

The stage hit, which ran for a year at the Amsterdam Theatre with Marilyn Miller, Jack Donahue and Bobby Arnst in the leading roles, is by William Anthony McGuire and Guy Bolton with music by George Gershwin and Sigmund Romberg and lyrics by P. G. Wodehouse and Ira Gershwin.

Although no definite production plans have been announced, it is understood the stage piece was secured for Marion Davies who now is at work on "The Gay '90's," a new musical comedy romance.

Frederick G. Lathem, who probably has directed more musical comedies and operettas than any other man in the theatrical profession has been added to the RKO executive staff. The announcement was made today by William Le Baron, vice president in charge of production of Radio Pictures.

Milton Douglas, once a soloist with the famous "Roxy's Gang" and an important member in the New York casts of "Golden Dawn" and "Good Boy," has been signed by Warner Brothers for a singing role in "Viennese Nights."

Douglas has recently been the master of ceremonies in an eastern Warner Brothers theater. Oscar Hammerstein II, who with Sigmund Romberg as composer is responsible for the original screen operetta "Viennese Nights," was particularly anxious to have Douglas in this feature production.

This will be his first screen appearance.

Henry Sullivan, who contributed most of the music to two of New York's biggest recent musical hits, "The Little Show" and John Murray Anderson's Almanac, has been added to Pathe's music staff and is now busy writing several feature numbers for several of this company's forthcoming musicals.

Abe Lyman and his famous orchestra has been signed by Metro-Goldwyn-Mayer for the talkization of "Good News" which Edgar MacGregor and Nick Grinde are to co-direct.

Negotiations for the noted band was completed upon the return of Lyman's triumphant European appearance where he was featured with his players in London's celebrated Kit Kat Klub, the gay rendezvous for the Prince of Wales.

Mary Lawlor and Stanley Smith have the leading roles in the picture version of the Broadway stage hit and the supporting cast includes Bessie Love, Lola Lane, Gus Shy, Cliff (Ukulele Ike) Edwards and Frank McGlynn.

Vivienne Segal, gifted prima donna of many Broadway musicals, embarks on her fourth production this week in "Viennese Nights," a Warner Brothers special. Within a year Miss Segal has appeared in three major productions for the 1930 releases, all of which are awaiting showing dates. As Broadway's ranking songstress of recent musical hits, Miss Segal was obtained by Warners for the leading role in the all-talking, singing version of "Song of the West" and "Golden Dawn." Her latest was "Bride of the Regiment," and now she starts her fourth before any of the previous three films have been released. Miss Segal's last on Broadway was in Zeigfeld's "Three Musketeers."

BUSY

The Darmour-RKO Studios goes on a night and day schedule this week. Two comedy companies will be active along with the Trem Carr Productions rental unit.



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Musical Director K.F.W.B

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Mickey Mc Guire Scores Hit at Orange Show

Martin Starr and His Eastern Prize Beauties

Hollywood Filmograph Stages Show at San Bernardino

Through the courtesy of Larry Darmour of comedy fame. Mickey McGuire was allowed to go to San Bernardino to entertain the thousands of visitors at the National Orange Show Saturday night. It is needless to say that "Mickey" was a riot of fun—he actually stopped the show.

Others who made a great hit were Rosemary Bedford, the charming dancer; Laurel Nemeth, star of "Bambina," and Blossom Time Opera Company; Little Jean Darling, who danced to the delight of the great crowd; Freddie Parker, the Boy of 100 songs fame; Laurance A. Lambert; Barry Sherwood, who sang two songs; Shannon Day, who danced and sang a number of songs in fine shape, and many others.

The show was staged by Harry Burns, editor and president of Hollywood Filmograph, who acted as master of ceremonies and kept the crowd in good humor throughout the evening by some stories as well as telling 'em to keep away from the movies that there were thousands of unemployed here and that there wasn't any room for them here at this time.

* * *

FRED NIBLO

Is completing preparation to direct a western romantic comedy with William Haines and an all-star cast.



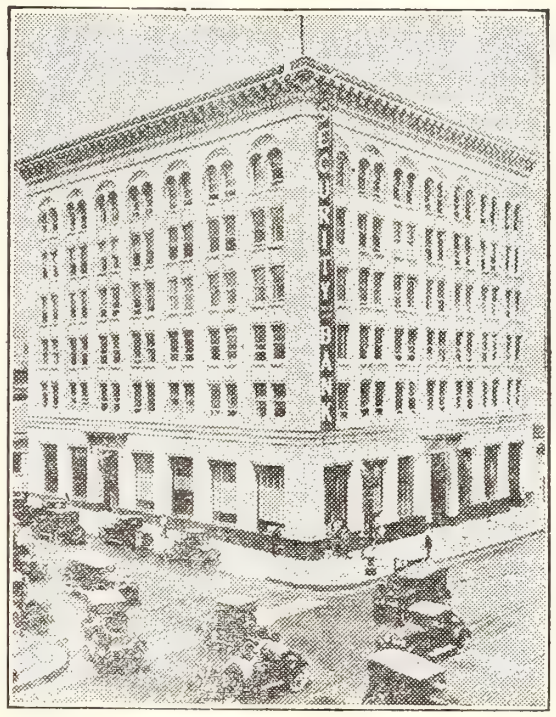
Fred Niblo

"Easy Going," an original story by Byron Morgan and Alfred Block, will be the first western that this popular star has appeared in and will be produced on a pretentious scale. The picture will be made in New Mexico and Arizona, to start the first of March.

This will be Niblo's first comedy since "Captain Applejack" and his first picture with an American locale since "The Famous Mrs. Fair," seven years ago.

It was intended by the Metro-Goldwyn-Mayer executives to have the next Niblo production be Madame DeGresac's big feature, "Red River," starring Greta Garbo, but as this star has not yet completed "Romance," "Red River" will be preceded by "Easy Going."

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New York Graphic Writer Introduces 'Em to Stage

The winners of the New York Graphic Beauty Contest become Sunkist in the "Broadway Venus" Idea, in charge of Martin Starr, noted writer. Fanchon and Marco's directorial and production staffs have done wonders in transforming this green material into one of their most interesting "Ideas." The theme of the "Idea" is built around a breaking into Hollywood, back stage and a final roof garden scene. In six days the girls were taught the complete routine of stage business, singing, dancing, with little individual talents of the girls being given a big play.

* * *



The choicest talking picture role of the current season goes to Jack Mulhall, genial farceur and leading man.

Announcement of his selection for the title role of "The Fall Guy" was made today by William Le Baron, vice-president in charge of production of Radio Pictures.

Mulhall will make his first screen appearance under the RKO banner in the talking screen version of the famous stage play, co-authored by James Gleason and George Abbott.

Radio will produce the film with an all-star cast, it is announced. No director has yet been assigned. It will be made under the supervision of William Sistrom, who recently joined Radio Pictures as an associate producer.

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HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

Vol. 10 Saturday, March 1, 1930 No. 7

THE GREATEST PRIZE MAN CAN WIN

Hollywood Filmograph has found Hollywood's most popular casting director. The winner of a very energetically conducted popularity contest is Freddie Schuessler, casting director for United Artists and Howard Hughes Productions. Schuessler's nearest competitor was Fred Datig, Paramount casting director, for whom Schuessler worked at Universal.

Harold Rossmore, of Columbia Studios, was voted the most popular assistant casting director.

Casting directors and assistant casting directors, the real contact men between Hollywood screen actors and the cashier's window, because of the same, must renounce all hope of being popular; there are too many disappointed ones. At least circumstances would lead one to believe this to be fact.

It is NOT fact; and it is not fact because of the inherent good in all men. The popularity contest to establish the popularity of the two most commonly UNPOPULAR officials of the average studio was a test of the normal common sense and spirit of justice hidden in the depths of every normal human's character. And it proves the one thing within the mental scope of man which NEEDS no proof: that real human nature never changes!

By nature man is just to his fellowman. The lone rotten apple in the barrel is what rots the others. In this popularity contest conducted in Hollywood, the maddest mad maelstrom in our Nation, where human ambition and human greed and human love of glory accentuate all the WORST phases of the human character, the lone rotten human was thrust aside and the voters forgot their disappointments at the hands of the candidates; refused to listen to the bitter propaganda of malcontents; thrust aside their WORST, responded to the BEST and gave an HONEST opinion of a fellowman.

To our way of thinking, this is the BEST thing coming out of the popularity contest. The young man winning the widely expressed good opinion of his fellow workers, despite the fact that his duty to his employers compelled him repeatedly to disappoint and innocently dissatisfy most of them, has reason to thank the fact that Nature has endowed him with a CHARACTER fitting him to face and successfully conquer all the difficulties of a most difficult position in a big industry of a big nation.

In bringing forth and emphasizing these things this publication serves a purpose justifying its existence. To say this is to say that, like the young man it uncovers, it has faced and successfully performed its duty to its supporters and the public at large.

Filmograph has clove to the line of its unchangeable policy of charitably minimizing the WORST and emphasizing the BEST in man.

What is said of the Casting Director applies with equal truth to the Assistant Casting Director. They are in the same boat, as it were.

Both serve to illustrate what right thinking man will do when his BEST side is put to the test.

Little enough, it is true, this popularity contest; but its RESULT shows the priceless residue to be found at the bottom of human nature.

Moralizing in this wild age of man usually meets a cynical grin; but those who grin and sneer at GOOD belong among the ROTTEN APPLES of the human family barrel.

They are MORONS: Harsh—but relentlessly true.

The "wise guy" who laughs at these things, did he know the REAL TRUTH, is an object of pity. Maybe, when intelligent, appraising eyes look at him, he sometimes realizes this, and, in his secret heart, wonders. Maybe he now and then looks into the eyes of an innocent young girl. If he does he must REALIZE that all real things in life are GOOD.

Hollywood—maligned Hollywood, with all its vicious struggle for glory and gold; its sometimes dubious laughter and most times real tears; tears of bitter disappointment, now and then leading to suicide, tested, shows a BETTER side; a HUMAN side, and gives the palm leaf to a WINNER.

Young Schuessler (whose career we have followed) possesses things money cannot buy. Harold Rossmore, Assistant Casting Director, shares this blessing; for to be gifted is to be blessed by the giver of all gifts; the maker of character; Omnipotent God.

Think it over, all you "wise guys." It is a good thing to THINK over. Look ahead down the long trail you face and ask yourself if your fellowman shows signs of voting you his good opinion. If you have a million and lack the good opinion of your fellowman—you lose.

WARNER BROS. THEATRE FIRST TO HAVE DEVICES FOR THE DEAF

Again the pioneering spirit of Warner Brothers is evident in the announcement that Warner Brothers' Theatre on Broadway will be the first house in the United States to be equipped with devices enabling the deaf and hard-of-hearing to enjoy talking pictures. The same theatre where Vitaphone had its first introduction to the public will be the initial one to have a complete Theatrephone system installed at once.

The apparatus has been designed by Charles H. Lehman, widely known for his work among the hard-of-hearing. Installation will be made by the Hearing Devices Corporation of New York.

In various sections of the theatre and in the loges. the arms of certain designated seats will carry a small box less than two inches square. A specially designed earpiece mounted on a convenient handle will be plugged into each box with the result that perfect clarity of tone will be achieved. A movable button on the handle of the earpiece makes it possible for the user to regulate the volume of sound to suit his needs. There was a time in the days of silent pictures when the hard-of-hearing were on a par with others not afflicted as they were when it came to finding entertainment in the picture theatres. The advent of the Vitaphone pictures changed all this. The new invention, obviously, will be a boon to those who have been deprived the pleasure of enjoying talking pictures.

Shortly after its installation at Warner Brothers' Theatre in New York the Theatrephone System will be made part of the equipment in Warner Brothers' houses elsewhere, according to the company's present plans.

TOM REED BUSY WRITING FOR "U"

Tom Reed is now writing the continuity and dialogue for "Moonlight Madness" at Universal. Houston Branch wrote the story. The picture is planned as a starring vehicle for John Boles.

Reed recently completed the continuity and dialogue of "Rio Grande Girl," of which he also wrote the story.

FIRST

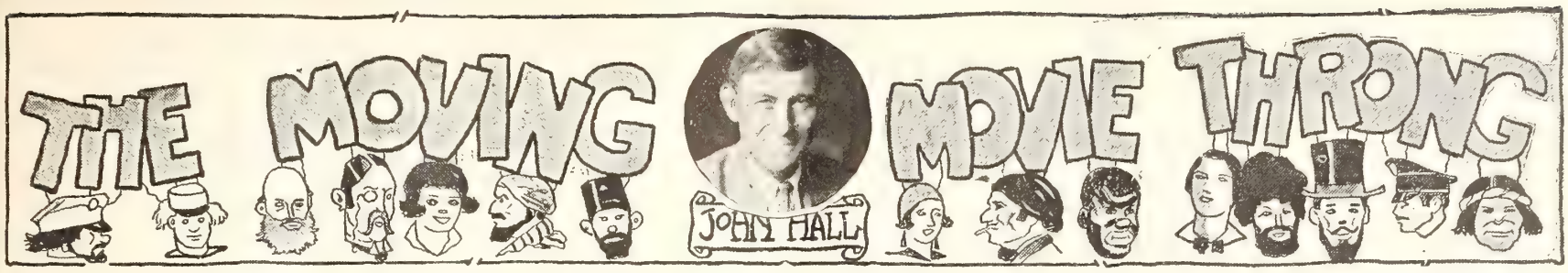
When Betty Compson begins work at Universal in "Czar of Broadway," it will mark her first appearance at that studio in several years, although numerous attempts have been made by "U" officials to secure her services.

Only the postponement of an RKO picture for which she had already been signed brought about the present opportunity.



SAM HARDY

From a painting by Anders Randolf, which is now on view at the Masquers Club.



Peace, sweet peace, reigns along Hollywood boulevard. Jim and Jack have met and buried the axe. Said Jack:

"Jim, this has been a mightly silly business and I am personally glad it is all over with."

Quoth Jim: "Jack, I am powerful sorry if anything I wrote about you had anything to do with this."

So endeth the war between Jim Tuly and Jack Gilbert. All their friends are glad. It was a "silly business."

SANS SOUCI DIALOGUES:

"Have you heard——?"
"Yes."
"What d'ye mean, 'Yes?'?"
"Yes; I've heard."
"Heard what, smarty?"
"The talkies, of course."
"Clever, ain't you?"
"Oh, no; just normal."
"Well, have you seen——?"
"Nope; not lately. I——"
"Hey! You're goofy!"
"Nope. I haven't seen a good picture in some time. The ones I heard; well, I just heard them; that's all."
"You ain't so dumb at that."
"Neither are you. I thought you'd understand."

We read in the paper that: "One thing about Marshall Neilan—he always gets a job. Probably that's because, come what may, everyone recognizes that Mickey has talent.

The secret is out. Now we know it is not his fatal beauty. Yep; must be Mickey Neilan is a good motion picture director. We always suspected as much.

HERE'S A HOW: "One movie writer for a big syndicate who was married recently received over $150,000 worth of presents from Hollywood picture stars . . .

"A famous movie star complained the other day that she really couldn't afford to live in Hollywood because of her enormous expenditures . . . 'Why, you should see my gift list! It would stagger you. Last year it amounted to $15,000, and many of my colleagues spent much more.'"—Grace Davidson, in Boston Post, February 7.

A trifle overdrawn, we should say, yet containing SOME truth. Hollywood has its share of journalistic chiselers. None of them work for Filmograph.

Ruth Chatterton wins by a laugh, thereby saving an otherwise almost totally innocuous screen play called "The Laughing Lady."

With what look like Palm Beach and New York backgrounds and all the players using what sounds like rich English dialogue, frequently spotted with the familiar twang of Yankee newspapers men, this What-is-it? trifle dwindles to a final fade-out with the tinkly laugh of Miss Chatteron, its contagion reflected among the retiring cash customers.

Name it and take it.

ASK HOLLYWOOD: A small army of Gotham column writers flourish writing ga-ga and whoopee stuff about the spats, the ties and the shirts of Broadway celebs of the theatrical fraternity.

Alas! the celebs are trekking from that enchanting Broadway, headed for Hollywood. Unlike the 49-ers, who came in covered wagons, the celebs are coming on plush in Mr. Pullman's steel coaches, fat talkie contracts in their pockets.

The Gotham column writers need not despair: They can keep posted by reading Hollywood Filmograph. Take that!

Poor "Uncle" Carl Laemmle; Every now and then the "Little Napoleon," according to the press, is all ready for the exit. However, he somehow seems to go right on, smiling his famous smile and making big pictures. Of course, "Uncle" Carl, like the rest of the industry, faces much. He'll win through.

JUST LIKE HOLLYWOOD: King Baggott, former featured leading man of the stage and screen and A-1 director of feature pictures at "U," again dons the make-up to play a part in a "U" feature.

King Baggott was (and is) a good actor; however, seeing that he is an equally good director and that good directors are not equal to the demand, somebody, somewhere, is making a tactical error.

If the industry continues to make these mistakes, little wonder that bankers are heartless. Baggott should be making pictures.

The report of the Central Casting Corporation reveals a hopelessly overcrowded condition among Hollywood's extras. Dave Allen, head of the Bureau, has been trying to give work to 17,541 registered workers. Only one lone woman averaged a five-day working week for 52 weeks. All the extras averaged $137 for the year, or less than 38 cents a day.

Still they come. Nothing can stop the flood of ambitious youngsters daily flocking to Hollywood, led hither by the twin lures, glory and gold.

Fred Niblo Is To Direct William Haines

MGM To Continue Dog Talking Pictures

"Easy Going" Is Title Of Picture Selected

William Haines is the latest star to depict a big he-man of the wide open spaces. In chaps and sombrero, he's to play a swashbuckling cow-puncher in his first romantic Western comedy, it was announced yesterday at the M-G-M studios.

Fred Niblo is slated to direct it. It is Niblo's first comedy in seven years, so both director and star have a new experience in store.

"Easy Going" is the title of the new Western, an original by Byron Morgan and Alfred Block. Haines' whimsical comedy will be mingled with some highly dramatic moments, and thrills of horsemanship and other adjuncts to a Western picture will be featured. May Noylan, Follies star recently brought from New York, will play the feminine lead. It is her first lead in a feature picture. The entire picture will be made on Western locales in Arizona and New Mexico, and the company will leave for location early in March.

Niblo had planned to film "Red Dust," with Greta Garbo, but "Romance" was put on the schedule ahead of this, so he will direct the Haines picture first, then "Red Dust," according to present plans.

POPULAR

That droll comedian, Ned Sparks, seems to be popular with most of the Hollywood studios. When not at work at RKO, where he has made three pictures recently, Sparks is usually busy on some other lot. Just now he is doing one of his inimitable comedy characterizations in "The Devil's Holiday" at Paramount after which he returns to RKO for a production now being cast.

PREPARING

According to studio officials, Arthur Lake has the best part of his career in "Tommy," which was purchased with him in view for the title role. This will be Lake's third vehicle under his long-term contract with RKO which he signed last fall.

OPEN

Theatrical and movie folk in Hollywood will be pleased to learn that the Chicago Theatrical Shoe Company has opened a branch in Hollywood, with rooms in the second floor of the Outpost Building, under the name of the Hollywood Theatrical Shoe Company.

It will be operated by C. Mort, former associate of the Chicago firm and will cater to the trade with a complete line of the finest footwear and accessories. The Hoffert tIalian Toe Dancing Slippers are featured.

Good Luck, Mort! We're glad you're here.

VERSATILE

Barbara Leonard's fluency in languages other than her own has proved of inestimable value since talkies came into existence. To date she has made eleven audible productions, speaking not only English but German, French and Italian in several of them.

Zion Myers and Jules White Are Again To Direct

With "College Hounds," one of the greatest novelties that has ever been produced, M-G-M, who are responsible for this short reel feature, directed by Zion Myers and Jules White, are this week arranging to start another of these fun-films, with Rennie Renfro and his dogs as the stellar players, which caused such a furore in the last picture.

"Buster," the dog star who played the vamp, and his pals will again be seen in this picture. The story is now in course of preparation and Directors Myers and White feel that after the powers that be in New York see that they can repeat their success with the latest two-reeler, they will continue to make the series.

J. Samuel Berkowitz starts production on the first of a series of fifty-two short subjects at the Metropolitan Sound Studios next week. Western Electric recording, of course.

Browsing Around
with
The Nighthawk

Like butterflies leaving their chrysalis state, the fair sex of the movies came out of their hibernation early last week and fluttered their burnished wings at the Cocoanut Grove. For weeks they had lain in perdue and the cry went up, throughout the length and breadth of Hollywood—"What's become of them?" Then Johnny Hamp, a personable young fellow who is trying to make an honest living for himself and some fourteen likable lads (all of whom have drawn coquettish smiles from a dame named Terpsichore) hit upon a scheme of rousing the silver-sheet sirens from their lethargy.

Johnny, after consulting his side kick, "Skin" Young (a real midnight-matinee idol), called Ben Frank aside and rumbled, "Just get me the telephone numbers of some of those dames, and let the gang shoot "Shall I Confess I Love You?' and 'Romance' into their cocos, and we'll stir 'em up, Ben, old boy." It was O. K. with Benjamin, but that worthy almost spoiled the whole shooting match by wanting to cut in with the gang, and he plays only a jew's harp; although on one occasion last winter Ben tortured a tuba until it actually refused to have anything to do with "Rocked in the Cradle of the Deep." Hamp's scheme went over with a whirl, and the inundation started last Monday.

Dressed in their best suits of clothes, they bobbed up something like this: Bebe Daniels, with Benny Lyon; Lilyan Tashman, tagged by Edmund Lowe; Sallie O'Neil; Alice Joyce; Joan Bennett; Virginia Valli; Dorothy Mackaill, in all the beautiful confusion of girlish diffidence and delight; Mrs. Jack White and hubby; Catherine Dale Owen, her arresting beauty causing the world's greatest drummer to stop riding his horse; Nancy Carroll; Vera Gordon (oh, Vera, you forgot to kiss the Night Hawk), and Molly O'Day. A little later on, in trekked Joe Schenck, Adolph Zukor, Jesse Lasky, Sid Grauman, Joe McCloskey, Al Christie, Skeets Gallagher, Buddy Rogers, John Stahl, Dave Selznick, Ernst Lubitsch, Nate Freedman, Edmund Goulding, Wilson Mizner, Perry Askam, Sam Holland, Fay Marbe and her handsome brother, Gilbert.

Suddenly who shoulud turn up but the talkies' "big shot," George Bancroft, esquired by Charles Furthman and Dick Highland. George took a back seat and hid his head in the sand, but the Bancroft personality is proof against all ostrich gadgets and he was soon the lion of the hour. Then a stunning brunette, with eyes like the twin stars of Leda, crimped the famous Paramount luminary and swung him through the entrancing undulations of "The Blue Danube" waltz—and, oh, how Georgie tore up that old dance floor! The movie cry now is—"On to the Cocoanut Grove and Johnny Hamp."

The Blossom Room's Monday nights—ambrosial nights—nights of joy and gladness—gee! how the Roosevelt Hotel's vast clientele of Diana's worshipers respond to them! When bedtime stories soften into aerial whispers; whn curmudgeons and misanthropes slink to their joyless couches, and when Queen Mab gently inclines the eyelid with "the golden dew of sleep," then burst forth the devotees of the midnight hour, resorting to the court of King Jazz, where "heart calleth unto heart" with the dizzy raptures of the senses and soul.

Oh, ye prigs and prudes—just adventure some fair evening into these realms of syncopated bliss and the Night Hawk makes bold to declare you will let loose a benison, unless your heart is composed of clay. And now Norman Manning, we place four stars (highest rating) alongside your Perry Askam Night. It was, forsooth, a constellation-of-stars night, and the firmament of song fairly scintillated with some of its best luminaries.

Just on the stroke of Night Owl's noon, the adored Perry put it to the packed Room, "What shall I sing?" Our ears were suddenly pealed with feminine outbursts, from right back of us, of "Lover, Come Back to Me." Erotic sighs stressed each appeal, and gee, lads, what hard-boiled lover wouldn't come back if he ever heard Askam's two last notes of this love panacea! Big-hearted Perry was generous, coming through with three other song gems. He was accorded an ovation. Then that prince of ceremonial masters, George Olsen, worked fast, swinging Bob Evans of the original "Student Prince" Company.

Bob was the guest of Mr. and Mrs. Frank Mayo, one of the most popular couples of night-life's smart set. Evans gave "Song of Songs" and "Mystery of Life" at his best, and was roundly acclaimed. Janice Joyce, guest of Al Kingston, favored with two excellent numbers, which were rendered exquisitely. Baron Harold Von Oppenheim, guest of Prince Frederick Leopold, sang "Pagliacci" and followed with a German song, his rich tenor voice and scholarly delivery calling forth enthusiastic applause from the thrilled listeners. Edith Clifford, with R-K-O, proved one of the hits of the evening with her richly humorous song effusions, one of which, "He Couldn't Speak a Word of English," brought the house down.

Olga Cook, prima donna of "Blossom Time," favored with "Song of Love" and "Silver Moon," and was given a great hand. Georgie Raft, better than ever, tore off two marvelous tap dances. Among the notables present were Skipper Lou Anger; Dave Kay, known as "The King of Romance"; Jack Dempsey and his wife, Estelle Taylor; Frau Fern Andra; Tom Mix and wife; Bob Goldie; Herman Spitzer; Clarence Brown; Frank Orsatti; the Famous G. Sisters, European sensation, who will be the guests of honor next Monday night; Blossom Room's publicity big shot, Sam Cohn; S. S. (not steamship) Stickney, the Roosevelt's "eye that never sleeps," and voted the handsomest man present.

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Academy To Increase Sound Activities

New Fairfax Theatre Is To Open Soon

DeMille Announces Cast For 'Madame Satan'

Starting on March 10th on New Enrollments

Plans were completed today for the repetition of the school in the fundamentals of sound recording and reproduction, to be held under the auspices of the Academy of Motion Picture Arts and Sciences for the benefit of several hundred film studio employees who were unable. because of limited quotas, to participate in the original course when it was offered last autumn.

The first session of the new class will be held Monday night, March 10.

Enrollment, which is limited to 250. is in progress at the various studios for qualified motion picture employees. The course is designed to make it possible for film workers to assimilate collectively, within a few weeks, talking picture data that would require several months for the individual to gather from diverse sources.

There will be ten general lectures in the course, one being given each week for ten weeks.

The undertaking is in general charge of the Academy committee on technical education which numbers C. E. Sullivan, H. Keith Weeks, Walter Stern, Roy Pomeroy and H. G. Knox.

As in the case of the original school, the lectures will be given by authorities in the various phases of sound recording and reproduction.

Speakers and their subjects will include

Fred Niblo, M. C. Levee, "The New Art of the Talking Screen"; Professor A. W. Nye, "The Nature of Sound" and "The Nature of Music"; Dr. Vern O. Knudsen, "Speech and Hearing" and "Architectural and Theatre Acoustics"; Ralph H. Tounsend, Dr. Donald MacKenzie, A. W. DeSart, Emory Huse and E. H. Hansen, "Recording Sound for Motion Pictures"; Nugent H. Slaughter, "Recording on Disc"; K. F. Morgan. "Re-recording (Dubbing)"; R. H. McCullough, F. L. Hopper and John O. Aalberg, "Reproduction in the Theatre"; J. P. Maxfield, "Accoustical Control in Recording and Reproduction"; Wesley C. Miller, "Illusion of Reality in Sound Pictures", and Douglas Shearer and L. E. Clark, "Practical Problems in Recording."

ENROLLS

Lew Foster, Darmour-RKO director has enrolled at the night session of the University of Southern California for the purpose of mastering German, Spanish and French. Lew wants to be able to direct all versions of his pictures.

Acoustics to Be 100% Says Amusement Palace Builders

The latest and by far the most beautiful theatre in Los Angeles, the New Fairfax—nearing completion at Beverly and Fairfax, is as well the most modern as regards designs. W. C. Pennell, architect of the Fairfax Theatre, has made a most thorough study of modern art and how it could best be applied to a theatre, and the New Fairfax Theatre is the result.

It presents a wide departure in theatre construction and appointments and will stand for a long time as a standard by which others will be judged.

Gus A. Metzger, Harry Srere and A. S. Wieder are the owners of the new show palace. They were formerly owner-proprietors of the Forum Theatre where they achieved remarkable success in making that theatre "an institution for the people," by their splendid programs and their popular admission prices.

At the New Fairfax the same policies will prevail.

The theatre boasts a seating capacity of approximately 1800 seats on one floor. There is no balcony, no loges.

A large stage completely equipped makes it possible for the New Fairfax to present any form of entertainment.

The largest projection room in any theatre in Southern California is also listed among the outstanding features of the new theatre. A battery of the most modern projection machines. as well as spot lights and other accountrements so essential in a theatre. will occupy this room, where ample provision has been made for the installation of any new equipment for the projection of talking pictures.

One of the most unique features of this projection room is the monitor room. A small room directly adjoining the projection room that will permit an operator to observe and hear the reception of the talking pictures in the auditorium and will enable this observer through intercommunicating phones to have the sound amplified or subdued as the case might necessitate, in order to have the equipment function 100 per cent at all times.

Heating and ventilating has been amply provided for by the use of a most modern system and a perfect condition of air is assured at all times. This is controlled automatically and thermostatically.

Elaborate designs in glass, marble and tile, gold, brass and bronze are employed in lobby and foyer decorations and the same motifs and color schemes predominate in the auditorium.

There will be no visible lighting fixtures in the theatre portion of the building. All the light and color effects being obtained from electric lights faces with modern glass, set flush with walls and ceilings and backed up with powerful reflectors.

Every possible means for the comfort and convenience of the patrons has had careful consideration and have been provided for as well as exits and direct entrances which provide more than 50 per cent more space than those required by law.

The New Fairfax is the first theatre built in California since the inception of talking pictures and it is stated that this house is 100 per cent perfect so far as acoustics are concerned.

STARRING

"Things of Life" ("Cosas de la Vida") is announced by O. E. Goebel, president of Sono-Art Productions, as the title of the next Spanish talking picture in which Jose Bohr will star, following his sensational success in the Spanish version of "Blaze o' Glory." The adaptation and continuity were written by Tom Gibson, and the Spanish dialogue by Jorge Juan Crespo. Delia Magana and Cora Montes have the leading feminine roles. Direction will be by George J. Crone, who has just finished "The Dark Chapter" starring Reginald Denny.

Production started Monday, February 24th.

Famous Producer-Director Ready to Start 2nd M-G-M Production

"Madame Satan," the key role of Cecil B. DeMille's forthcoming M-G-M comedy with music of that name, has been given to Kay Johnson after exhaustive tests of over sixty stage, screen and operatic presonalities.

Kay Johnson has been on the screen but six months but during that time she has appeared in several notable productions, including "Dynamite," "This Mad World" and "The Ship from Shanghai." Cecil DeMille originally chose her on the basis of her work in "The Silver Cord." Other stage plays which carried her to the top on Broadway include "R. U. R., "The Little Accident" and "Beggars on Horseback."

Reginald Denny has been announced to play the male lead of "Madame Satan," while Roland Young and Wynne Gibson have the important comedy roles. The story is by Jeanie Macpherson with dialogue by Gladys Unger. Music and lyrics have been written by Herbert Stothart, Jack King, Elsie Janis and Clifford Gray.

FINISHED

Harriscolor has just completed shooting the first of a series of Fanchon & Marco Ideas being produced by Craig Hutchinson at the Metropolitan studios in Hollywood. These ideas are being photographed entirely in the newly perfected three-color Harris-color process which has lately received so much favorable comment in the Motion Picture Journals and elsewhere.

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Jeanette MacDonald Rise to Stardom Rapid

Sydney Franklin to Direct "The High Road"

Through Three Talking Pictures—Wins Coveted Role in "Bride 66"

Jeanette MacDonald sang her way into the hearts of talking film fans in three pictures and thereby won the coveted leading role in Arthur Hammerstein's first screen opera, "Bride 66," a dynamic musical drama for United Artists now in production under the direction of Paul L. Stein.

After a successful stage career Paramount signed her for talking pictures and she registered in quick succession in "The Love Parade," "The Vagabond King," and "Let's Go Native."

Hammerstein, with the most pretentious musical film venture of the year as a responsibility, wanted a leading lady who would do justice to the melodies expressly written by Rudolf Friml, light opera composer. Miss MacDonald was his choice of all the screen prima donnas and plays opposite the talented young English leading man, John Garrick.

She was born in Philadelphia and was educated in that city and in New York, where her family moved while she was in her teens. A natural gift of voice and a penchant for dancing resulted in an early stage beginning. She started in the chorus of Ned Wayburn's Revue at the Capitol Theatre under the guidance of her sister, who already was established in the musical show field. Her red gold hair and sea green eyes won her the title of the loveliest girl in the revue.

Next she played in the "Night Boat" company and was understudy for the prima donna. Then followed increasingly important parts in "Irene." "Tangerine," and "Fantastic Fricassee." The last named, a Greenwich Village production, brought her to the attention of Henry Savage, who placed her under contract to play the leading feminine role in support of Mitzi in "The Magic Ring." Two seasons with Mitzi and then honors in "Tip Toes," "Bubbling Over," and "Yes, Yes, Yvette," brought an offer from film producers which skyrocketed her to success in Hollywood. The producers were aware of her talents in other musical shows, including "Sunny Days," "Angela," and "Boom Boom." "Boom Boom" marked her last engagement on the stage, and the beginning of a boom in pictures.

Supporting her in the cast of Hammerstein's production are Joe E. Brown, Joseph Macauley, Robert Chisholm, Zasu Pitts, Carroll Nye and Max Davidson. These in addition to John Garrick, her leading man.

The story is an original by Herbert Stothart and was adapted for the screen and dialogued by Howard Emmett Rogers.



Filmland loves true characterizations. Here we have Mathew Betz and Ruth Chatterton in "Sins of the Father," a Paramount-Famous-Lasky studio picture, which is creating quite a furore all over the world.

New Actors' Contract Starts March 1st

(Continued from Page 1)

teem in which it is held that the producers have agreed to accept as final the decision of a committee which consists of four employees and only one employer.

In all the proceedings which resulted in the adoption of the new contract the Academy acted as a common meeting ground for mutual understanding between two of its branches, and in accepting the duties given to it under the contract the Academy becomes a perpetual peace conference at which the contract may be changed from time to time as conditions change in the industry, and to which any matters of dispute between individuals or companies may be brought for arbitration and settlement.

Other functions of the academy are to serve as an intellectual contact between the motion picture profession and the general public; to promote a better understanding of the motion picture and to recognize and improve the standards of the Arts, the Crafts and the Sciences which are essential to motion picture production.

POLAND RETAINED FOR NEW FEATURE

Joseph Franklin Poland, having completed his first Metro-Goldwyn-Mayer assignment for Paul Bern has been retained by the studio for another feature, this time under the production sponsorship of Harry Rapf.

Poland will do an as yet untitled talker for Joan Crawford's talents. He formerly wrote the most successful vehicles for Colleen Moore's early career at First National and for Laura LaPlante at Universal.

HARRY GRIBBON

One of the prize character roles in Arthur Hammerstein's musical production, "Bride 66," for United Artists, goes to Harry Gribbon, who has been starring in Sennett comedies for the past year.



Harry Gribbon

He has been signed to portray a rough, burly miner with heavyweight championship possibilities which last just long enough for him to be accidentally knocked out by another miner half his size.

The role has great comedy value and Gribbon was selected to fill it by Paul L. Stein, director, thereby being added to a stellar cast including Jeannette MacDonald, John Garrick, Joe E. Brown, Joseph Macauley, Robert Chisholm, Zasu Pitts, Carroll Nye and Max Davidson.

The dramatic operetta, "Bride 66," has a musical score specially composed by Rudolf Friml, noted for his light opera contributions. It is based on an original story written by Herber Stothart and adapted by Howard Emmett Rogers.

Gribbon has been making a name for himself in short comedy subjects and the present engagement in the United Artists feature came after a score of character comedians had been given tests.

Ruth Chatterton and Ralph Forbes Play Together First Time

Ruth Chatterton and her husband, Ralph Forbes, will play together for the first time since they appeared in stage drama, when they start work in "The High Road," which Sydney Franklin is to direct for Metro-Goldwyn-Mayer. Miss Chatterton plays the feminine lead in the production, adapted from Frederick Lonsdale's stage success, and Forbes was yesterday cast to play her titled fiancee in the smart story of modern English society.

Lonsdale, author of the new play, is also author of "The Last of Mrs. Cheyney," a Norma Shearer success of the season.

Basil Rathbone, MacKenzie Ward, Cyril Chadwick, Herbert Bunston, Moon Carroll, Fred Kerr, Effie Ellsler and Edgar Norton are in the cast.

Lothar Mayring to Be Guest Star at the Windsor March 7th

Victor Neuhaus, director of the New German Theatre, announces Gerhart Hauptmann's comedy "Der Biberpelz" as the next attraction at the Windsor Square Theatre, Wilshire boulevard and Lucerne, Friday evening, March 7.

Lothar Mayring, one of Germany's foremost character actors, who appeared for a number of years at the Staatstheater in Munich, and who arrived last month in Hollywood will play the leading role in this comedy. Bert Sprotte will direct.

ENGAGED

Ben Holmes, former New York stage director who for the past two years has been **directing for Fox** and Universal, has been engaged by J. J. Shubert to stage and direct a new musical play starring Chic Sale. Mr. Holmes left for New York by airplane to take up his new work. While there he will also direct several pictures.

SIGNED

Raymond Hatton, veteran character comedian of scores of noteworthy pictures, has been signed for a featured role in Radio Pictures' dramatic talkie thriller, "Hawk Island."

Announcement of his selection was made today by William Le Baron, vice president in charge of RKO production.

NEGOTIATING

Pell Mitchell, business manager of Darmour-RKO is negotiating for the purchase of a blimp for his own use. He expects to make the airship pay for itself in time by renting it to motion picture companies.

Grandeur Film Makes Debut at Fox Carthay Circle Theatre



Scene From "Happy Days," World's First Talking-Motion Picture Made in Grandeur Film, at The Fox Carthay Circle Theatre.

In 1890 William Fox showed magic lantern slides in Fourteenth street, New York.

In 1896 he presented Edison's first "moom picksher."

In 1926 Fox-Case offered the first talking motion picture with the sound track on film.

Now, in 1930, the same William Fox presents Grandeur film, the long-awaited triple-vision invention which, it is believed, will revolutionize entertainment and give spectators more thrill.s

The first "Grandeur" is "Happy Days," an original melody romance which features Will Rogers, Ann Pennington, Janet Gaynor, Charles Farrell, Victor McLaglen, Edmund Lowe, Warner Baxter, and countless other Fox players who intrigued for the privilege of being in the picture.

Grandeur is said to further lessen the gap between illusion and real life. Its sponsors claim for it that it gives stereoscopic or third-dimension effects, together with the magnification of distance.

The film, which is double the width of the old standard size film, permits of a wider and more deeply etched sound track which is said to give a more perfect reproduction of the human voice.

The new invention is shown on a triple-vision screen of unprecedented proportions which fills the entire proscenium arch ofthe Fox Carthay Circle Theatre.

BOBBY VERNON

Years ago when Mack Sennett decided to make nothing but slap-stick comedies, he sold Bobby Vernon's contract to the Triangle Pictures Corporations, and with the sale he broke up the Gloria Swanson-Bobby Vernon team that was such a tremendous hit with theatregoers, and Gloria finally became one of our greatest screen actresses. With the Christies doing away with their silent pictures, Bobby Vernon, after twelve years as their star comedian, finds himself facing the talkies, and it is only a matter of time before he will gain a real opportunity with one of the major companies and they will have just as great a talkie star in Bobby as they found him to be in the silent fun-films, for his early training in vaudeville and musical comedy would make him such a star.



Bobby Vernon

ALICE DAY

Alice Day has been signed by Warner Brothers to play an important role in "Viennese Nights," the original screen operetta now in production.



Alice Day

Miss Day will play the leading feminine role in the final sequence of the picture, at a time in the story when the lead as played by Vivienne Segal, is supposed to be a grandmother.

In the final scenes Miss Day will play the love interest opposite Alexander Gray, who returns to the picture at that time as his own grandson.

"Viennese Nights," by Sigmund Romberg and Oscar Hammerstein II, is in the fourth week of active production. Alan Crosland is directing. Walter Pidgeon, Jean Hersholt, Louise Fazenda, Bert Roach, June Pursell and Lotti Loder are also in the cast.

MAXINE ALTON

Just Released: "THE CALL OF THE CIRCUS"

Story, Dialogue and Theme Song

ALEXANDER KORDA

Quite the most picturesque settings yet built as backgrounds for a motion picture have been constructed on the 100-acre studios at Fox-Movietone City in Westwood.



Alexander Korda

There is a French seaport, the decks of a gun running tramp steamer, a Moroccan city and desert fort of the Foreign Legion during a campaign against Arabs.

These are the backgrounds against which will be unfolded the vivid drama, with musical interpolations, of an audible production, as yet untitled, which Alexander Korda has started production on at Movietone City.

Featured are J. Harold Murray and Fifi Dorsay, the former as the waggering, devil-may-care captain of a gun-running ship and Mlle. Dorsay as the gay charmer who enthralls the rough and ready habitues of the "Squinting Cat," a cafe frequented by soldiers of the Legion.

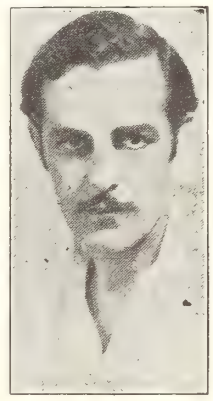
Murray, whose glorious voice has charmed millions of musical lovers in the past few years, mostly in Broadway stage productions including "Rio Rita," combines exceptional dramatic ability with his talents as a singer. Fifi Dorsay won appreciation of critics and public alike by her work in "They Had To See Paris" and more laterly in "Hot For Paris." Others who have featured roles in the production include Clyde Cook, George Grossmith, Rose Dione and Ralph Kellerd.

Zolton Korda and George Grossmith are credited with the story and Harlan Thompson with the dialogue.

* * *

ANTONIO MORENO

At the Breakfast Club the other morning, Mr. and Mrs. Calvin Coolidge were the guests of honor of the club and of all the folks who spoke over the microphone and were photographed, which included Mary Pickford and the Duncan Sisters. Antonio Moreno said the most sensible things and was most sincere. and his speech appealed to the former chief executive of our land. Mr. Moreno is a credit to the industry that he represents and you can always rely on him to say the proper thing at the proper time, no matter wherever he is or whatever he might be doing in a public gathering.



Antonio Moreno

"MAID TO ORDER"
(Edited by Jimmy Starr, L. A. Record)

Starring Julian Eltinge. Directed by Elmer Clifton. Story by Doris Denbo and A. J. Parsons. Screen treatment by Grace Elliott. Music by Fred Thompson, Jack Stone and A. J. L. Beauchamp. Dance numbers by Lon and Bud Murray. Photography by Don Keyes. Produced by Jesse Weil.

Most notable of the production is Elmer Clifton's deft directoral touches. Here is a young megaphone wielder who possesses a great deal of style, and I am looking forward to more of his works. He offers novelty in presentation and that is a tremendous relief to the usual routine of things cinema. My hat is off to him.

FINISHES AHEAD OF SCHEDULE

William O'Connor has made a cracker-jack talkie out of "Step on the Gas" for Willis Kent, who is producing this as the first of a series of features. We learn today that he has completed his picture far ahead of schedule and since this is his first directorial effort it is a very commendable fact, especially since he had an all-star cast in the picture.

Al Herman, Darmour-RKO director has been chosen to preside over the Annual Fathers' Day banquet at Studio City. Al considers this an unusual honor, as he has only been a parent for one year. However, what he lacks in experience he makes up with enthusiasm.

WINNING CONTEST GAINS RAISE IN PAY FOR YOUNG CASTING DIRECTOR

One of the happiest boys in Hollywood today is Harold Rossmore, who won the assistant casting director contest as staged by Hollywood Filmograph. The reason for the young man's joy, above his winning that title, was an increased pay check, sponsored by Harry Cohn, chief executive in charge of production on the West Coast.

COLUMBIA MAY MAKE A SPECIAL OF "AROUND THE CORNER"

The first feature assigned to Bert Glennon to direct by Columbia Pictures Corporation, starring George Sidney and Charley Murray, may be made into a special feature, we learn today, which isn't at all a bad break for the megaphone wielder who just completed his R. K. O. contract and has joined the ranks of the free lance workers and who adorns our front page this week.

Bert Glennon has a great background that dates back to the days when he was an "Ace" cameraman with Cecil B. De Mille and when the talkies came to life he made careful study and survey of everything that is potent to making real honest-to-goodness oral films that we are not at all surprised if Columbia goes ahead with their plans to make this one of their big pictures of the year.

CHALLENGE

The Darmour-RKO juvenile troupe headed by Mickey (himself) McGuire has challenged Hal Roach's Rascals to meet them in a game of ice hockey. If the "Our Gang" kids can't skate the challenge goes for a game of shinny, according to the Darmour youngsters.

CECIL HALL BRANCHES OUT

The popularity of the White Spot restaurants created by Cecil Hall has forced him to open another beautiful place of business at Wilshire boulevard and Santa Monica. The elite of Beverly Hills, Hollywood and Los Angeles will now take advantage of the newest White Spot of the chain that Mr. Hall has opened to the public.

TO DIRECT BUCK JONES

Lewis King, who for a long time directed for F-B-O, we learn today has been slated to direct Buck Jones in his first Western feature for Inspiration Pictures at the Tec-Art Studios under the managerial eye of Sol Lesser, who has signed the Western star to make 24 features.

FINISHING

Within the next ten days William Bakewell will write finis to the longest assignment that has been his good fortune since joining the screen's ranks. As one of the featured members of "All's Quiet on the Western Front," which Lewis Milestone is directing as a super-special for Universal, Bakewell has been engaged for over three months.

TO APPEAR MONDAY NIGHT AT BLOSSOM ROOM

The Sisters G, internationally famed for their talent and pulchritude, are to make their first public appearance in Hollywood Monday when they are honored guests in the Blossom Room of the Roosevelt Hotel. At that time they will offer several singing and dancing presentations which rendered them the toast of Paris and the European capitals on their recent continental tour. The beauteous sisters are recently arrived in the film capital and were brought here to enact featured parts in Paul Whiteman's screen debut offering, "The King of Jazz," now in production at Universal Studios.

An all-star floor show featuring George Olsen and his Orchestra in a unique musical program, and other diversions, will be presented as a special feature at Monday night's entertainment event.

CLICKING

Arthur Moranz, musical director for KFWB is scoring a great hit over the air, according to the many requests that are coming in daily from the length and breadth of the land of the listeners-in. Mr. Moranz is a seasoned artist in his chosen calling and has made a place for himself in Radioland.

SELECTED

Elizabeth Patterson, veteran character actress from the Broadway stage, has been selected for an important part in Gloria Swanson's forthcoming all-talking picture, "What a Widow!"



ALMEDA FOWLER

Appearing This Week at the MILLION DOLLAR THEATRE

in

"PARTY GIRL"

PRODUCED BY HALPERIN'S

FRANK SHERIDAN

PLAYS THE SHERIFF

IN

"THE OTHER TOMORROW"

(BILLIE DOVE STARRING)

COMING SOON TO WARNER'S THEATRE, HOLLYWOOD

HE ALSO PLAYED

THE WARDEN

IN

"SIDE STREET"

THE FATHER

IN

"FAST LIFE"

HOLLYWOOD TOPICS

By TOM LEWIS

"WHAT," asks a hot-and-bothered critic, "are you going to do about Lawrence Tibbett?" Well, old son, I don't know what you're going to do, but I can speak for myself. I'm going to take off my battered chapeau and bawl: "'Atta boy, Larry! You're one home-town boy who made good a million ways!"

BEN BARD got personal. We met outside the Roosevelt. He asked: "What's that on your beak, old scribe?" I replied: "That, old ecter, is a pimple; a bee backed up to me and pushed." Whereupon, Ben chortled: "Hah! That's your story. And now you're stung with it." Now, was that nice?

FREEMAN LANG sends out a desperate S.O.S. for an original line to substitute for the hackneyed, "Hello Everybody!" Well, why not have 'em say, "Hello Somebody—Or Anybody?" Still, the ecters are not much worse than the authors and musicians. Paul Whiteman says "Hello Everybody." And so does Zane Grey. So, there y'are, brother! What's original—if anything?

SPEAKING of this opening-night radio ballyhoo reminds me that the capital prize goes to the gent—or is it a lady?—who uses the mike for a telephone: "Good-night, Joey—good-night, Tootsie! Do your home work and go to bed. I love you always." That one cheats the poor old telephone trust. But do I care!

CECIL DE MILLE is the most dignified radio personality. Charlie Chaplin is the most shy. Benny Rubin the most demoralizing. Julia Faye the most gracious. Tom Terris the most entertaining. And that Duncan Sister! She's the most incorrigible!

WHILE we're on the subject of radio, who's your favorite announcer? Your pet program? Your radio idol. If any? Tell me in twenty-five words and I may send you a Preferred 6 Cigar Coupon. If I have any left after paying Win Lightner!

AN EDITOR asks: "Who is the most beautiful woman in Hollywood?" Man, oh, man, I'd hate to have the awful responsibility of answering that one. Think what they'd do to the egg if he ever bobbed up on our boulevard. They'd scramble him. Then unscramble him!

STAN LAUREL, I am told, sings lyrics with spirit. All right, Stan, that's jake with me. But how about those bathroom Henriettas who gargle their arias with denatured alcohol? They're the ones I long to slaughter!

AND, discussing singing fools—though he's far from being one—get a load of this Walter Pidgeon. They're crazy about him over in England and way-points East. He used to trot with Elsie Janis. And I'm telling you he knows his scale. Wait till you hear him turn on the air.

ALBERTA VAUGHN wants to know what they serve at the Breakfast Club besides breakfast. Why, Bert, I'm surprised at you! They serve rolled oats smothered in tapioca. But this is reserved for the dumb animals. That let's one of us out! Well, I guess I'll be going, Bert!

JOHN BOLES made a personal appearance at Loew's State and didn't sing a note. Which reminds me that Galli-Curci once pulled the same stunt on the radio. It was a case of "I'd love to sing—but my contract won't let me!" Or, what have you? If any! Personally, I prefer a song at twilight.

GAY SEABROOK is back under the Henry Duffy banner and I know one of her fans who is tickled pink. This gal has latent talent which, if properly developed and exploited by Duffy, will make her one of the best bets on stage or screen. She has the stuff—and I don't mean perhaps. Listen in on her.

ABE LYMAN took a bow with Paul Whiteman and said: "Paul, every bandmaster in the country owes his place in the sun to you. You started us all toward the big money." Abe said he had previewed five reels of Paul's picture at U. Abe said: "It is absolutely marvelous. You'll be amazed when you see it." 'Atta boy. Good old hometowners!

WELL, anyway, it's a good thing Jim Tully didn't choose Vic McLaglen. Vic used to be a surprise-fighter himself and he met some pretty good eggs in the ring. Even the celebrated Jack Johnson could not stow Vic away. He lasted six rounds and, from what the natives say, made a nice personal appearance.

STILL, there's Primo Carnera. Now, if Jack Doyle could get Wad Wadhams to land Carnera and Tully for an open-air match! Book it for the stadium and play it for a sell-out! But what'd we call it? Ah! the battle of the rages!

SAMMY BLUM insists that breakfast should be eaten in complete silence. Okay. We can manage that. But here's something I want to ask you, Sammy: "How about whistling the soup at dinner?" It's still being done, you know!

JOHNNY HINES says they stopped traffic for Gene Tunney in London. Well, what of it? They do that for preliminary fighters in Los Angeles. Every day in the week. And thrice on Sunday. Jack Herrick stops 'em hourly in our village.

RUPERT HUGHES asserts that George Washington was a monumental liar. Well, Rupe, that's pretty tough on the young folks, but I guess you can get away with it. But if George himself were here—ah-hah! He'd probably run you through the gizzard with a pom-yard. Which isn't so salubrious!

GEORGE BARNARD Shaw declares he is the Dramatic Emperor of the World. Oh, Georgie, how could you! Just think what this will mean to Nathan and Mencken and all the little boys and all the little girls at the squarehead table at the Algonquin! Not a critic in a carload! Is that what you mean, George?

TYLER BROOKE has a wireless from Cumberland Gap, Virginia, and it says they're making alcohol out of potatoes. Why, that's nothing, Tyler. In Chicago and Cicero they're making it out of battery fluid and tobacco sauce. Add a plug of tobacco for coloring. Season to taste—with muriatic acid. Drink and be buried!

MILDRED HARRIS (Chaplin), well known movie star, who has been cultivating her voice with much success, has just been signed by Pathe to play the leading feminine role in one of their new "Western" series, with dialogue and complete musical accompaniment, including several songs by Miss Harris. Don Douglas will play opposite her, also singing several selections.

PERRY ASKAM, popular musical comedy and operetta star, now packing them in at the Majestic in "New Moon," the MacLoon production, has landed a choice contract with Warner Brothers in the musicalized version of "Sweet Kitty Bellairs" to be started soon, with the famous composer, Oscar Strauss, writing the music score. Gus Edwards is responsible for this "plum" for Askam, and both are to be congratulated, as it will doubtless mean that Askam will now have that opportunity he has long coveted of proving his worth on the screen, already so amply demonstrated on the legitimate stage.

ELENE SHANNON, prima donna soprano, who has sung with great success in many musical comedy and comic opera companies, also with several of the leading radio stations, looms on the Hollywood horizon as possible "Star" material for one of the operatic productions now under consideration in the larger studios. She has the looks, figure, vivacity and a lovely soprano voice, which reminds one of Jeannette MacDonald's voice, recent star in "Love Parade" and now singing the leading role in Arthur Hammerstein's new operetta, "Bride 66," in course of production at United Artists.

GERALDINE VANDERVORT, child wonder soprano, one of Gus Edward's proteges, is singing at many prominent concerts and winning ovations. She is starred in Metro-Goldwyn-Mayers' film, soon to be released, "Baby Follies," and will find it difficult to undertake all the work offered her. She next sings at the Hotel Roosevelt concert Sunday night and will later sing at one of the Philharmonic Auditorium concerts under Behymer.

ALICE POLK, one of the newcomers to Hollywood, is working with Mack in their present "Moran and Mack" films at Paramount. She is one of the prettiest girls on the screen and should win much favor in her first picture.

ANSWERS TO QUESTIONS: "Is Calvin Coolidge going into the movies?" Certainly not. No more silent pictures! . . .

LAMPED ON THE MAIN STEM: Ladies' dresses dragging the ground. Why? Ask me something easy! . . .

SKIMMING THE PRESS: Mrs. Coolidge, upon arrival at the Biltmore: "What a lovely bath-tub!" Too bad it wasn't Saturday night! . . .

ONE SWEETLY SOLEMN THOUGHT: You say you have the capacity! But how about the application? Rachael was fifteen years becoming a great actress. Work! . . .

AND ANOTHER ONE: Tito Schipa practiced five years on one thing. It took three years to satisfy him that a certain song was perfect. More work! Are YOU working? . . .

FADEOUT: I'll see you at Bill Mizner's if I can borrow Al Smith's Brown Derby. . . . So long, Boulevard! . . .

A SIDEWALK COMEDIAN

On the Columbia lot Frank Capra, directing "Ladies of Pleasure," wanted a colored youth to play the part of an elevator runner for a certain sequence in the picture. Cliff Robertson, casting director, found one and sent him over to Capra's set. Whereupon the following conversation took place:

"Were you ever on the stage?" asked Capra of the youth.

"No, sah."

"Were you ever in a motion picture?"

"No, sah."

"Well, what did you ever do?"

"Well, I'se funny all by myself—on the sidewalk."

Capra laughed—but the lad got the job.

CLARENCE HENNECKE

Director Stories and Dialogue

OR. 4312—HE. 1161

Oscar Strauss Talks On Hollywood and Music

Noted Composer Is Here to Write Original Musical Scores for W. B. Talkies

By LAURENCE A. LAMBERT

Oscar Strauss loves America, and America loves his music, so we started our personal interview, this morning, on a very pleasant basis.

This world-famed operatic composer has been in our midst for about one month, and is now busily engaged in completing an original musical score for Warner Bros. to be titled "Danube Love Song," surely a most attractive name, and one that has big box-office value.

Ye Music Editor has been mixed up with Light and Comic Operas for about ten years, and has had the privilege of producing many of the great comic operas, including "The Chocolate Soldier," by Strauss, and so was most keenly interested in meeting the celebrated composer and of exchanging views on the "Future of Light and Comic Opera" in the films, as well as on the legitimate stage

Loves Hollywood

And before we go further, let us hasten to assure you, that Mr. Strauss loves Hollywood, and its interesting people, bustling activity, and its "salubrious" climate, which, by the way, he does not find at all enervating, but quite to the contrary, finds very exhilirating, because of the quick contrast from the warm, sunny days, to the crisp, cool nights. He is keenly interested in watching the other Warner Bros. productions, particularly "Viennese Nights," now in course of making with Oscar Hammerstein, and Sigmund Romberg, so as to become acquainted with motion picture technique, for his own production, to be started about April 1. And, incidentally, Mr. Strauss assured me that the score for it, is entirely original, and will not contain adaptations from any of his other works. Asked as to the advisability of using his old scores, with changes, and adaptions, for films, he said that he found it much more convenient, and more suited to motion picture requirements, to write entirely new scores, with an eye to the story, the scenes, cast and general production, rather than try to re-fit his present scores.

Filming Old Operas

He believes that many of the standard operas will be filmed, from time to time, and where they are used, strongly advocates producing them, as written, to avoid mutilation of the score or book. Some of the Strauss music was used, a few months ago, in the Fox picture "Married in Hollywood," but it was changed so much, and so little of the original score preserved, that it lost some of the Strauss identity. In other words, operetta scores, as originally written, with only the stage in mind, do not always accept the blending of modern popular airs, theme songs, vaudeville jokes, and tap dancing. With which view the writer thoroughly agrees, and hopes, with Mr. Strauss that producers will respect the masterful scores of the standard operas and will not spoil them with new interpolations of the present day style.

Original Operettas

Mr. Strauss realizes that the films play to a much larger group of people, and with more varied tastes, than the legitimate stage, and believes that the new type of singing films, opens up a vast field for original operetta scores, which can be written to suit the story, and all the intricate requirements of the cameras and mechanical apparatus. The films can present these operettas in such a lavish way, with enormous sets, and casts, that of course the legitimate stage cannot successfully compete with the movies from the viewpoint of spectacular scenery, fast moving action, gorgeous costuming, gigantic choral and dance ensembles, etc. But, despite this, the great composer believes, as we do, that the public will always demand the stage shows, with the genuine human voice, and the personality of the singers and dancers before them. So, while the legitimate stage may be getting a temporary set-back, from the movie screen, eventually it will come back, stronger than ever, with fewer productions, but better ones.

High Film Standards

While the films can never faithfully reproduce all the human emotions, it has reached a very high standard in projecting the great voices of the concert and operatic stage, and with constant improvements, and with the opportunity of re-taking scenes and singing, until they have attained close to perfection, the films will set tremendous levels for the stage to follow. One very interesting point, Mr. Strauss finds, is that the films will probably not depend very much on large singing ensembles, and smashing finales, as is done in stage operas, for the very self-evident reason that there are no "acts," in the films, and no "finales" to reach. Of course, vocal climaxes can be builded, but Mr. Strauss feels that they will not be made an objective in films, as has been the case in stage operas.

Public's Taste

With film fare much cheaper than stage shows, and with millions of new patrons every year, Mr. Strauss feels that unquestionably the public's appreciation of better music will be increased steadily, every year. Also that the use of the English language may help to bring Nations together, but, from a practical viewpoint, at least for a number of years, the producers will have to make versions of their speaking and singing films, in many different languages. This, of course, means that Hollywood will gradually increase its "Foreign Colony," and that there will be added to it scores of the world's great singers, from Germany, France, Italy, etc., to sing the versions for their countries.

Foreign Successes

Mr. Strauss' most recent opera is "Marietta," now playing very successfully in Vienna. His great "Waltz Dream" has broken all records, having played in Paris and other European centers for twenty-two years, almost without interruption. His son, Erwin, bids fair to duplicate the success of his father, for he has just staged his first operetta, "Think of Me," in Berlin. Of a popular and jazz type, it has created quite a sensation and will be brought to America later.

Hollywood Conditions

When asked concerning his working conditions, he replied that he found them entirely satisfactory, although, of course, quite a change from his quiet routine for twenty-five years in Germany.

He has not yet experienced the rush and mad haste of "Production," but is anticipating it with a keen relish. He finds it so pleasant here that it would take very little further inducement to make it his permanent home. We hope he will so decide, for his great gifts and gracious personality would be welcome additions to Hollywood's ever-increasing list of world celebrities. Eventually, perhaps, this humble little city will be the music center, as well as the film center, of the entire world. Who knows?

DUE SOON

Mrs. Louise Burns, aunt of James Gleason, will arrive here within several days to make her home in Hollywood. Mrs. Burns, who resided in New York City, is coming here to be with her sister, Mrs. Nina Crolius Gleason.

MYRNA LOY

Producers have a great habit of typing actors and actresses, as in the case of Myrna Loy. Whenever they wanted some one to vamp some one, why Myrna Loy had a way all her own, and she was sent for, and the part was built around her beauty and charms, and little room was left for the actress to really show that she was a capable dramatic actress. Her first free-lance part, in "The Soul of the Tango," directed by R. Wm. Neil, since finishing her contract with the Warner Bros., finds her playing an American wife, all dressed up and in some very highly dramatic situations, which has raised her to great heights and afforded her an opportunity to really prove what a great actress that she really can be, if only given a real opportunity to act.



Myrna Loy

VICTOR McLAGLEN

Victor McLaglen has been assigned the leading role in "Dust and Sun," a novel by Clements Ripley, it was announced recently by Sol M. Wurtzel, general superintendent of the Fox studios. "Dust and Sun" is the story of a carefree adventurer in South America. Ripley is a former captain in the United States Army. So far no director has been assigned or any one cast for the picture.



Victor McLaglen

Jimmie Starr has cast his lot with Columbia pictures. He is writing the dialogue and adapting "For the Love of Lil" for that firm.

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Review

"THE PARTY GIRL"

Edwin Balmer's sensational novel, an expose of modern American life. "The Party Girl," came almost being an epic picture, only the producers failed to spend the necessary time and money to make it such.

Had Cecil B. De Mille this story to deal with, he would have done all that and then some. As it is, it is built for amusement purposes, and Messrs. Halperin are deserving of a great deal of credit for their efforts. Critics, as the usual run, are more than willing to tear down the efforts of honest producers. Their sincerity, we, at times, question.

A great deal has been said about Judith Barrie, who has been made a star overnight by her performance in this picture. This isn't at all true, but Miss Barrie has a great future before her. What she needs is suitable parts that offer her something to do aside from looking pretty. Jeanette Loff came closer to stealing the picture than anyone. Marie Prevost was superb. John Sainpolis gave an excellent and finished performance. One of the surprises of the evening's show was a newcomer who answers to the cognomen of Almeda Fowler. She was the boss of the "party girls," and what a boss she proved. Keep your eye on Miss Fowler. The rest of the cast was in the capable hands of Sammy Blum, Harry Northrup, Charles Giblyn, Sidney D'Albrook and Robert Newhard. The art direction by Charles Cadawalader was up to his fine standard, while Monte Katterjohn adapted and wrote the dialogue, which was extremely clever, aided by George Draney and Victor Halperin. The musical compositions by Harry Stoddard and Marcy Klauber were very pleasing.

The "Voice of Hollywood," produced by Lewis Lewyn, starring Lloyd Hamilton, won the strictest attention of the theatregoers who, after the feature had finished, started to leave the theatre but caused the majority of the folks to again sit down and stay through this short reel subject. Otto Himm was responsible for the excellent photography of this short reel talkie that is an innovation of its kind. The special attraction for the night was the Breakfast Club members, headed by Maurice De Mond, its president and sponsor, holding one of their regular meetings as an opening number on the program, which was greeted very enthusiastically by all present.

HARRY BURNS.

TALK ABOUT NEW RACKETS HERE'S A PIP FOR YOU TO PONDER OVER

It has come to our attention that certain racketeers are fleecing the gullible folks who have found it rather difficult to obtain interviews with certain casting directors. The grafters stand around the casting offices like vultures looking for their prey, and charge actors and actresses a dollar a head to obtain entry into the offices desired by the ambitious screen folks.

Hollywood Filmograph was the first to wage war on the so-called agencies who were fleecing the actors and at the same time making themselves pests around the casting offices. We learn today that the producers' association have formed a committee to investigate some of the so-called agents and agencies, and we hereby notify the motion picture industry of the new racketeers that have sprung up over night and are making it difficult for the casting directors to properly operate their offices for the studios.



Jeanette Loff, Donglas Fairbanks, Jr., and Almeda Fowler in "Party Girl," Halperin Production current release now enjoying a $2.00 run at the Gaiety Theatre, New York City. Miss Fowler can also be seen in "Faithful," starring Billie Dove, with Lloyd Bacon directing — First National early release.

Miss Fowler has ten years stage experience to her credit. She came west last season with Frank Craven in "The 19th Hole" company, remaining in Hollywood, and is now making good in talking pictures.

PLACED

Joe E. Brown, popular screen comedian, has been placed under a two-year contract by Warner Brothers for featured roles in Vitaphone productions, according to an announcement by J. L. Warner, vice-president in charge of production. The contract comes to Brown as a reward for his excellent work in "Hold Everything," recently completed at the Warner studio. Other Vitaphone productions in which he has given notable performances include "Song of the West" and "On With the Show."

Wesley Ruggles, director, and the M-G-M company headed by Charles Bickford, Nils Asther and Raquel Torres, have arrived in Los Angeles after the three-day trip from Mazatlan, Sin., Mexico, where they spent exactly four weeks making scenes for "The Sea Bat," a melodramatic romance of the sponge-divers. Using hundreds of native extras who understood no English, Ruggles was compelled to use all that his years of directing silent pictures had taught him about pantomime. in conveying his wishes to his supernumerary "actors."

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WORLD FAMOUS



When "Puttin' On the Ritz" comes to the West Coast, producers will realize that Maurice L. Kusell knows what it takes to put over dance numbers in a real revue, for it was he that staged the dances for Harry Richman's picture, produced by the United Artists and directed by Edward Sloman. Eastern critics were very high in their praises of the work of the dance impresario in this picture.

A NEW INNOVATION

Gus Anderson has created a new innovation in many ways at his Hollywood Baths. Ltd., located at Cahuenga and Yucca, where the ladies might enjoy all-night bridge parties. Since this place has become a sort of get-together spot for the elite of Beverly Hills, Hollywood and Los Angeles women folks. we can expect some great gatherings at this place nightly.

NAZIMOVA CREATED A BEAUTIFUL HAVEN FOR HOLLYWOOD TO ENJOY

When the Garden of Alla was erected at 8152 Sunset Boulevard by the famous Nazimova, she gave to Hollywood one of the most artistic and beautiful spots that we have in our midst. It has become known as an ideal place to live. for it nestles amid a profusion of semi-tropical trees, shrubbery and other environments which appeals to some of our finest people.

It is the de luxe Sunny California spot, a family hotel containing many of the artistic touches that has made this great actress noted the world over and which will stand as a monument to her for many years to come. Mr. John Hernan is personally supervising the Garden of Alla, which promises to be one of the most popular places of its kind in the world.

FILMOGRAPH IS TO PRINT A MUSIC-SONG-VOICE AND DANCE SPECIAL ISSUE

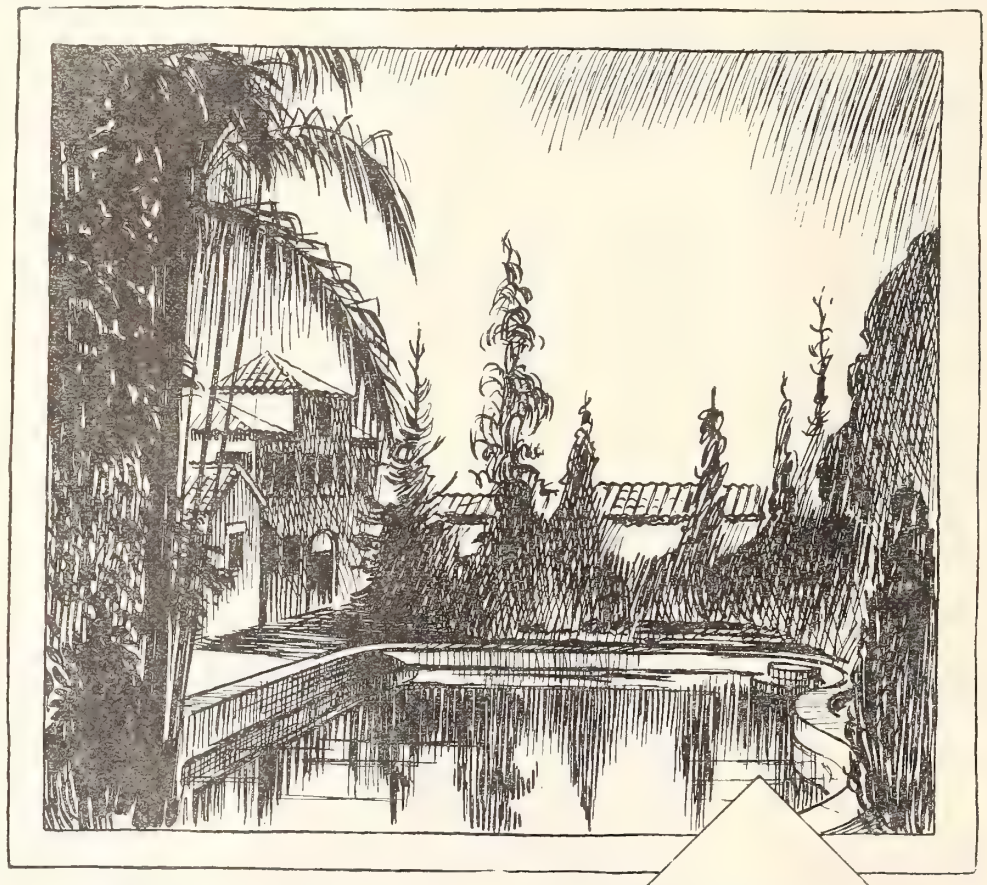
In order that we might help the producers, casting directors and directors in their selection of talent available for the talkies, to properly make their selections, Hollywood Filmograph will print a special music, song, voice and dance issue March 29.

Ye Editor asks those who have anything to offer that the industry might find useful in these departments, to please communicate with us at your earliest convenience so that we can properly place in the hands so interested this information and material.

We will not raise our advertising rates, and will welcome news and facts, which we will publish gratis. Any further information desired in connection with this special issue can be obtained by addressing Harry Burns, President-Editor, Hollywood Filmograph, Warner Theatre Building, Hollywood, California.

SHOOTS TECHNICOLOR

Ray Rennahan, chief Technicolor photographer, is the one who is responsible for the most beautiful color photography ever made by this firm, who have been photographing Paul Whiteman in the "King of Jazz Revue." Mr. Rennahan has more technicolor pictures to his credit right now than any other photographer with that organization.



(The Private Swimming Pool)

THE GARDEN of ALLA

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NESTLING amid a profusion of semi-tropical trees and shrubbery is this luxurious and internationally famous residential hotel, the Garden of Alla. With all the advantages of a magnificent home, the appointments and the service of the most exclusive hostelry or private club, this is such a place of residence that a king might envy. These sumptuously, yet tastefully, furnished villas are equipped with every modern requirement—for practically every need—from a simple room to a de luxe seven-room suite. Magnificent grounds and arbors surround what is probably the largest private swimming pool in Southern California.

In the main building is a superbly appointed lobby, lounging rooms and a dining room de luxe. Here will be found a menu such as is boasted only by the most exclusive restaurants in the world.

The Garden of Alla is operated on the European plan—its dining room service a la carte. As the hotel has a capacity for only a limited number of guests, the necessity of arranging in advance for reservations is apparent. It was designed for those who demand the very finest things in life—the discriminating element to whom an atmosphere of exclusive refinement is absolutely essential in the choice of a hotel. Every detail of the service of this hostelry is under the direct personal supervision of Mr. John Hernan, who has spent a life-time catering to the needs of the most exacting and fastidious.

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Roach Studio Closes For Month of March

The Hal Roach studio will have its annual vacation during the month of March. This studio is humming with activity in order to finish all production by the first of March. Harry Langdon has just finished "The King," in which he portrayed the part of a comedy king, with Thelma Todd as his queen.

Our Gang has finished "A Tough Winter," with Stepin Fetchit, and are looking forward to their vacation. The youngsters attending the Hal Roach school will continue with their studies, but the others, Wheezer, Mary Ann and Pete, the pup, will have nothing to do but play. This time without benefit of camera, microphone or foreign versions.

Our old friends, Laurel and Hardy, are adding the final scenes to "Below Zero." In this comedy they play a couple of street musicians. Stan plays an antique portable organ, one of those pedal pushers, and Oliver manipulates the bow of a huge bass viol. As the title suggests, the scene is that of a very, very cold locale, although these two heroes insist upon playing "In the Good Old Summer Time." The results are disastrous.

Charley Chase is almost through with "Fifty Million Husbands" in which he is trying to play the faithful spouse in very doubtful circumstances. His wife, away for the evening. calls him on the phone and while talking hears a woman's voice on Charley's end of the wire. Not so good for Charley!

From all appearances the Hal Roach 1930 program has started with much velocity. Of the four companies, three are usually working at the same time, and each company makes no less than two foreign versions. Either French, German or Spanish.

Theatre Review

"THE LATEST MURDER"

Hampton Del Ruth has a fine vehicle in this play, after he knits the sequences together and finds a better title. It was this self same play that Blanche Sweet appeared in some time ago and which was then considered fine screen material. It is much improved over the old version and with some doctoring will prove very entertaining and amusing, but, ditch the title by all means. Figueroa Theatre first nighters all agreed along these lines.

(Cherches la Femme) "Find the Woman" is a fine vehicle for Theodora Warfield who gave a very fine characterization, which held her audiences throughout. Dudley Ayres a bit stagey, wore on one, until you commenced to feel his role and pull for him. Rhea Del Ruth had a thankless part of which she made everything that was possible. Del Lawrence, Jimmy Guilfoyle, Lydia Knott and Ben Erway served to hold up the story end of the play.

For a mystery comedy-drama, it starts off in fine shape but the untangling of the mystery is slow and needs speeding up and not too much time taken to trying to get laughs with the blundering detectives and stick to the unraveling of the mystery.

HARRY BURNS.

Voted the Most Popular Casting Director In Filmland



FREDDIE SCHUESSLER

Preview

"HONEY"

Paramount, All-Talkie Musical Romance.

Previewed at the Studio.

The more we bathe our glimmers in the movies, the more we careen toward original stories. This is one angle of Harold Lloyd's secret of success. "Honey" is just another of those constructed, not inspired, stage effusions that have been shunted into the talkies. It is built on the old French comedy motif of crossed purposes, and is as old as a Nubian obelisk. "Honey's" stage name was, "Come Out of the Kitchen," and it serves as a vehicle to star Nancy Carrol.

Now for the love of Melancholy Mike why do they have players in the talkies sing when they can't sing. Nancy is required to intone two or three numbers, which she does in a thin, namby pamby voice that now and then (agreeably) wanders into a whisper. She can carol by name but not by nature. The plot clusters around a fortune-seeking mother, Mrs. Faulkner, who, better to place her daughter in an aristocratic atmosphere, rents a swell country mansion from the Dangerfields, members of the haut ton.

When some of the help fail to show up, Olivia Dangerfield (Nancy Carrol) and her brother Charles, jump into the breach, Olivia, as cook, under the name of Jane McSorley, and Charles (Skeets Gallagher) as the butler, Smithfield. Mrs. Faulkner's daughter, Cora, is supposed to grab Burton Crane (some catch), but Burton has eyes for none but the cook, Jane, and Cora is crazy about the butler. We leave the denouement for an auditor's perusal.

Nancy Carrol gave a smooth delineation of the dissembling cook. Skeets Gallagher was excellent as the erotic butler and the same may be said of Stanley Smith's Crane. Harry Green, one of the talkies best comedians, had a small part as a detective for Mrs. Faulkner. What little he did went over big. Jobyna Howland's Mrs. Faulkner was hit off with sympathetic cleverness. Zasu Pitts came through fine with one of her quaint portrayals, this time as an upstairs girl morbidly prone to perpetual fits of weeping, for no apparent cause whatever.

Others that did their parts well were Charles Sellon, Lillian Roth and Mitzi Green. Wesley Ruggles' directing was noteworthy throughout as was Henry Gerrard's photography. Nancy Carrol's fans will like her in "Honey" which is full of comical situations. The real hit of the film is the full jubilee chorus of a negro religious gathering singing "Come On, Ye Sinners." Their voices harmonized nicely with their emotional ardor.

EO O'MALLEY.

"THE CASE OF SERGEANT GRISCHA"

Story by Arnold Zweig

Cast

Sergeant Grischa Paprotkin alias Ilja Pavlovitsch Bjuscheff.....Chester Morris
Babka.....Betty Compson
Lieut.-Gen. Otto von Lychok.....Alec B. Francis
Maj.-Gen. Albert Schieffenzahn.....Gustav von Seyffertitz
Judge-Advocate Posnanski.....Jean Hersholt
Lieut. Winfried.....Leyland Hodgson
Corp. Sacht.....Paul McAllister
Kol'a, Capt. Spierauge.....Frank McCormack
Sergeant Fritz.....Percy Barbette
Lance-Corp, Birkholz.....Hal Davis

Personnel

Director.....Herbert Brenon
Adaptation and Continuity.....Elizabeth Meehan
Photography.....J. Roy Hunt
Technical Director.....Hans Joby
Assistant Director.....Ray Lissner
Sound Recorder.....John Tribby
Film Editor.....Marie Halvey

We have been given so much heman stuff in all our war stories that it is rather hard to work up any sympathy for the lead in this picture as he is just a normal person and reacts to the strange situation he finds himself in as any normal person would. It is a picture that takes quite a bit of footage and dialogue to put over the idea and it is not footage which the average fan will be particularly interested in as it is lacking in action.

The story deals with a Russian soldier who escapes from a German prison camp and in making his way back to Russia is again captured. He then pretends that he is a deserter from the Russian army. Figuring that in that way he will get better treatment from the Germans.

In the meantime an order has come from the German headquarters that all the enemy within the German lines who do not report their presence within three days shall be treated as spys.

Not knowing this the young Russian admits that he has been hiding in the nearby woods for nearly three weeks. He thereby signs his own death warrant.

The commander of the sector in which he has been captured tries to intercede in his behalf and the rest of the story deals with his unsuccessful attempts and the reactions of the Russian.

Although Chester Morris gave an excellent portrayal of the young Russian, still it failed to arouse any particular sympathy on my part.

Alec B. Francis as the rather weak God-fearing lieutenant-general did not make a very convincing German on account of his English accent and mannerism. I do not criticize his acting as it is always good but I think he was miscast in this part.

I realize that we have dialects in all languages ranging from our Boston English to the English of the New York lower east side. Nevertheless I think that the general public gets a better impression of the character if they speak more with the cadence of the language that they are supposed to be using.

Gustav von Seyffertitz was excellent as the business-like Major-General Otto von Lychow. In fact, in the scene in which he was arguing with the lieutenant-general against commuting the death sentence he almost convinced me that he was right.

Betty Compson as Babka was very good but I wish she would not put on quite so much make-up. She is beautiful without it.

The Judge-Advocate Posnanski as played by Jean Hersholt was a very convincing character. In some of his speeches he was a little hard to understand but it did not detract from the character in any way.

Others in the cast who gave very good performances were Leyland Hodgson. Paul McAllister, Frank McCormack, Percy Barbette and Hal Davis.

The photography and technical direction were very good.

The direction by Herbert Brenon could not have been better but I am afraid the theme of the story will not interest the general public.

E. J. F.

Theatre Review

"GONE HOLLYWOOD"

A product of Hollywood has gone "Hollywood." Yes, indeed, they have thrown in everything from the kitchen stove to the prettiest settings that we have cast our optics on for some time in stage plays, but, it is hard to make folks these days sit through a hodge-podge of everything of this sort when they see and hear such wonderful revues in the talkies.

Roger Gray, who staged this revue of haywire "Gone Hollywood," probably never worked harder and was less appreciated than he was the opening night at the Biltmore Theatre. He was running Pert Kelton a fine second throughout, and one thing he did do was to sell "Pert" as one of the most versatile comediennes. The Aber Twins should be seen and not heard, if you know what we mean. Good to look at, clever in some things and not so good in others.

There were plenty of funmakers. Listen to this lineup: Glen Dale, Charles McNaughton, Eddie Morris, Gloria Christie, Mary Frances Taylor, Don Miller, and dozens of others, who gave their all to help Roger Gray put over his show. He was aided and abetted by Roy and Kenneth Webber, Walter Wills' dancers while Carlton Kelsey led the orchestra. Tunes by Roger Gray and Cy Mockridge.

There was plenty of talent, but, a great deal of it misplaced and we have already told why the show couldn't click at any rate, and we say it is too bad that it didn't. It is the outcome of some real hard work on the part of everybody connected.

"THAT'S WHAT THEY ALL SAY"

By CHAS. SAXTON

Why is it that complimentary tickets are generally given to people who could well afford to pay for their own?

I see where the Chinese are thinking of making their own talkies.

Judging from the usual long line of patter they employ to say simple words like "Yes" and "No." they'll have a tough time cutting their "shorts" down to seven reels!

And a feature will have to be released as a serial.

But one thing: When a Chinaman has his eye on anything, he generally sees it from a different slant.

If the Chinese squawkies do click—their success won't be Occidental!

And, oh yes—what a riot their theme songs will be! A sing-song fish peddler might make his fortune as the big Rudy Vallee from Singapore.

Vallee good. You likum flish?

EVERY SEAT A FRONT ROW. GRANDEUR Does IT! Grandeur Does It! The actors look like they're gonna leap out into your lap!

Now when little Junior is a naughty boy, mama can threaten to take him to see Lon Chaney.

Richard Dix is in the mountains to catch up on sleep. Most people go to the springs.

I wonder if "She Couldn't Say No" is the story of a script girl?

"Gone Hollywood" at the Biltmore tonight. News caption. The malady is spreading.

It's too bad Al Jolson and George M. Cohan didn't get together on that U. A. picture.

Jolson would have been off to a flying start—Al down on one knee singing "Mammy"—with Sonny Boy on the other knee—and Al waving the American flag with his free hand!

Milton Golden, Hollywood's popular young attorney, is figuring on sponsoring a fight broadcast. He's offering two suits for the price of one.

Flo Ziegfeld is out here in Hollywood, making "Whoopee." Wait until Billie Burke hears that. She'll glorify him.

And when Fighting Bob hears that Ziegie employed a Counselman to work on the script—there'll be 'ell a-poppin'.

Have you thought of a better heading for this column? If you have, shoot it in and see what happens.

I could go on this way for years. But I won't. The horse show opens tonight, and I've got to interview one of the horses.

Goom Bye! Sue ya later!

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Albert DeMora
Dialoguing—
Universal's Feature Comedies

Longer Career for Stars---Predicts Director

Stars of Ten Years Ago Are Still Retaining Public Popularity

Longer careers for stars are foreseen by Director John Robertson as a natural development accompanying current filming methods and schedules.

Robertson contends that all factors involved tend to indicate that stardom will be perpetuated materially in the future. This, he believes, is good news for the fans as well as for the players themselves and their companies.

"I do not believe the fans are as fickle as some would try to convince us," declares Robertson. "As a veteran director I can name many of the leading stars of today who were big attractions ten years ago.

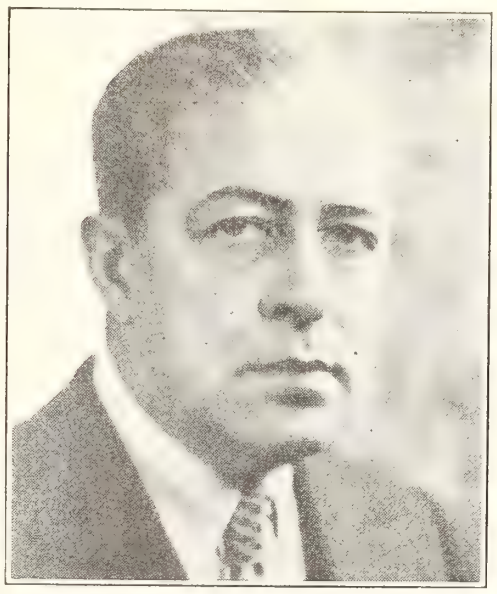
"One of the obvious reasons for their continued popularity is that they have made few and better pictures, thus encouraging the retention of their fan's glamorous and romantic conceptions of them. At the present time there is a definite tendency to make fewer pictures starring an individual each season. Of course this is due to some extent to greater preparation, including lengthy rehearsal periods, than was necessary in the late days of the silent picture when the mass of film productions were shot in less than two weeks.

"For the most part, however, I believe that the producers realize that one of the surest ways of 'killing' a star is to rush picture after picture, similar in story and development on the market."

Robertson is completing the direction of Universal's "La Marseillaise" with Laura La Plante and John Boles at present.

CLICKS

Neal Jack, Darmour-RKO sound technician, has been forced to increase the capacity of his laugh clocking device. At the preview of the company's picture "Land of the Sky Blue Daughters," the device was called upon to register over the one hundred laughs it is capable of recording.



With Westerns coming into their own, producers have started to bring Jack Richardson back into his old line parts, especially since he has such a fine speaking voice.

Hoot Gibson has just used Jack Richardson in his last picture as the "heavy," and from all reports the western star and his director, Reaves Eason, were very pleased with their foresight in engaging J. R. for the part.

FANCHON MARCO ACTS ON FILM NEW ENTERPRISE AT THE METROPOLITAN

Craig Hutchinson has started production of Fanchon and Marco stage revue acts on talking film at Metropolitan Sound Studios in Hollywood, launching a series of talking and musical revue pictures which will be similar to the well known acts which Fanchon and Marco have been producing for Fox West Coast Theatres for many seasons.

The producing firm of Fanchon and Marco, in association with Hutchinson, are jointly producing the new series, and the first picture, which will be approximately two reels in length, is being filmed with Harris Color process. An elaborate revue is being staged with choruses from the Fanchon-Marco revues. It is understood that entirely new revues are being staged from those which have already been produced for the picture house stages. All of the well known talent for specialty numbers which Fanchon and Marco have been presenting on the stage will be available, it is understood, for this series of sound film acts.

LUPE VELEZ ENGAGED TO PLAY IN "THE STORM"

Lupe Velez has replaced Laura La Plante as the heroine of "The Storm,' 'which William Taylor Wyler is directing for Universal.

The services of the vivacious little Mexican actress were obtained when Miss La Plante was stricken with tonsilitis while on location with the company at Sonora, Calif. Paul Cavanaugh and William Boyd have the other featured roles.

The company has now returned to Universal City, and will go again on location after filming several sequences at the studio.

BUSY

Max Scheck, well-known dance director, is now busily engaged staging and directing the most pretentious number in the "Fox Follies of 1930" for the Fox Studio.

Cedar City, Utah.

Mr. Harry Burns,
c/o Hollywood Filmograph,
Hollywood, California.

Dear Harry:

I'm up here with the Fox Company making the "Arizona Kid," with Warner Baxter, Carol Lombard, Mona Maris, Arthur Stone, Hank Mann, Sid Bracy, Wilfred Lucas, Walter Lewis, Larry McGrath and lots of others.

It's a good location and we have a comfortable camp about 55 miles out from Cedar City, the nearest settlement being at Rockville across the Virgin River, about three miles away where there are a few scattered houses and one telephone.

We were scheduled for four weeks up here but may be longer—see you when I return.

Best wishes,
THEODORE VON ELTZ.



LAUREL NEMETH
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A. F. Erickson Is To Direct George O'Brien

E. B. Derr Signs Mary Lewis for Pathe Feature

In Outdoor Story That Is Chuck Full of Real Romance

With 11 productions already scheduled and a $3,000,000 budget voted for their making, the newly organized Great Outdoor Romances department of the Fox studios in Hollywood was launched today under the direction of Edward W. Butcher and Harold Lipsitz.

The new department will feature strong dramas played against romantic real life backgrounds. First of the 11 pictures already scheduled is Zane Grey's "The Last of the Duanes," in which A. F. Erickson will direct George O'Brien. The second will be Max Brand's "Alcatraz."

Other pictures already planned include Zane Grey's "Riders of the Purple Sage," "The Rainbow Trail" and "The Lost Trail." Also scheduled are "The Untamed," "Trailin'" and "Wild Goose," by Max Brand; "Drag Harlan" and "Brass Commandments" by Charles Alden Seltzer and "The Great K. and A. Train Robbery," by Paul Lester Ford.

These pictures are designed for the finest theatres in the United States and other countries.

MOVES OFFICES

Mr. Nathan O. Freedman, well-known counselor-at-law, has moved his law offices to 1001 Broadway Arcade building, 542 South Broadway. Mr. Freedman will have Mr. A. Wm. Christlieb and Mr. William J. Leete associated with him.

WRITING

Warner Brothers have signed the following writers: Robert Milton, Rex Taylor, Perry Vikroff and Cyril Hume.

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EXposition 2707

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"A thousand gifts of distinction"



Eric Von Stroheim has lost his monocle! The celebrated actor-director whose distinguished appearance virtually demanded the single pane of glass to complete his singular personality has been deprived of that marked feature. For Von Stroheim is a monocle-less butler in the starring role in "Three Faces East," the Vitaphone production in which the versatile artist is appearing before the cameras and microphones at Warner Brothers' Studio.

Von Stroheim displayed his monocle on and off the screen for many years, but Valdar, the suave servant in "Three Faces East," cannot sport such dignified splendor. Hence a new Eric Von Stroheim will be seen and heard on the screen in this spy mystery of the World War. Roy Del Ruth is directing.

"FATHER'S DAY"

Robert McWade, well-known stage character actor who recently scored in "Home Towners," has been added to the cast of "Father's Day," Sam Woods' new production at the M-G-M studios, in which Louis Mann, noted stage star, is appearing.

McWade is playing the role of "Higginson," the banker, in the new picture, an intimate story of American family life, and the young versus the old generation. Leila Hyams plays the heroine of the production, and Elliott Nugent, Robert Montgomery, Henry Armetta and others of note are in the cast.

WORKING

George Marion, who had such a splendid part in "Evangeline," is now playing the part of a "Sugar Daddy" in "Czar of Broadway" for Universal.

CONKLIN STARTS IN PATHE FILM

Chester Conklin, he of the amazing moustache and jaunty air, returned from a brief vaudeville sojourn in New York City, starts this morning at the Pathe studio on a new feature picture.

Conklin is to be chief comedy support to Helen Twelvetrees and Fred Scott in "Swing High," the Joseph Santley directed circus tale which E. B. Derr is supervising as his first Pathe presentation.

ENGAGES

Howard Hughes is taking no chances with the final photographic effects of "Hell's Angels." He has borrowed William Dietz from Pathe for the final work on the film, such as dissolves, unusual camera effects, etc.

Famous Opera Singer Goes East Before Starting Picture

Mary Lewis, who started her career as a Ziegfeld beauty years ago, and left that field to come in to the comedy picture fold in Hollywood, and finally turning a deaf ear upon producers' offers here in pictures, became a Metropolitan Opera Company star, and having traveled the world over a number of times as an opera star, Miss Lewis affixed her signature to a Pathe contract to appear in a feature, which Laura Hope Crews is writing for the screen, according to E. B. Derr, executive vice-president of Pathe, Inc.

According to all reports, Miss Lewis will receive $4000 a minute for every minute she actually appears on the screen and sings her famous operas. This report comes from very good authority. At any rate, we are to have Miss Lewis with us and in a talkie. What could be sweeter than that, we ask you?

JOE COOK ARRIVES

Joe Cook, famous vaudevillian and musical comedy star, and the only man in the world who takes the time and trouble to explain why he does not imitate four Hawaiians, arrived in Los Angeles this morning on the California Limited. Somewhere along the line, explained Cook, is an entire carload of paraphernalia and props he used in "Rain or Shine," the stage success which he is to make as a special talking picture for Columbia. Cook was met at the station by a large welcoming delegation of former Broadwayites.

Jo Swerling, who has just finished "Ladies of Pleasure" for Columbia, will handle the adaptation and dialogue of "Rain or Shine." Frank Capra, who is Harry Cohn's ace director, will see that the play is put on celluloid and sound track so that it will be outstanding box-office entertainment.

TO TRAVEL

Larry Darmour, RKO comedy producer, will visit thirty cities in the United States within as many days when he leaves on his annual tour of the companies exchanges shortly. He will use his own plane for the purpose.

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George Olsen Signs Up for "Whoopee"

Popular Orchestra Leader and Boys to Work With Eddie Cantor

George Olsen, premiere band leader of the Pacific Coast, and his orchestra, were recently signed by Florenz Ziegfeld and Samuel Goldwyn to furnish all music for the screen version of "Whoopee" which goes into production next month.

Olsen and his band were in the original stage version of "Whoopee" as presented by Florenz Ziegfeld in New York City and the orchestra leader contributed greatly to the unusual orchestrations and novel effects of that presentation.

Olsen, in private life, is the husband of Ethel Shutta, who was recently signed by Mr. Goldwyn, to play the same role she played in the original "Whoopee" on the stage.

Eddie Cantor, who will be starred in the screen version, will leave Chicago on the close of the present run of "Whoopee" for the Pacific Coast. He will be preceded by Florenz Ziegfeld, who will arrive here shortly after the first of the month.

Thornton Freeland will direct the production.

FILMLAND MOURNS THEIR GREATEST FRIEND AND BOOSTER, MABEL NORMAND, WHO LOVED TO MAKE EVERYBODY HAPPY



When you know one as well as we have known the true Mabel Normand, you can't help but say that words fail us at this time to pay the tribute that is worthy to such a great friend of the motion picture industry as she has proven herself to be at a time that the industry needed personalities and friends to carry it over the rocky roads.

Mabel Normand never hurt a living soul. She worked—yes, slaved—to give happiness to the world. She gave her all—dollars, time, effort, love, devotion—in fact, it would be hard to describe what Mabel Normand has meant to us all. SHE IS NO LONGER IN OUR MIDST—BUT HER MEMORY WILL REMAIN AS LONG AS MOTION PICTURES DO IN THIS OLD WORLD OF OURS.

The darling of the screen, the king's jester—she had a heart of gold that never tarnished, even when she was so sick that she no longer realized what was going on about her. MABEL NORMAND, you are not gone; just away, to carry on in the unknown land your great work, which no one else can fill but you—your place will always remain in our hearts, your loyal worshipers, your friends and admirers, and we know you are still the Queen of Entertainers where you are today.

HARRY BURNS.

EXTRACTS FROM LONDON'S TODAYS CINEMA

One of the most forceful and striking speeches ever heard from a prominent member of the film industry was made on January 25 by Sidned R. Kent, general manager of Paramount-Famous-Lasky-Players, to a gathering of the press at the Savoy Hotel, over which J. C. Graham, managing director of Paramount. presided.

Mr. Kent ranged far and wide over the conditions of the industry today in Europe and America.

Salient passages in his speech were: I do not want to comment on the affairs of another company (i. e., Fox), but I can say that we are all hopeful in the United States that this great organization is going to work out. It is too big for anything to overturn it. An injury to one in the industry is an injury to all.

But we have learned from its troubles that this is an industry in which a monopoly can never endure; and just a lot of money doesn't mean anything. Any man with imagination can overturn a monopoly.

There is one thing in this industry worth investing in, and that is brains and man-power. Size and money mean so little. It is not how big, but how good. We want men who build by practical operating and honest methods.

As regards Paramount - Famous - Players-Lasky, although some damage was done in the Wall Street Flurry, everything is in shape, and I want to express my pride in the standing of this company both in America and here. Its position in the United Kingdom is felt by all from top to bottom to be due to the personality of J. C. Graham.

* * *

Remarkable hints and prophesies of the future of the film industry in the next few years contained in the annual report of the secretary of the K. R. S., Frank Hill . . . Striking points in the official report, which was issued are: The years that lie immediately ahead will witness changes that will not only eclipse all happenings of the last three or four years, but will leave their marks both in relation to persons and to the film industry in general . . . What is taking place in other industries—will apply (hints the report) the increase of America's financial interest in Britain—will apply in the British cinema and film industry . . . That interest—it is clear from the K. R. S. secretary's hints—will be centered largely in the electrical interests which, since the talking film, have begun to dominate the cinema industry . . . Mr. Hill also quotes the statement of a prominent U. S. film executive, that: "The basic weakness of our situation abroad is theatre control" . . . A strong hint to the P. R. S. is contained in the passage which refers to musical copyright.

* * *

A new television process is promised from Paris. A new apparatus said to be much in advance of others, especially the American type, has been perfected and patented by a French engineer, namely, M. Bernard, of the French Radio Corporation.

The basis of the proposed is publicity . . . Pictures would be broadcast to receivers without charge, but the company would be authorized to protect advertising matter.

* * *

Statistics published by the Vienna Chamber of Commerce shows a decrease of imports of features from all countries into Austria last year except Great Britain.

The full import figures for the last three years are: The United States, 236; Germany, 162; France, 12; Russia, 6; Great Britain, 16; other countries, 3.

* * *

The Regal is the only cinema in London using the wide screen. The last reel of "Gold Diggers of Broadway" has been projected this way at every performance lately.

The process used, it is understood, is not unlike the Magnascope. The presentation has, according to reports, been highly successful.

It has been found that the process largely does away with "graining." Furthermore, it has been proved that color film does not give a mottled impression on a wide screen to the extent that a black and white positive would

* * *

In London they believe that Hollywood has practically solved the biggest problem of multi-lingual production, and will in the immediate future be able to make every star in its talking films speak in any language desired by an ingenious method now being perfected, is the prophesy of Sidney R. Kent.

"Before I left for Europe. I saw results which were definitely amazing," declared Mr. Kent . . . For months past scientists in the studio laboratories of New York and Hollywood have been experimenting with a method of putting speech in many languages into the mouths of our film stars . . . "To my knowledge twenty scientists have been engaged on this problem, which will solve the difficulty of having to import or substitute obscure artists to make different language versions of our pictures.

"And it indicates a new lease for the star whose name is world-known . . ." It will now be possible to have Harold Lloyd, Charles Chaplin, any of the big stars, speaking to the screen of half a dozen nationalities by substitution which defies detection.

* * *

Hugh Crumplin has been signed for the part of "Merton," a Scotland Yard detective, in "Raffles," Ronald Colman's next starring picture for United Artists.



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Pictures---Reviewed and Previewed

Winifred Westover Puts It Over in "The Lummox"

The audifilm has flickered few transcendent characterizations, which we think is ascribable in a great measure to the fact that the new medium of screen entertainment possesses a dearth of performers endowed with thespic afflatus. Viewing the subject by and large, we hold to the opinion that the feminine geniuses of the talkies can be counted on one's right hand. It would be indeed an egregious task to name them, because the big bugaboo, MICHAEL, is most cases, has looked upon his assiduous devotees with eyes quite estranged. He must be wooed; his minutest caprices carefully noted; judgment of distance drawn to a nicety; and above all, the stress of the voice carefully maneuvered so that its vibrant power, especially in emotional moments, doesn't swell into tones of faulty articulation.

In the talkies, an actress is no greater than her voice. Be she a Sarah Bernhardt of the silent films, the moment in the audibles that she sibilates and runs up against palatial snags, that very moment her genius has slipped a thespic cog or two. In coming from under the glamour of Winifred Westover's superb performance of Bertha Oberg in "Lummox," at the United Artists' Theatre, we find it rather difficult to marshal this latest talkie sensation to her proper seat in Moviedom's pantheon. The slow, level and monotonous drawl of the drudge throughout the picture, gives one little opportunity to judge of her vocal efficiency, in a general technical sense.

Her enunciation, just a shade high pitched, is very pleasing and fits the character to perfection. Her interpretation never wavers for a moment from the line of artistry, and in several scenes her searching pathos excites one's lachrymals to the brimming point. We make bold to declare that no other actress on the screen today could have turned in a better portrayal of this scrub-brush martyr. The illusion is perfect. One of the greatest moments in screen plays takes place at the bottom of the stairs when Bertha, at 3 o'clock in the morning, awaits the return of her seducer, a self-centered, young prig, the hope of the family, who has a faculty of turning out a lot of rhyming nonsense.

He sees the light of his villainy in her appealing eyes, but will not listen to her plea, finally rushing upstairs to his room as he tosses her a roll of money. In this trying moment, Miss Westover's thespic reticence is consummate in every detail. It is her first appearance on the silver sheet in eight years. We have it at second hand that Director Brenon had a difficult time of it, in some of the sequences, getting Miss Westover to chime in exactly with all his directorial subleties of the part, thus entailing many retakes.

We commend his perseverance, and painstaking assiduity, and feel that in this rare exhibition of patience he has been rewarded by turning out, according to the consensus of movie-picture critics, one of the best character actresses filmdom has warmed up to in years.

Review

Midnight Show at the Orpheum with R-K-O's "Seven Keys to Baldpate."

Last Monday at Night Owls' noon, the Orpheum threw open its massive portals for a wee-wee hours show, and by the time the first number was well on its way, the vast auditorium was pretty well filled. Ray Hughes was master of ceremonies and he sure did detonate audibly. Hughes has a spontaneous, impromptu style and a smug poise that conspire to put his stuff over big. His story about trying to save a bald-headed man from drowning caused many of the paid customers to scrooch their eyes with uncontrolled laughter.

Suddenly getting hep to himself as he tried to yank the unfortunate man out of the water, when he thought he had grabbed at his head, he pushed him under, snarling as he did so, "Now, darn you—come up the right way or I won't try to save you." Hughes introduced Miriam Seeger and Mrs. Edith Yorke, both in the cast of "Seven Keys to Baldpate." Then followed a model display of the latest spring creations sponsored by the Columbia Outfitting Company. They were shown in three different groups, by a quartet of arrestingly beautiful young ladies.

Harry Jolson, brother of the renowned Al, sang "I'm In Love With You" and "At the End of the Road," getting a great hand for his offerings. Stewart and Lash then hit off a dental stunt, assisted by a young lady whom they greeted as Greta Garbage. Lash the patient) was suffering with what the doctor termed inflammation of the interstices. The turn was very funny and the poor goof of a patient was afflicted with a worse headache than toothache when the quack got through with him.

Hughes then told of his working years ago with David Griffith and that he was the original boy that was sent for the doctor in "The Birth of a Nation." Wally Wilson, proprietor of a local dance hall, laughed so boisterously at this display of unparalleled patriotism that three lady ushers asked him quietly to leave the auditorium with them. "Not with the three of you," protested Wilson, "but I'll gladly go with any one of you." Hughes saved Wilson's bacon by showing the ushers his season pass to Wally's dance hall.

Owen Fallon's Californian's, an excellent jazz orchestra, 12 strong, closed a cracking good bill. The entertainment was brought to a close with R-K-O's "Seven Keys to Baldpate" projected on one of the latest, wide screens, a gesture that was favorably commented on by the large crowd as it passed onto the street.

Review

WARNER BROS. HOLLYWOOD

George Arliss in "The Green Goddess."

It's very rarely that one is disappointed at any of the Warner Bros. Theatres, and this week is no exception to the rule.

George Arliss in the "Green Goddess" gives us, as usual, one of his inimitable performances.

The story is from the play by William Archer, and though rather weird is quite interesting.

A party of English people, Major Crespon, his wife and Dr. Traherne, while traveling from one part of Northern India to a station in the Himalayas, in a plane, become lost in the clouds. They make a forced landing in the realm of the Rajah of Kukh.

Three of the Rajah's brothers have been convicted of an atrocious murder and the Imperial Government has condemned them to death.

The Rajah's people knowing this, demand their lives. The Rajah wishes to possess Mrs. Crespin and offers her freedom at the price of honor. At this period they are rescued by a squadron of planes manned by English officers.

The scenario by Julien Josephson is well written and follows the lines of the play quite closely.

The direction of Alfred E. Green is, as usual, almost perfect. This is the second picture of George Arliss which Al Green has directed, and Warner Brothers may be congratulated on their luck in picking such a master hand.

The cast is almost perfect. Alice Joyce. as Mrs. Crespin, delivers her lines in a clear. concise manner and is truly dramatic in her heavier scenes.

Ralph Forbes as Dr. Traherne gets the sympathy of the audience throughout. He not only has a pleasing appearance but his dramatic training holds him in good stead in this one.

Of course, H. B. Warner as Major Crespin needs no introduction. His former fine performances are excelled in this very difficult role.

The remainder of the cast is in very capable hands and especially does Nigel de Brullier excel as the Temple Priest.

The photography by James van Trees must get a word of praise for its clarity, and I only regret that this beautiful picture could not have been made in natural colors.

The sets were both massive in character and impressive and the incidental music was tuneful and appropriate.

Not only does Warner Brothers give you a fine feature picture each week, but several excellent shorts.

One of them in which Joe Frisco is featured has only one fault, and that is in its briefness. It was cleverly written and extremely enjoyable.

Pauline Garon comes to life again in "Letters." We have not seen this little actress on the screen for some time, but we are sure that some bright studio executive will snap her up after her clever work in this interesting short subject.

ARTHUR FORDE.

Stage Review

"TO WHAT RED HELL"

"To What Red Hell" was presented at the Vine Street Theatre for a single matinee performance on Friday, February 22. It is purely a melodrama and subtitled "A Drama of Two Families"—one rich, the other poor—it depicts the effects of a girl's murder upon the two families.

The scenes shift from the parlor of Mrs. Nolan (Lucille La Verne) to the smoking room in the Fairfield country home except for one scene in the anteroom of the Criminal court. In all these scenes, the players rant and rave but never convince you that it is anything but a play, with the exception of Lucille La Verne, who holds you spell bound. Miss La Verne is a true artist and "To What Red Hell" seems made for her. In the scene in the anteroom of the Criminal court and the last scene when she awakens and realizes that in seven more minutes her son will be hanged and she makes her final appeal to God, Miss La Verne reaches the very heights.

The work of William Eugene, James Gordon, Sheldon Lewis and Ricca Allen was commendable. Others in the rather large cast were Maude Fealley, James Page, York Copeland, David Henderson, Earl Pingree, Rosalee Allison, Helen Stuart, George Lane, William Mitchum, Jr., Harry Willard, William Sycliffe and George Lane.

"To What Red Hell" was written by Percy Robinson and presented by William E. Smith, while Miss La Verne directed.

B. M. E.

Stage Review

"SALT WATER"

"Salt Water," which opened at the Hollywood Playhouse last Sunday, brought the popular guest star, Frank Craven, to the stage in a role which permits him to use that fine comedic repartee of which he is such a master. As John Horner, Mr. Craven feels the lure of the sea in his very soul but his wife, Pansy (Pauline MacLean) not only says "No" to all his dream, but spends his money for something more practical.

Mr. Craven is always so thoroughly in the character he is enacting that he keeps the sympathy of the audience, despite the dreaminess of his ambitions. We feel that he would make a great acquisition to the talkies.

Pauline MacLean gave a very fine performance. She has charm and a delightful voice which made many friends for her at her first appearance. A large cast in this Henry Duffy production includes Charlotte Stevens, Gay Seabrook, Byron Hawkins, Cyril Delavanti, Phillip Morris and many others. By all means see "Salt Water," you will enjoy every moment of it.

HARRY BURNS.

Preview

"ON THE LEVEL"

Fox All-Talkie Comedy Production, starring Victor McLaglen.

Previewed at the Ritz Theatre, Wilshire Boulevard.

Now here is where Victor McLaglen's vast fan following can lean for ward on their toes and yelp their heads off with laughter. "On the Level" is just one riotous scream after another, from the opening sequence to the final fadeout. Nothing under the beautiful blue canopy of heaven hits one's funny bone more forcibly than the holding up to ridicule of a cotton-brained yap who falls for the wiles of a siren, leading him, through his consuming vanity, into all kinds of mare's nests.

"Biff" Williams is a riveter most of whose days are spent in the rarefied lofts of skyscrapers, in the course of construction. While working opposite the fiftieth-floor office of a gang of realty crooks masquerading under the title of the "Montauk Manor Realty Company," Biff, old boy, gets a glimpse of an angelic charmer (without wings), Lynn Crawford (Lilyan Tashman), the abstract and epitome of a critified Lorelei, whose one maniacal aim in life is to stand unobserved, laughing her beautiful topknot off as some goof holds a bag waiting for all the animals in Noah's Ark to fall into it.

"Biff" perks up to the sobriquet of "On the Level." He is a big boy among the iron workers—why not utilize him to inveigle his yoke fellows into realty purchases? The wily Lynn gives him the consuming eye; lures him into the clutches of the sharks, and the real estate boom is on. Then the fire crackers of fun explode fast and furious under "Biff's" heels—but we will desist here and leave the kick of the catastrophe for the delectation of the paid customers.

McLaglen finds in the character of "Biff" an ideal vehicle for his bluff, stalwart, virile style of characterization. He is peculiarly amusing when caught in the meshes of the real-estate Circe, and his bone-head credulity is hit off with all the stupid abandon of a hooked sucker. Lilyan Tashman's Lynn Crawford was the quintessence of refined dissimulation. She kneaded the big boob Williams into every profitable shape her sinister caprices suggested. Her work was a gem of magnetic sophistication. Leila McIntyre, one of vaudeville's greatest stars in years agone, turned in a cracking good performance of Mrs. Whalen, at whose boarding house "Biff" held forth.

Mary McAlister was sweetly compelling as Mrs. Whalen's daughter Mary, in love with "Biff's" pal, Danny Madden, cleverly hit off by William Harrigan. Others that came through with excellent performances were Arthur Stone, Ben Hewlett and Harry Timbrook. Irving Cummings' directing was dexterous in every detail and L. W. O'Connell's photography right up to the usual high standard of his work. W. K. Wells's dialogue fairly sparkled with japes and wisecracks. Boys, don't miss "On the Level" for it is one of the best comedies we have gotten a pre-glimpse at in many weeks.

EO O'MALLEY.

Review

"SHE COULDN'T SAY NO"

Warner Brothers Vitaphone all-talking and singing, starring Winnie Lightner. Reviewed at Warner Brothers Downtown.

Winnie Lightner, the stage's greatest contribution to the screen since the advent of Al Jolson, will win millions of new fans with her picture, "She Couldn't Say No."

Winnie Lightner has everything. She can sing, she can troupe, she can play on the heartstrings; and, above all, she can hold the undivided interest of even the most restless theater-goer. This very capable actress has personality plus. It is a rare quality.

Furthermore, she has a compelling story, adequate support, satisfactory settings, and the intelligent direction of Lloyd Bacon. The dialogue is smart and authentic. It sparkles.

The story, told simply, is that of a night-club girl who loves a genteel racketeer. He, Chester Morris, discovers her in lowly surroundings, elevates her to stardom, and then finds himself falling for a girl of the upper class. This girl is Sally Eilers. Dual love-interest is beautifully handled. No mawkishness.

In the end, both girls lose him, for the story fades out on a note of frustration. Still, it could not have been otherwise; and the unparaded pathos thereby developed adds to the gripping qualities of the story and increases the star's human-interest appeal one hundred per cent. This interest never flags.

Do not be skeptical of those words "night club and racketeer." This picture is different. It is not to be confused with noisy shooting and senseless beating of tom-toms. Racketeers themselves are rigidly excluded, except by inference, and we never see a gun—nor do we hear a shot fired. And all the night-club sequences have tremendous story-appeal. They are vitally important and thoroughly convincing.

In fact, that is what makes this offering such grand entertainment—its entire convincingness. Songs are new and striking, players are well-cast and human, dialogue is pithy, and the tempo is pleasingly rapid without being jerky. Motivation is excellent.

Perhaps the one thing about Winnie Lightner that outshines all her other merits, is her disarming naturalness. The screen is her oyster and she knows how to open it. Her engaging sprightliness, her unaffected acting, and her robust singing take hold of you at once. She holds you spellbound until the end. If Warner Brothers play this star properly, they have in Winnie Lightner a box-office gold mine. She wows 'em—no foolin'! And she's not screen-conscious.

Chester Morris is personable and smooth. He fights hopelessly against a resistless force. Psychologically, the emotional conflict is true to life—and, as such, is understandable to all. We sympathize with him. When he dies we feel a distinct loss. And how artistically Lloyd Bacon handled that death scene! It is all-powerful—the very essence of art.

Sally Eilers and Tully Marshall are well cast. Their delineations are flawless. Johnny Arthur, a magnificent trouper, has never done finer work. His song writer is a masterpiece. His love scenes with Miss Lightner are poignant and unforgettable. We are made to feel, by director and scenarist, that we are present and listening in on the intimate affairs of real people—men and women we know and love. It is perfect. There isn't a blue note in the entire production. And it is clean—no smut!

Screenplay and dialogue are by Robert Lord and Arthur Ceasar. Nothing could be finer. Benjamin Kaye is credited with the story. It is spendid. Camera work by James Crees is beautiful. Miss Lightner and the whole organization rate congratulations. The picture is a winner.

TOM LEWIS.

Stage Review

"A BILL OF DIVORCEMENT"

"A Bill of Divorcement" which opened at the Music Box last Monday night, proved interesting to the large audience and created much argument on the subject. The author has embodied enough laughter and mirth with the pros and cons on the subject to relieve the tension.

We feel that Elsie Bartlett, who is a most charming actress, was miscast for she was entirely too young in appearance to be the mother of Marion Clayton. This is no reflection upon Miss Bartlett, for she is a most capable actress, but due to her youthful appearance she caused the play not to ring true.

Ian MacLaren, as the divorced husband, who is a victim of shell shock, gave a very brilliant performance. Marion Clayton, a newcomer to the local footlights, gave a very capable portrayal of the daughter — young, frank and very modern, while Boyd Irwin carried off the man-of-the-world part ably. Frederick Harrington, as the family doctor, was very good as was Olaf Hytton as the Rev. Mr. Pumphrey.

The play deserves consideration from every man or woman that demands something more than songs or witty dialogue as occasion for theatregoing. It is well written and is bound to be the subject of much controversy as to whether or not a woman should remarry while the man to whom she was once married is still living.

HARRY BURNS.

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Let's See---Who's Who

By HARRY BURNS

ROY DEL RUTH

Has been signed to a new long-term contract by Warner Brothers to direct Vitaphone productions, it is announced by J. L. Warner, vice-president in charge of production.



Roy Del Ruth

Within the past year, Del Ruth has risen to the topmost ranks among talking picture directors. His "Gold Diggers of Broadway" is listed among the best productions of the year by a national poll of screen critics. He also directed such films as "The Desert Song," "The Terror," "Hold Everything," "The Aviator," "The Hottentot" and others.

His first directorial effort for the current year is "The Second Floor Mystery" in which Grant Withers and Loretta Young are co-featured.

Del Ruth affixed his signature to the new agreement the same day he started direction of "Three Faces East." featuring Eric Von Stroheim Constance Bennett has the leading feminine lead.

CHARLIE KING

The handsome young man who sang his way to film popularity in "Broadway Melody," will soon make a picture for Warner Bros. He has been signed for the featured singing role in "See Naples and Die," according to an announcement issued by Darryl Zanuck, associate executive.



Charlie King

Irene Delroy, well-known musical comedy star of the New York stage, has been signed for the feminine lead.

"See Naples and Die," a romantic story of Italy with comedy touches provided by two American sailors on leave, is Warner Brothers fourth big musical comedy and follows closely upon the heels of its popular predecessors "On With the Show," "Gold Diggers of Broadway" and "Hold Everything."

It is adapted to the screen by Joseph A. Jackson from an original story by Elmer Rice.

Al Dubin and Joe Burke, who are responsible for such hits as "Tiptoe Through the Tulips," "Singing in the Bathtub," "Painting the Clouds With Sunshine" and many others, are writing the songs and lyrics for the production.

REAVES EASON

Will write and direct his third consecutive picture for Hoot Gibson immediately upon finishing "Trigger Tricks," the Western star's current vehicle, next week. "Spurs" is the title of the forthcoming production which has already been prepared in synopsis form by Easton, who will write the dialogue and continuity as well.



Reaves Eason

"Scrub Oak," the writer-director's initial 1930 Universal-Gibson production, was so well liked by Gibson and the critics that Eason was immediately signed to write and direct at least two more pictures for Hoot. Upon completion of "Spurs" Eason will give consideration to a long-term contract which he has been offered by one of the old-line producing companies.

ALEXANDER GRAY

From eighteen years of age to an old man is the task assigned to Alexander Gray in "Viennese Nights," the Sigmund Romberg operetta now being sung at First National.



Alexander Gray

Hence, the attractive leading man is spending most of his time in the make-up room.

The young artist of Vienna falls in love with a girl who cannot marry a poor man. The last sequences deal with their grandchildren and the love story of this generation.

The picture is being filmed in color. This makes the age transitions required of Gray even more difficult.

FRANK CAPRA

With Joe Cook, Broadway comedy star, preparing to leave for Columbia's coast studio, Harry Cohn, production chief of the company, yesterday announced that he had signed Ray Harris to do the motion picture dialogue version of "Rain or Shine" as the company's first special for the new season.



Frank Capra

Frank Capra, Columbia's ace director, is to pilot Cook and a cast of stage and motion picture players, based on one of the last year's reigning hits.

ALICE PIKE BARNEY

Good writing, smooth acting and intelligent direction marked the presentation by Theatre Mart of four one-act plays at its unique playhouse, 605 North Juanita Avenue.



Alice Pike Barney

"Alias Who," written and directed by Evelyn Blanchard, featured Sarah Roosevelt, Bob Evans and Ted Adams in a bit of highly dramatic action laid in Texas. Nice curtain-raiser.

"A La Mode," a sparkling comedy by George Carter, was presented under direction of the author. It featured Justina Wayne, Clyde Feder and George Carter. The playlet offers a hilarious variation of the old triangle. It was well received.

"Brothers In Arms," a tragic sketch by Natalie C. Barney, was beautifully staged. It was directed by Ted Adams. Adams, in the principal role, proved himself equally as good an actor as he is a director. Others in the cast were Mildred Meade and Douglas Dale. Both excellent.

"Shush," a bright little comedy of modern times, was written and directed by Evelyn Blanchard. It gave Lincoln Steadman good range for robust comedy. Blanche Le Clair, Nick Caruse and David Scott rounded out the cast. They acquitted themselves creditably.

Glen Ellison contributed something different in Scotch songs. He has a pleasing personality and his Gaellic numbers were splendid. The entire program was under general direction of Mrs. Alice Pike Barney. It was supervised by Eleanor S. Lawson.

Ruth Renick, it was announced, will appear at the Mart in the world premiere of "The Dummy Husband," Thursday, February 27. This is a comedy-drama in three acts by Alice N. Williamson and Howard Pfaelzer. Theodore Adams, George Hackathorne and a notable cast will support Miss Renick.

TOM LEWIS.

MARY PICKFORD

Announces that her next picture. which will go into production almost immediately is "Forever Yours." The story is now being prepared by Benjamin Glazer who will supervise the film. "Forever Yours" is a very dramatic story laid in England and Wyoming and deals with the loyalty of a woman's love from youth's merry days, through the changing fortunes of middle years to the wistful calm of old age.



Harry Myers will soon celebrate his first yearly anniversary with Charles Chaplin on "City Lights."

CHARLES MURRAY

Will vouch for the authenticity of the following:

An amusing incident occurred during the filming of "Clancy in Wall Street," the Columbia production in which Murray and Lucien Littlefield are co-starred.



Charles Murray

When Littlefield and members of the staff at the Metropolitan Studios emerged from the projection room after watching the daily scenes from the picture. they were accosted by an excited fellow at the the door. He asked to meet the Scotchman he had overheard talking within. No one knew of any Scotchman in the party, unless it was Murray in disguise.

"But I am verra sure I hearrd an old neighbor of mine from Aberdeen in there," insisted the man, with a Harry Lauder accent.

"The only Scotchman in there was mysel'," said Littlefield, in his best Scotch manner, and the astonished look on the inquirer's face revealed that he recognized his mistake.

He explained that he was employed in the sound department and had overheard the dialogue in which Littlefield's voice so resembled that of his compatriot in the old country, that he actually expected to see his friend emerge from the projection room.

Littlefield's mastering the Scotch dialect in the short period of time allotted him is said to be uncanny.

MADGE BELLAMY

One of the most winsome of Hollywood's galaxy of famous stars, Madge Bellamy, scored a great success, recently, when she sang on the National Broadcasting hook-up, on Paul Whiteman's "Old Gold" hour, from Los Angeles. She sang "Dream Lover" from Paramount's "Love Parade," accompanied by Paul Whiteman personally, and his band.



Miss Bellamy proved herself the possessor of a glorious soprano voice on her first national radio appearance. She acquitted herself most creditably, and was highly complimented by many musical celebrities, including Whiteman himself. Her popularity throughout the nation was amply proven by the numerous telegrams and phone calls she received. Several national circuits have bid high for her services for a lengthy "Personal Appearance" tour, and one well-known firm has offered her a nation-wide concert tour.

Miss Bellamy is studying singing with Laurence A. Lambert, celebrated teacher, and concert and operatic baritone, of Hollywood, who predicts a remarkable future for her in the film and concert field. He is also preparing her for prima donna roles in light and comic operas.

HOLLYWOOD
filmograph

Lucille La Verne Entertained by "The Troupers"

Sunday night, the 16th of February, saw the Troupers gathered together at their regular monthly dinner. Tables were spread in the main hall of the Green Room and one hundred forty-five guests were taken care of by the volunteer troupers, led by their president, Stage Director Frank Cooley.

Lucille La Verne, their honor guest, received an ovation worthy of an empress, for on the previous Monday night, the Troupers had been royally entertained by Miss La Verne and her manager, Wm. E. Smith, at a performance of "Sun Up" at the Vine St. Theatre. To witness that performance is to worship at the shrine of Lucille La Verne. She is a divine priestess of art.

Introduced graciously by Stage Director Cooley, Miss La Verne responded with a charmingly humorous speech, which still further endeared her to her fellow professionals.

In turn, short addresses were made by Thomas Mills, James Marcus, Harry Burns, Larry Lawrence, Harry Willard and Real Mureal. James Gordon announced again the coming performance of "To What Red Hell," which Miss La Verne is presenting for special matinee on Friday, the 21st of February, at the Vine St. Theatre.

James Gordon and Harry Willard of the Troupers appear in the supporting cast of the play.

Announcement was made, after a fine program offered by Chairman of Entertainment Henry Roquemore, that the next dinner would take place on the 16th of March. Coming as it does on the eve of St. Patrick's Day, the whole affair will be strictly Irish. Secretary Adabelle Driver will have entire charge of the evening. Of Irish birth herself, she will choose for her assistants only those of Irish extraction. James Marcus will donate corned beef, Walter MacNamara the cabbage, for the occasion. The program will be Irish from start to finish.

Reservations are already being taken for the dinner. The sell-out two days before the last dinner will be sufficient warning to members of the organization to make their reservations early and assure themselves a place at the festive board.

At the March dinner there will be the added attraction of the drawing for the Evelyn Brent doll, an exquisite creation, donated to the women of the Troupers by Miss Brent. Any one desiring to purchase chances at 10 cents each may do so at the Club House, 1634 El Centro Avene.

Will H. Hays Will Broadcast

On Evening of March 4th Over Westinghouse

On the evening of March 4, between 10 and 10:30 o'clock, Eastern Standard Time, Westinghouse Electric and Manufacturing Company will broadcast over the National Broadcasting network, a Salute to the Motion Picture industry.

Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., will be the principal speaker and in a four-minute address will give millions of listeners an insight into what is generally regarded as the most romantic business enterprise in history. As head of an organization composed of the leading producing and distributing companies, supplying entertainment to 115,000,000 persons in this country each week, Mr. Hays will speak with authority.

In receiving the Westinghouse Salute, the motion picture industry takes its place with other great American industries who are thus honored weekly in the Salute hour arranged by Westinghouse for the purpose of presenting to the people of this country a clearer conception and a finer appreciation of American businesses.

Prior to Mr. Hays' appearance before the microphone, the Salute program will consist of a popular musical program and an exposition of interesting facts about the rise, development, and present importance of motion pictures, beginning with Westinghouse's keystone salute to the motion picture industry "whose romance, whose activity, whose magic, has woven itself into the fabric of our lives and happiness, bringing us the blessings of truth and imagination."

The thirty-two stations in the network for the Westinghouse Salute to the motion picture industry are:

WJZ—New York
WBZ—Springfield
WBZA—Boston
WBAL—Baltimore
WHAM—Rochester
KDKA—Pittsburgh
WJR—Detroit
KYW—Chicago
KWK—St. Louis
WREN—Kansas City
WEBC—Duluth
WRVA—Richmond
WPTF—Raleigh
(Starting Apr. 29)
WBT—Charlotte
WJAX—Jacksonville
WIOD—Miami
WHAS—Louisville
WSM—Nashville
WMC—Memphis
WSB—Atlanta
WAPI—Birmingham
WSMB—New Orleans
WKY—Oklahoma C.
KPRC—Houston
WOAI—San Antonio
KOA—Denver
KSL—Salt Lake City

Pacific Coast

KGO—San Francisco
KECA—Los Angeles
KGW—Portland
KOMO—Seattle
KHQ—Spokane

FITZPATRICK IN INDIA

The cameras of James A. FitzPatrick and his staff are clicking far away in India, where FitzPatrick has arrived on the round-the-world cruise of the S. S. Columbus.

Eleven days will be spent in filming the native personalities and ancient landmarks which are to be heard in voice and music and seen in natural color in FitzPatrick's "Travel-talk Series" of short subjects. All the beauties and pleasures of an actual tour to India are to be incorporated in the particular group of pictures on that country.

Nathaniel Shilkret, the Radio-Victor recording star, is preparing a special score of Oriental music to be used as a background for FitzPatrick's accompanying talk as spokesman and guide. Shilkret conducts his Victor Travel-Talk Orchestra throughout the series, which will embrace most of the universe.

NEW YORK.—The board of directors of Paramount-Famous-Lasky Corporation held here recently, voted to commend to the stockholders for approval at the annual meeting which will be held April 15, a change in the name of the corporation from Paramount-Famous-Lasky Corporation to Paramount-Publix Corporation.

ARRIVES FROM EAST

Fred Sumner, who has played the last four years in George Kelly's sketch, "The Show Off," as well as "Craig's Wife," by the same author, "Follow Thru," the musical comedy and many other legitimate and vaudevile plays, is here from New York, and is seeking to work in the talkies.

PLAYS

Russell Hopton, who was last seen on the stage in the leading role opposite Dorothy Burgess in "Lulu Belle," has been signed by M-G-M to play the featured role of Enrique, the religious fanatic brother of Ramon Novarro in "The Singer of Seville."

"Vagabond King" Scores Big Hit in New York City

NEW YORK.—Something new in opening night stunts was undertaken at the official opening of "The Vagabond King," when for the first time at a Broadway film premiere audible pictures were taken of the crowds outside the Criterion Theatre and several of the notables present poured a little bottled-up eloquence into the microphone. The sound trucks took the pictures, which will be shown throughout the country. It sounds bedlam usually. The next step at a Broadway opening will be to make a record of all the wise cracks spilled in a lobby after the audience files out . . . Ludwig Berger, director of "The Vagabond King," returned from his vacation just in time to attend the opening of his glamorous picture and to announce that he has dropped the "Dr." prefix to his name for American consumption. Berger earned this academic title by solid scholastic work at the Universities of Heidelberg and Munich.

"The Vagabond King" received much commendation from the New York reviewers for the speed and plausibility of its story. its spirited music and its color harmonies, with the battle song of the vagabonds again thumping its way into all hearts as the rabble of Paris marches to a brilliant Technicolor victory over the Burgundians. Dennis King, once more acting his dashing stage role in this screen musical; Jennette McDonald, lovely of voice and of face, as his royal sweetheart; Lillian Roth, as the tavern wench of Francois Villon; O. P. Heggie, as the crafty King Louis XI, and Warner Oland as his treacherous grand marshall, came in for a big hand from New York's typewriter set.

VISITS IN NEW YORK

Paul Ralli, now portraying the Spanish lover in "Diamond Lil," is renewing old friendships and again seeing New York City these days for the Mae West company is playing in cities around the eastern metropolis. "Diamond Lil" is booked for Boston and Washington, D. C., as soon as Miss West's New York trial is settled.

SELLS

Henry Hegedorn, the elephant salesman from Siam, has sold two baby elephants to the Darmour-RKO company. These which will be shipped in the spring are for use in the Darmour juvenile comedies.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Keith-Pringle Revier-Moore Sidney-Murray	Brown-Van Buren Al Ray Glennon-McNutt	Buddy Coleman Sam Nelson David Selman	Ted Tetzlaff Klein Phil Walker	"Prince of Diamonds" "Under Western Stars" "Around the Corner"	Paul Fox Colin Clements Joe Siverling	Shooting Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook	Al Herman Lew Foster	J. A. Duffy Wesely Martin	Jim Brown Jim Brown	Mickey McGuire Series No. 9 Record Breakers No. 13	E. V. Darling Uncredited	Preparing Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	H. M. Horkheimer						Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HE 4111—Indv. Casting	Unassigned All-Star All Star	James Cruze James Cruze James Cruze	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Ann Boyd"	Gropper-Marcin Walter Woods Will Harben	Preparing Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 3-4 Bob Mayo, Asst.	Richard Barthelmess Lee-Blackmer Loretta Young Claire-McHugh All-Star Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Brown Claire Young-Nagel	Howard Hawks Clarence Badger Frank Lloyd Wm. A. Seiter John F. Dillion Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Frank Lloyd	Frank Shaw John Daumery Unassigned Bill Goetz Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Haller Sol Polito Unassigned Lee Garmes Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Under Western Skies" "Heart of the North" "Mlle. Modiste" "The Girl of Golden West" "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Won "Forever After" "Top Speed" "The Right of Way"	Hawks Miller Howard Estabrook John Russell Josephson-Perez Uncredited Uncredited Kenneth J. Saunders Earl Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis . Faragoh	Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
FOWLER—GR 3177 1420 Beachwood Dr. (Jack Fowler, Casting)	All-Star Edwards Davis	Alvin J. Neitz Alvin J. Neitz	Unassigned Bill Baron	William Noble Bert Baldridge	"Varieties" "Know Your Own Country"	Uncredited Uncredited	Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Unassigned Unassigned Will Rogers Kenneth McKenneth Unassigned Lowe-Owen Unassigned Unassigned Unassigned Unassigned Unassigned	Al Santell Alexander-Korda W. K. Howard John Blystone Hamilton McFadden Ben Stoloff John Ford Chandler Sprague Wm. K. Howard Victor Fleming R. Walsh B. Viertel	Marty Santell Unassigned Unassigned Unassigned Sam Wurtzel Unassigned Ed O'Fearne Unassigned Unassigned Unassigned Unassigned Unassigned	Glen. McWilliams Unassigned Unassigned Unassigned Joe Valentine Unassigned Geo Schneiderman Unassigned Unassigned Unassigned Unassigned Unassigned	"Arizona Kid" "Dollar Princess" "The Fatal Wedding" "So This Is London" "In Love With Love" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "The Fatal Wedding" "Common Clay" "Oregon Trail" "A Very Practical Joke"	Ralph Block Uncredited Uncredited Uncredited Marion Orth Uncredited Dudley Nichols Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing
METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) EM 9133 9:00-11:30 Paul Wilkins, Asst. 9 to 12	All Star Unassigned Ruth Chatterton Uncredited Greta Garbo Norma Shearer All Star All-Star Wallace Beery Marion Davies Ramon Novarro Dressler-Moran All-Star	Sam Wood C. B. DeMille Robt. B. Leonard Robert Ober Clarence Brown Sidney Franklin McGregor Grinde Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Chas. Reisner Jacques Feyder	Wm. Ryan Dick Rosson Hugh Boswell Unassigned Unassigned Unassigned Mintiz Frank Messenger Unassigned Vernon Keays Earl Taggart Sandy Roth Al Sheuburg	Henry Sharp Peverell Marley Brodine Unassigned Unassigned Unassigned Percy Hilburn Ira Morgan Unassigned Oliver Marsh Merritt Gerstad Leonard Smith Wm. Daniels	"Father's Day" "Madame Satan" "Divorcee" "Remote Control" "Romance" "The High Road" "Good News" "The Sea Bat" "The Big House" "The Gay Nineties" "The Singer of Seville" "Caught Short" "Le Spectre Vert"	Nugent-Younger McPherson-Unger John Meehan Uncredited Uncredited Uncredited Francis Marion John Howard Lawson Hill-Marion Gene Markey Farmun-Colton Williard Mack French Version	Shooting Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Lloyd Hamilton Caddo Judith Barrie Ruth Roland Fanchon-Marco	Alf Goulding Unassigned Victor Halperin George Crone Craig Hutchinson	Art Black Unassigned Sidney Marcus Joe McDonough J. Howe	Gus Peterson Unassigned Unassigned Arthur Todd Tom Shirely	Untitled "The Front Page" "Play-Girl" "On To Reno" "Harriscolor"	Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Shooting Shooting
PAN-AMERICAN Formerly Cruze Studio) 6066 Sunset Blvd. HE. 6744	Don Alvarado	Fred Windermere	Walter Krash	Paul H. Allen	"Bells of San Juan"	Diana Beresford	Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	George Bancroft All-Star All-Star All-Star All-Star Nancy Carroll All-Star Moran Mack Richard Arlen Clara Bow	Rowland V. Lee Edward Sutherland Frank Tuttle Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Richard Wallace Brower-Knopf Frank Tuttle	Geo. Yohalem Unassigned Archie Hill Unassigned Henry Hathaway Unassigned Unassigned Bob Lee Wm. Kaplan Unassigned	Harry Fischbeck Unassigned Archie Stout Unassigned Victor Milner Unassigned Unassigned Allen Siegler Charles Lang Unassigned	"Ladies Love Brutes" Untitled "The Benson Murder Case" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" Untitled "Light of Western Stars" "True to the Navy"	Akins-Young Thompson-Mankiewic Van Dine-Cormack Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Mack-Carrigan Grey-McNutt Thompson-Anderson	Shooting Preparing Shooting Preparing Shooting Preparing Preparing Shooting Shooting Preparing
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	All-Star Gloria Swanson Twelvetrees-Scott All-Star	Unassigned Alan Dwan Joseph Santley Frank Davis	Unassigned Unassigned Ray McCarey W. Reineck	Unassigned Unassigned Dave Abel Ed Snyder	"International Revue" "What a Widow" "Swing High" "Red Heads"	Uncredited Uncredited McCarey Seymour Cummings-Davis	Preparing Preparing Shooting Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star Bebe Daniels Bebe Daniels Astor-Hughes Compson-Trevor Jack Mulhall	Paul Sloane Luther Reed George Archainbaud Donald Crisp George Seitz Unassigned	Johnny Burch Freddie Fleck Tommy Atkins George Bertholon Unassigned Unassigned	Nick Musuraca J. Roy Hunt Roy Hunt Leo Tover Unassigned Unassigned	"Radio Revels" "Dixiana" "Smooth As Satin" "Cooking Her Goose "Hawk Island" "The Fall Guy"	Uncredited Caldwell-Reed Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Preparing Preparing
ROACH—EM 1151 1 P. M. to 3:30 P. M.	Charley Chase Laurel-Hardy	Ed Kennedy James Parrott	Stevenson White Morse Lightfoot	Art Lloyd Geo. Stevens	Untitled "Below Zero"	The Staff The Staff	Shooting Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star Inspiration Pictures Unassigned True-Life Mayfair All-Star	Louis Lewyn Chas. Roberts Burton King Unassigned Cliff Wheeler Bill O'Connor Dallas Fitzgerald Elmer Clifton	Unassigned Unassigned Lew King Unassigned Mandy Schaeffer J. Berstein Bob Smith	Otto Himm Ray Carlyle Andy Anderson John Fulton Unassigned Henry Cromjaeger Milton Moore Leon Shamroy	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Eyes of the World" "Inside Story" "Step On the Gas" "Kiddie Kabaret" "Topics of the Day"	Topical Shirley Phillips Uncredited Morse-Silvernail Lee Authman Willis Kent Dallas-Fitzgerald Clifton-Smith	Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Jack Benny All-Star	Unassigned Richard Thorpe Perc Pembroke Richard Thorpe	Unassigned Unassigned Leigh Smith Harry Mancke	Unassigned Unassigned Art Reeves Harry Zech	"Senor Manana" "Paradise Island" "The Medicine Man" "Down by the Rio Grande"	Younger-Snell A. P. Younger Eve Unsell Jack Matteford	Preparing Preparing Shooting Shooting
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Wm. Brown Prod.	Harry Webb J. Davis	Mandy Schaefer W. Warner	Unassigned	"West of the Rio" "Scions of Sin"	Carl Crusada The Staff	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr	Shooting Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman All-Star All-Star Mary Nolan	Lewis Milestone John M. Anderson Wm. Wyler Wm. Craft Ernest Laemmle	Nate Watt Bob Ross Voshell Norman Deming Joe McDonough	Gil Warrenton Hall Mohr Alvin Wyckoff Hal Mohr Roy Overbaugh	"All's Quiet on West Front" "King of Jazz Revue" "The Storm" "Desire of Broadway" "What Men Want"	Andrews-Anderson Ed T Lowe, Jr. McCormick-Logue Gene Towne Yost Clymer	Shooting Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Segal-Grey Eric Von Stroheim Frankk Fay	Alan Crosland Roy Del Ruth Michael Curtiz	Gordon Hollingshe Bill McGann Fred Fox	Jimmy Van Trees Chick McGill Dev Jennings	"Viennese Nights" "Three Faces East" "Play-Boy"	Hammerstein II- Oliver H. Garret Harvey Thew	Shooting Shooting Shooting

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Assistant Directors Association Forced To Disband

Producers Starting To Weed Out Agents

Producers Antagonism Against Union Phase Of Club Said Cause

By HARRY BURNS

Close to 200 members, which includes the names of practically every assistant director in the motion picture industry, were forced to give up their plan to operate a club that was known as the Assistant Directors and Unit Managers Association, after the organization had received its charter from the American Federation of Labor and was to have been taken in as a member of the I. A. T. S. E., which would have made them one of the most powerful bodies of men in the industry. But when they were unable to be assured the latter's recognition from President Canavan or his local representative, Mr. Buzzell, the boys decided to disband after the producers here had voiced their opinion that it was not a good policy since the Assistant Directors and Unit Managers were the backbone of their making pictures through their being the right-hand men of the directors.

It is a shame that such a condition should arise at this time, because Filmland doesn't harbor a body of men who are more valuable to the making of motion pictures than they are. Without the assistant director it is utterly impossible to carry on, for they have their index finger on the pulse of the production from its inception to the final fadeout. To our way of thinking, they are the most underpaid individuals in the motion picture industry. Producers invest millions on productions, and still they pay these men as low as sixty dollars a week, which isn't any more than an ordinary extra man receives.

Now that the producers have placed this barrier or ultimatum to either disband or lose their jobs, it is only fitting and right that since President Jack Boland and the Committee of the Association have seen fit to disband, that the Academy of Motion Picture Arts and Sciences take up this matter and make this body of men part and parcel of the Academy, for they are just as essential to the development and advancement of the art of making motion pictures as any other department cannected with the industry.

(Continued on Page 14)



CHESTER CONKLIN

ENGLISH STAR HERE

Hugh Gant, the handsome young British juvenile who gained fame on the continent for his stage and screen portrayals in such well known screen and stage productions as "The Rat," from the Edgar Wallace novel, and in "The Call of the West," both made abroad, is now in Hollywood, having arrived last week.

"THE BIG HOUSE"

DeWitt Jennings, former famous actor of the stage and lately noted for his character roles of the screen, was yesterday added to the cast of "The Big House," Metro-Goldwyn-Mayer's drama of prison riots, which George Hill is directing with Wallace Beery, Robert Montgomery, Chester Morris and a notable cast.

Rumored That Over 50 of Them Are to Be Given the Gate

With over 50 agents doomed to look for other fields to make hay while the sun shines, the Association of Motion Picture Producers are preparing to issue franchises to the recognized and legitimate agents and representatives who are essential to the motion picture industry. These facts came to our attention today.

At an executive meeting of the Association of Motion Picture Producers, held Wednesday night at the association's headquarters, 5504 Hollywood boulevard, a committee was officially appointed to study the methods and practices of agents and artists' representatives in Hollywood.

The personnel of this committee follows: J. J. Murdock, acting in an advisory capacity; E. J. Mannix, M. C. Levee, Fred Beetson and George Cohen, attorney for the association.

Conferences will be held by the committee with groups of agents, actors and others interested in the matter, and a report will be made to the association as to findings and recommendations regarding how best to eliminate the evils complained of.

SOLD

Harold E. Tarshis and Charles George Saxton have just sold an original western all-talkie to Hoot Gibson. It is tentatively called "The Concentratin' Kid" and is scheduled to go into immediate production at Universal under the direction of Arthur Rosson.

LE BARON SIGNS PAUL SLOANE FOR TWO YEARS

Promise of a sensational success in his production of "Radio Revels" caused William LeBaron, vice-president in charge of production of Radio Pictures, to offer Paul Sloane a two-year contract as director for the organization.

Sloane officially signed the contract yesterday, an agreement under which he will direct exclusively for Radio Pictures a series of special productions for the company. Only pictures of big calibre and unusual scope will receive his attention, with William LeBaron in personal supervision of the Sloane product.

Jus' Chit-Chat an' Chatter About

Song—Music—Voice—Dance

By LAURENCE A. LAMBERT
Music Editor

DAVE SNELL NOW IS FILM COMPOSER

Dave Snell now goes down on the list of "local boys who have made good."

Snell was a successful orchestra leader around Los Angeles for years before talking movies were ever considered.

When a speaking screen became a reality Snell was signed by Metro-Goldwyn-Mayer as a pianist, and as such he has worked on practically all of that company's big musical pictures.

Now he has been promoted to the rank of full-fledged composer.

His first number is "I'm Spanish Now," lyrics by Ray Egan. This is a solo by Marie Dressler in the new Marie Dressler-Polly Moran M-G-M talking comedy, "Caught Short," written by Willard Mack.

TIBBETT-MOORE PICTURE IS DUE

Lawrence Tibbett, who created an overnight sensation in "The Rogue Song," will be supported by Grace Moore, the Tennessee mountain girl, who recently became a Metropolitan Opera star, in one of his first Metro-Goldwyn-Mayer pictures. This was learned today when M-G-M officials announced a varied schedule of 33 pictures to be produced within the next six months.

NEW SONG TEAM NOW IN FILMS

James McCue and Dorothy Fields, one of the most noted song writing teams from New York's Tin Pan Alley, have arrived in Los Angeles to write songs for motion pictures. They are under exclusive contract to Metro-Goldwyn-Mayer, and have several numbers all ready for tryouts on the screen.

McCue and Fields, as they are known professionally, composed the music for the successful Broadway production of "Black Birds." Among their famous popular hits probably the most outstanding is "I Can't Give You Anything But Love."

TIFFANY TO MAKE SIX OF KENTUCKY SINGERS' SHORTS

So successful were the first two Forbes Randolph productions for Tiffany release, two-reel features with Randolph's "Kentucky Singers," that Tiffany has signed for four more of them. making a serious of six altogether.

Forbes Randolph's Kentucky Singers have toured half the civilized world and are regarded by many critics as the finest aggregation of colored voices on the stage today, as well as one of the finest of any type or nationality. There are eight colored singers, all college graduates and all trained soloists, most of them with grand opera experience in Europe.

When they have completed their six pictures for Tiffany, the first of which bears the title, "The Road Home," they will leave for a tour of all nations of Europe.

"Heads Up," the musical comedy hit of the current New York season, will be filmed in full color, according to an announcement from the Paramount Long Island studio, where the production will be made.

The improved Technicolor process, by which "The Vagabond King," starring Dennis King, was photographed, will be used in the making of "Heads Up."

No cast selections have been made to date for the picturization of this Aarons & Freedley success, and audible screen rights to which were purchased by Paramount a few weeks ago.

Two songs have been written for use in the new Marie Dressler-Polly Moran M-G-M talking comedy, "Caught Short," which Chuck Reisner is directing.

One is "I'm Spanish Now," a topical number sung by Miss Dressler. It was composed by Dave Snell and Ray Egan. The second is "Somebody," written by Roy Turk and Fred Ahlert, and sung by Charles Morton.

"Caught Short" is an original by Willard Mack.

Laurence Schwab, of the Broadway producing firm of Schwab and Mandel, has arrived in Hollywood to begin preparations for the filming at the Paramount studios of one of their most successful musical comedies, "Follow Thru."

The stage producer arrived by boat from New York and motored to Los Angeles from San Diego, where he left the ship. His partner, Frank Mandel, remained in the East for the Paramount filmization of another of their hits, "Queen High," at the Long Island studios.

Schwab spent his first day in conferences with B. P. Schulberg, general manager of west coast production for the film company, and Lloyd Corrigan, writer in the studio scenario department.

"Follow Thru" has just completed a year's run on Broadway and now is being presented in various parts of the United States, England, France and Australia. It was written by Schwab and B. G. De Sylva, of De Sylva, Brown and Henderson, with music by the latter trio of musical comedy composers. The production is one of a series presented by Schwab and Mandel, most popular of which have been "The Desert Song," "Good News," "Queen High," "New Moon" and "The Firebrand," the latter a dramatic play.

Casting and preparation of musical interpolations will be started within a week, according to Schulberg.

Irving Berlin, American melody maker, sat at his piano in his office at United Artists studio and softly played the theme song he had just composed for his first film production.

In the adjoining office Arthur Hammerstein. stage impresario, now producing pictures, and Rudolf Friml, light opera composer, listened closely.

"Write down the music," said Hammerstein to Friml. "Then we'll go in and play it for Berlin and tell him it's your new number for our picture, 'Bride 66.' It'll be a good joke."

Friml chuckled and wrote down the melody. Meanwhile Hammerstein slipped into Berlin's office and whispered the reverse of the joke. He would have Friml play his own theme song, Berlin would copy it down, and claim it as his own. Berlin smilingly agreed. Hammerstein had Friml play and Berlin listened and wrote down the music.

Then Hammerstein got the two of them together and waited for the explosion.

Friml played Berlin's song and claimed it as his own.

Berlin played Friml's song and said it was his own composition.

Suddenly they realized that Hammerstein had double-crossed both of them for his own amusement. They went looking for him. But Hammerstein had locked his office door and was enjoying a laugh at their expense all by himself.

Bruno Walter, internationally famous orchestra conductor, recently stated that, in his opinion, Ann Harding is the most beautiful woman on the screen. "She is the flower woman of the earth, with an exquisite beauty of spirit as well as features," he is quoted as saying.

Two more song writers of merit are to create original melodies for the talkies.

Bud Green and Sammy Stept, authors of such nation-wide hits as "Congratulations" and "That's My Weakness Now," have arrived in Hollywood to start work under a contract with Warner Brothers to compose songs for Vitaphone productions.

Their first assignment is to write the songs and score for "Come Easy" in which Lotti Loder, the Viennese beauty, is to be featured.

"Come Easy" is an original story written by Vina Delmar, author of such popular novels as "Bad Girl" and "Kept."

Walter O'Keefe and Bobby Dolan, two leading writers of popular song hits and light opera melodies, have been assigned to write the songs and score for "Sweet Kitty Bellairs," Warner Brothers' Vitaphone operetta which will be filmed entirely in natural colors.

Perry Askam has been signed for the leading male role in "Sweet Kitty Bellairs." Claudia Dell, late of the Follies and Broadway musical plays, is to play the lead opposite him. Alfred E. Green is to direct.

Harry Ruby likes his baseball.

Last night he left Los Angeles for Washington, D. C., to accompany the Washington American baseball team on its annual training trip.

Ruby, who is a noted composer and co-author of RKO's musical comedy hit, "Radio Revels," now in production, has been assisting in the musical direction of the picture for the last six weeks.

He has accompanied the Senators on their training trip for seven consecutive seasons.

Al Dubin and Joe Burke, one of the first song writing teams to join the talkies, have been assigned to write the songs for "See Naples and Die," Warner Brothers' Vitaphone special in which Charles King and Irene Del Roy are featured.

Dubin and Burke have written such successful tunes as "Singing in the Bathtub," "Painting the Clouds With Sunshine," "Tip Toe Thru the Tulips" and many other popular melodies in Vitaphone productions.

"See Naples and Die" is to be one of Warner Brothers' outstanding pictures for the current season.

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Oscar Hammerstein-Sigmond Romberg Talk On Music

Yesterday and Today Discussed Freely By Impresarios

By LAURENCE A. LAMBERT,
Music Editor

If all interviews were as full of inspiration, courtesy and intelligent conclusions as those accorded the Music Editor of Filmograph by Oscar Hammerstein and Sigmund Romberg, his task of keeping the music pages full of interesting articles would be easy. Through the courtesy of Miss Agnes O'Malley, Warner Brothers publicity representative, we were afforded a personal interview with these two celebrated men from New York, who are just putting the finishing touches on Warners' special operetta film, "Viennese Nights," with an all-star cast, including Vivian Segal, Alexander Gray, Walter Pidgeon, Bert Roach and Louise Fazenda, all of whom, we are told, are called on to SING in this new operetta score, composed especially for the screen by Romberg, with lyrics by Hammerstein. These two men have been responsible for many famous stage successes, including "Rose Marie" and "Desert Song," all of which, we understand, have been sold to the movie producers, and in due course of time they will be filmed with special singing casts.

The New Medium Fascinates

Both men very obligingly interrupted their production work to discuss the future of comic operas in the films and on the stage. Mr. Hammerstein is fascinated by the great opportunities which are afforded him by the singing films, and feels that movie fans will be given some unusual thrills by the use of stage operas with large music ensembles. He is most optimistic as to the future of the operetta type of films, and earnestly believes that many stage successes will be transferred to the screen, with only sufficient changes to adapt them to the camera and microphone requirements.

Original Scores Best

But despite these assertions, Mr. Hammerstein and Mr. Romberg both firmly maintain that original scores are best suited to the screen rather than adaptations and revisions of the old scores. In this respect they fully agree with Oscar Strauss, interviewed in last week's Filmograph. Personally, we have always believed that the original scores would be best, but we bow to the superior judgment and experience of these noted men. They point out that the films permit them much greater latitude in scenery, costumes, locale, fast-moving action and large and expensive casts, and that original stories with new musical scores can be written faster, more conveniently and with much better results than could possibly be obtained by mutilating the present scores of the stage successes. All of which sounds most plausible. They also feel that operettas on films will tend somewhat to the style of the legitimate stage, but with all the added advantages and wonderful channels opened up by the movie technique and remarkable facilities of gorgeous stage mountings, natural scenery and numerous other details, impossible to the stage. Then, too, they rightly point out that in the films they can secure eminent actors for small "bits" and parts at reasonable cost, thus strengthening the cast greatly, which would be financially prohibitive on the stage.

Orchestral Accompaniments

Many of us have been amused in recent films by the orchestral accompaniments given singers when the scene is taking place on the desert, the mountains, on board deserted ships, and other places that common sense tells us is impossible.

Of course we all realize that the human voice loses much of its attractiveness without the background of at least a piano and preferably an orchestra. Questioned as to the legitimacy of such situations, both gentlemen explained that audiences would simply have to take certain things for granted and give to the films the same liberties allowed the stage in doing things that were necessary to achieve the illusion and effects aimed at. When one stops to think of it, the orchestra in the stage pit, with a conductor prominently waving his baton, is just as ludicrous and out of place for certain stage scenes as is the unseen orchestral accompaniments for certain film settings. So, my musical friends, next time you see your heroine in the midst of a snowstorm, in the Arctic Circle, or shipwrecked on a South Sea island, and she sings a beautiful ballad, accompanied by a thirty-piece symphony orchestra, just forgive and understand, and know that the producer has done it "for OUR good"—to give you the greatest amount of pleasure; that he has simply taken stage license, recognized for generations in the pit orchestra, and has adapted it in unseen form to the films.

Stage Technique Prevails

A very interesting point was brought out in the course of this absorbing talk, namely, that stage methods and technique had been used by these gentlemen with great success. They have finished their production several days ahead of the shooting schedule and well within their budget, without hurry, embarrassing waits or the usual hustle and turmoil of the old-style movie methods.

The day of the old-school film director seems to be fast passing, and a new regime is in effect. Scientific, methodical and painstaking preparation will take the place of guesswork, loose methods and last-minute emergencies. And speaking of directors reminds me that we met Allan Crosland, who is directing the "Viennese Nights" under Hammerstein's supervision, and he seems to be one of the new generation, on his toes and ready to adapt himself to the new ways. A most capable director, who will undoubtedly increase his prestige by this and his other musical productions.

Beyond a shadow of doubt, the day of the autocratic, despotic director is past, and the Author, Composer and Supervisor will take precedence, and the combination of all four will raise the standards of new films to a much higher plane than under the old system.

Writing Up, Not Down

The one point that amazed us the most was the direct statement by Rombert that he is writing "up" for the films, not "down," as we feared might be the case. He feels that music is fast becoming the universal language; that it will internationalize films; that it will help spread the English language and customs throughout the entire world, rapidly; and that musical films have already developed a keener appreciation among all classes of people of a better grade of music, and that, therefore, the music scores from now on will become better and of a higher order, rather than, as we feared, of a lower grade.

This is indeed interesting, and we hope the good work may continue. We have been so surfeited with cheap music, jazz songs and trivial, petty ballads, with insipid and sometimes disgusting lyrics, that it will truly be a relief and genuine pleasure to hear something of a better nature. Romberg assures us that they are using a forty-piece symphony orchestra in this first production, and that, in one place, they have a ten-minute musical episode, showing the orchestra playing the symphonic theme which is used throughout the film.

English Will Predominate

Many guesses and predictions have been made as to the future of the English language in films. Romberg decidedly feels that English will be used for both speaking and singing, even where the films are intended for foreign distribution, and does not feel that it will be necessary to have foreign singers create the versions for non-English-speaking countries. He cites, in vindication of this view, that one listens to grand opera, right here in our own country, in Italian, French and German, and yet we do not demand that they be sung only in English. In Paris the English-speaking patron accepts with pleasure opera and other entertainment rendered in French. In Germany the American gets much entertainment from German opera and musical comedies without understanding one word. So, reasons Romberg, why will not foreign-speaking nations accept the English (or American) tongue in films as we accept their operas, etc.? Since Esperanto seems to have made little headway as the universal language, we are tempted to agree with Romberg and believe that in due course many foreign nations will accept our films in the English language, and may even come to adopt it as a medium for international conferences. And thus the humble film may be the medium through which the United States and England may become, as many statesmen predict, the great "balance of power" and dominating influence for the entire world.

Hollywood Versus New York

The old question was asked as to what they thought of the possibility of Hollywood succeeding New York as the greatest producing center, and both men feel that Hollywood will always maintain its supremacy as a film producer, but that New York, by reason of its large centers of population, its cosmopolitan character, large influx of people from all over the world, and by reason of its being the "melting pot" for all of Europe's best talent, will always remain the chief theatrical producing center. Hollywood will gain immeasurably from year to year by the addition to its list of permanent residents of celebrated actors, singers, playwrights, etc., and will add new laurels to its present creditable achievements. Furthermore, with its rich movie producers and the addition annually of many millions of new wealth, garnered from the theatre box offices of the world, Hollywood will undoubtedly soon be able to add art museums and other distinguished monuments to its artistic progress.

Personally, they like Hollywood immensely (as does Mrs. Hammerstein, who looked very charming in a navy blue tailored suit), and will hope to spend at least half their time here each year.

Mr. and Mrs. Hammerstein leave this week for a vacation in Australia (and just to keep his hand in, Mr. Hammerstein will supervise the two new productions of "New Moon" while over there), while Mr. and Mrs. Romberg depart soon for New York to continue writing his score for the next operetta for Warner Brothers, not yet named but now in embryonic form. They all find Hollywood people most hospitable, the climate delightful, and the working conditions admirable.

The outdoor life helps stimulate their creative faculties, and they believe that their new film scores and lyrics will surpass anything they have yet written.

Better Critics Needed

Someone raised the question (we won't say whom, so as not to hurt anybody's feelings) as to whether the newspapers and magazines would soon realize the need for better informed critics, with a special knowledge of musical affairs.

Of course we can't answer this point, but we hope they will, for musical films are now the order of the day, and intelligent reviews, with a keener insight into the musical merits or demerits, would be helpful in raising the general standards of the new films and in cultivating the public's taste for better scores and lyrics.

We do not say this captiously, and the question was not ours.

CUMMINGS DIRECTS VICTOR McLAGLEN AGAIN

Irving Cummings, who so successfully directed Victor McLaglen in "On the Level," has been assigned to direct "Dust and Sun," McLaglen's next starring vehicle, for Fox Films. "Dust and Sun" is being adapted for the screen by Harvey Gates from the novel by Clement Ripley. The rest of the cast is now being selected and production will start in the near future.

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HARRY BURNS, President and Editor

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Vol. 10 Saturday, March 8, 1930 No. 8

HIGH, WIDE AND HANDSOME

Indoor talking pictures are challenged by the wide open spaces; the far-flung prairies, towering mountains and blistering deserts of the Great West.

The outdoor picture, chiefly the Western, packed with primitive love angles, he-man fights, thrilling horsemanship and quick gun-play, plus dialogue, has an appeal to which all men respond; and it will be an outstanding feature of the producing program of every large company during 1930.

"In Old Arizona," "The Virginian," and others, have carried the country by storm; they will be followed by a whole series of Zane Grey westerns and two series from Universal, starring Hoot Gibson and Ken Maynard, whose output will draw big business to the best theatres.

The Ken Maynard and Hoot Gibson talking westerns are real productions, with all dialogue scenes photographed in the open. The result is a novelty the fans are going to welcome as pleasant relief from cut-and-dried indoor entertainment. Nothing cut-and-dried about the work of these two cowboy stars. Snortin' broncs and singin' cowpunchers under western stars, with plenty of romance between fights, make talking picture fare cooped-up movie-goers are going to absorb with relish.

Ye-e-eup! Wa-a-ah-ho-o-o! Ride 'im, cowboy! Here comes the dean of all the character western stars, none other than William S. Hart! Bill Hart in person! Yes, sir!

Roy Stewart, Tom Mix, "Buck" Jones, Hoot Gibson, Jack Hoxie, Harry Carey, Jack Holt—all willingly give way to Bill Hart, paying him the tribute of being Grand Sachem of their craft. Not one of that gang of hard-riding buckaroos will howl a howl of objection when we hail Bill Hart as the leader of the fraternity. And out thar among his millions of friends his return to the screen will be received with roars of approval.

Bill Hart calmly awaits the call at his ranch over the hills at Newhall. We know that call is coming, and when it comes Bill and his pony are going to come a-flyin'. The saddle is handy on its rack and the six-guns are oiled and ready for business. Bill's just GOT to make a farewell talking series. The fans are clamoring for him.

In the western field, Bill Hart is an institution. Formerly a fine stage actor with an unusually good stage voice, his entry into the talking pictures will be an event of outstanding importance. During his temporary retirement Bill Hart's fan mail has far exceeded that of any individual motion picture star now working in Hollywood.

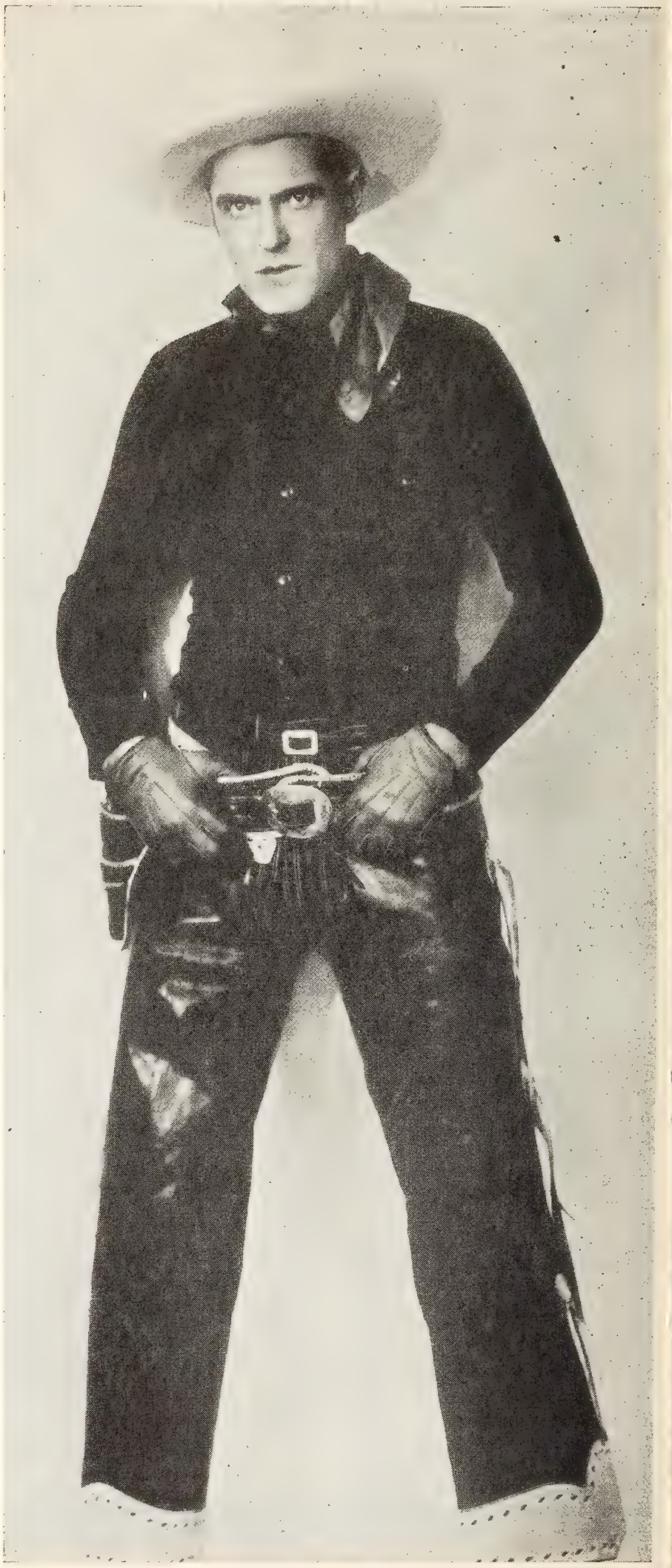
Just another illustration of the fact that the public does not forget its favorite players. Bill Hart has won the hearts of the movie-going public by his fine acting and by making pictures wholesomely clean. His work on the screen has appealed to mothers and fathers and has inspired their youngsters to want to grow to be upstanding, virile citizens of the Bill Hart type. He has typified clean, sturdy Americanism; the kind of outdoor American who loves animals, protects the weak and stands ready to "shoot it out" with the unlawful.

The "wild" western story has been accused of turning the minds of the young from the paths of peace to violence. This kind of western picture no longer finds a welcome at Hollywood studios. And it is but fair to note that the change from cheap and violent western "thrillers," the knock-'em-dead-and-drag-'em-out, gore-streaked nightmares of the early days of the motion pictures, dates from the day Bill Hart started to make westerns. To him must go the credit for making the first true-to-fact films depicting pioneer days on our western border. He never introduced a gun without sensible justification. No picture ever showed Bill Hart killing a man in cold blood. When he used a six-gun the situation, at times—and the LAW—justified the act.

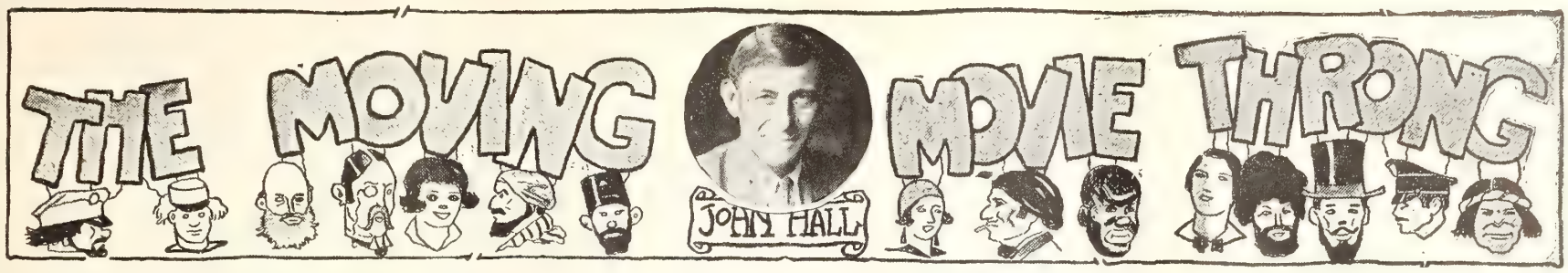
William S. (Bill)Hart rightly is named the Dean of the modern, high-class Western motion picture. The best screen sagas of the West were made under his own management and direction, and he was the star.

Now we have the talkie, and the real story of the old West must be remade with dialogue and sound. Bill Hart must come out of his comfortable retirement; must lay aside his beloved work of writing his excellent Western stories for American boys, and must perform this far more important task before his untold millions of fans throughout the entire world will feel satisfied.

Be patient, folks; he's a-comin'—"high, wide and handsome!"



KEN MAYNARD



Hollywood's newest child is "Supreme Superiority."

* * *

A lady seeking a divorce says her actor husband has it. That's Hollywood: Always supreme — even in egotism.

* * *

Supreme egotism in an individual need not be deemed an evil. It really is a glaring red danger signal, warning away all normal humans.

* * *

SO LONG, "MICKEY"; you were a game one.

Where you are now, "Mickey," there MUST be some way for you to understand the thoughts of those you leave behind.

Somehow, in our dumb way, we just CAN'T believe that what you leave behind you in the hearts of all who knew you CAN die. It MUST reach you where you are, and you—KNOW!

That's the faith of men, "Mickey"; a thing beyond all understanding.

All your friends had faith in YOU, "Mickey." They LOVED you; and where you are you KNOW it!

So long, "Mickey."

* * *

They've glorified the American girl —but the glory looks dull.

Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee are in "Glorifying the American Girl" — playing the second-run houses.

* * *

Everything was done to make this TITLE click. It is not clicking in a big way.

So much for TITLES and BIG NAMES.

ONE name (formerly not so big, now VERY BIG) made "The Rogue Song." FOUR, plus a TITLE, can't do the same for another production.

What's the answer?

* * *

Everything is lovely. Mr. William C. De Mille, President of the Academy of M. P. A. and S., says: . . . The Academy becomes a perpetual peace conference . . . to which any matters of dispute between individuals and companies may be brought for arbitration and settlement.

* * *

Now that's something like it. Mr. De Mille's statement is an invitation to all actors and producers to go before the Academy and settle their disputes, the Academy acting as arbitrator.

All those players unable to secure employment for reasons they cannot understand should at once invite their foes to face the Academy.

It is a step in the right direction.

* * *

As a starter we suggest that the Academy formally invite Francis X. Bushman, Maurice Costello. Virginia Pearson and Sheldon Lewis, hear their stories and tell the world why they are not filling their rightful positions in the American film industry. There are others; but these will do for a start.

* * *

Here's a nifty: In his weekly editorial in the Los Angeles Record, Jimmy Starr says: The movie fans have a wider rage to choose from—and lets it stand that way.

Not so bad, Jimmy. Your "wisecrackers" will have to do some real thinking to top that nifty. "Rage" is right.

* * *

That old gag line, "The first time at popular prices," is one of the reasons why the picture business frequently suffers from box office cramps.

It is an admission that former prices were NOT popular and a sly kick in the pants to the teeming millions; inviting them to the second table, as it were, after their betters have enjoyed the FIRST banquet.

A little more psychology in theatre advertising will mean LESS hunger pangs among producers.

REASONABLE prices at all times is the policy of ALL great industries. Why not eliminate the hokum and get down to business? The public CAN'T be kidded.

Fanning the inferiority complex of the masses is not good business. The poor man is by the very nature of his economic status, ordinarily an humble coot. Why rub it in and expect him to go on loving you?

On Main St. (every Main St., in the world) they are showing former "premiere" and "popular" priced productions for five (5) cents. The producers of those once "premiered" pictures, riding in their Rolls-Royce cars, don't ride past the five (5) cent houses.

It is good to remember that the best Hollywood has to offer eventually finds its way to the nickelodeon; and this is true because the public WAITS until the price is what they consider right. Sadly enough, a lot of "premiered" and "popular" priced cinematic colossi reach their proper economic level in the nickelodeon.

* * *

To the general public the grand opening is a lot of applesauce. To the average studio employee and featured player, it is just that much more work and personal expense all would dodge if they could—and hold their jobs. It is a flimsy gesture utterly failing to cover its hold-up side. The crowds who watch the opening are attracted by the same instinct that makes them run to a dog fight—no more. The scandalously high "first night" prices kick back at the industry and make the people stare at the "poor nuts" who stand for the hold-up.

....Opening nights at standard prices would have the general public fighting for seats and eliminate the cheap hokum messing up the scenery.

New Independent Finance Plans Loom

Hugh Herbert Becomes RKO Feature Director

J. Charles Davis Company Is First to Use Plan

Insuring motion picture producing companies to safeguard financial backers and investors against possible loss, is the latest revolutionery innovation introduced in the film industry.

Through the Los Angeles office of the American Credit-Indemnity Company of New York, T. D. McLean, special representative, the J. Charles Davis Productions with offices in the Davis Studios at 9147 Venice boulevard, have been insured for $650,000. The deal was handled by D. A. Linthicum, secretary of John S. Mitchell & Co., of the Security Building, Los Angeles.

The $650,000 represents the production and distribution costs involved in the Davis company's 1930 program which includes a total of twenty-six all-talking features, three of which already have been made and released.

The new insurance plan as applied to motion pictures is expected to have a far-reaching effect and to stabilize production and distribution. It not only affords protection to those financially interested but assures the completion of the production schedule and the delivery to exchanges of the pictures they have contracted for. Heretofore many exchanges had been virtually thrown into bankruptcy because of the collapse of picture companies and their failure to complete their productions and make deliveries.

The rest of the Davis program of pictures will be rushed to completion, it being planned to have at least two and possibly three units shooting at the one time, as there is a shortage of product for the independent market. Upon the signing of the insurance deal work started immediately on "Under the Lone Star," with Marilyn Mills the star.

Victor and Edward Halperin to Produce "Whoopee Girl"

"Whoopee Girl" is the title of the new production which Victor and Edward Halperin are preparing to film over at the Metropolitan studios, it was learned today. This picture, a story of modern youth, is already in continuity and dialogue form and selection of a cast is imminent.

Victor Halperin, who directed "Party Girl," first of the modern youth pictures, will probably be at the directorial helm of "Whoopee Girl." Judith Barrie will be starred in this picture. The Halperins intend to surround her with a brilliant supporting cast, they announce, selected from the leading freelance players in the cinema colony.

Signs Long Term Contract to Both Write and Wield Megaphone

Hugh Herbert, screen writer, has signed a long-term contract with Radio Pictures by which he will both write and direct feature productions.

Announcement of his signing was made recently by William Le Baron, vice-president in charge of RKO productions.

Herbert has been with Radio Pictures for several months as a writer and dialogue specialist. He now is preparing the story for his first picture under his new contract.

Herbert wrote more than 160 one-act plays which were successfully produced on the stage. He is credited with the script of the first all-talking picture ever produced.

Hugh is now directing his first feature, which finds Lowell Sherman and Alice Joyce co-featured in "The Second Man," from an original story

Browsing Around
with
The Nighthawk

George Olsen, regarded by many as America's most versatile band leader, has come into the dignity of a sonorous sobriquet. Whether swinging his rhythmic baton or acting as Master of Ceremonies, his countenance is always wreathed in smiles. Now all the world, and the ladies, too, love a smiler. Therefore, in the course of natural events, it came to pass at the Blossom Room (Roosevelt Hotel) last Monday night that a number of the fair sex, forming a conversational huddle in the lobby, dubbed Olsen, by solemn compact, "Genial George."

The Night Hawk salaams to this fanciful appellation, and passes the brimming cup merrily along to Olsen's large number of henchmen. Norman Manning (Ziegfeld of night clubs) registered audibly last Monday night with another of his weekly entertainment menus. As his tour de force, he presented the exotic G Sisters of international fame. They offered three turns, the last of which, a sensuous, bizarre, serpentine effusion, was a revelation in its way. In their opening number, one of the sisters broke a G-string, and something gave way.

Quickly she bounced from the Room, in jury rigging, all of a flutter. Alphonse Strahl (Maitre D) blushing clear to his Adam's apple, ventured a "May I help you?" but all he got for his virtuous intentions was, "Allez vous en—il n'y en pad de quoi." Came then Moreau and Culver, offering an artistic dance creation. Wilbur Chenoweth, protege of Gus Edwards, played two original compositions on the piano excellently well. Margery Moore scored heavily with her inimitable violin and twirling toe morceau. Hazel Hays, wonderful mezzo-soprano, favored with a classic selection.

Then Dick Gardner, one of Olsen's big shots, proved one of the high spots of the evening by tearing off "Putting on the Ritz." Baron Oppenheim, who has installed himself as a prime favorite with the Blossom Room's clientele, tendered two songs, his rich tenor voice thrilling all present with delight. The new Roosevelt Hotel manager, Frank Cummings, Jr., and his lovely wife, mingled with the merrymakers, being graciously received by all. The Night Hawk glimpsed Joe Cook and Dave Chasen, stars of "Rain or Shine," a big Broadway hit. They are here to make a picture for the Columbia Studio, and were chaperoned by Jack Fisher.

Then there was Catherine Dale Owen; Mr. and Mrs. Frank Mayo, entertaining Mrs. Betty Healy; A. W. Straus and party of twenty; Si Masters (Olympic Auditorium panjandrum) and party; Joe Zelli and wife, of Zelli's famous cafe dansant, Paris, France; Milton Golden, dancing with Miss Ohio; Hoot Gibson and Sally Eilers; Cecil De Mille; Sol Wurtzel; Owna Brown and Harvey Barnes; Tom Mix; Roscoe Arbuckle; J. G. Scaraborough; Ivan Kahn; Sam Cohn, Prince of Publicity; Jack Pickford; Ray Hallor; Eddie Kaye; Frank Orsatti; Charley Irwin; Maurice Gebber; Clarence Brown; Skipper Lou Anger; Lew Brice; J. C. Milligan; Walter Kavan.

Rain deterreth not at the Cocoanut Grove, whose sheltering palms are nightly vibrated by the matchless dance music of Johnny Hamp's swank orchestra. A large attendance, last Tuesday evening, etched all kinds of graceful curves with their rhythmic toes on the ample floor. Exquisite favors were distributed among the patrons, modeled on the face and figure of the Countess Rina De Liguoro (of Cecil De Mille's artists), who was the evening's guest of honor, heading a jocund party of twenty. Among the first to arrive were Grant Withers and the lovely Loretta Young, seeking romance near the musical murmur of the famous waterfall.

Then along came Jackie Fields, looking like a million dollars. Wilson Mizner, tired of the cuisine creations of the Brown Derby, transferred a plethora of laughs to one of the Grove's most exclusive loges. Between his unctuous takeoffs on Sir Epicure Mammon and feeding Ben Frank's funny-bone with some of the latest wows of traveling salesmen, he stoked his dining room with some real food without any recourse to his old Brown Derby friend, Sir Bicarbonate. Then who should bust in on the whole shooting match but William Haines, the gink that inspired "Laugh, Clown, Laugh."

Bill got squeezed in between Count Decker and a blonde-topped beauty named Carlotta Morton. Miss Morton in elucidating the Einstein theory to Haines, pulled off more genuine face-and-hands pantomime than the M-G-M star ever dreamed of. Sitting within several tables of Haines was beautiful Edith d'Aignecourt Kendrick, one of the most gifted of local song writers, her latest, "Let's Step a Little, Baby," being regarded by many as one of the most tuneful and compelling of recent foxtrot effusions. She was gorgeously gowned in one of Paris' latest creations. In one of the rear loges Mrs. Mildred Manos entertained Mr. and Mrs. Meyers of the St. Mark's Hotel, Oakland, and Joe Meyers, who wrote "California, Here I Come."

In the next loge sat Michael Hirsch of Montreal, Canada, who is staying at the Ambassador and who is the father of J. Arthur Hirsch of the Consolidated Theatre Company. Among others that dropped in before the Night Owl's matinee were Sam Holland, with the stunning Miss Ohio; Lucille Blanche; Eddie Loos; Leo Forbstein, singing the praises of Johnny Hamp's orchestra; A. W. Straus, on whose table Jimmy Manos had piled enough favors to swing "The Dance of the Dolls"; and Mr. and Mrs. Charlie Smith. Smith is the famous yachtsman of Atlantic City and a real sportsman. He is a great friend of Johnny Hamp's and Paul Whiteman's.

The moving picture big shots are resorting frequently to Bob Murphy's Chop House on Robertson Boulevard, between Wilshire and Pico. Murphy is known as "The Prince of Humor," and has had a vast stage experience. His Chop House is open until 1 a. m. Just drop in, boys, and pitchfork one of Bob's New England dinners into your bread baskets, and if you don't laugh your heads off at the wise cracks and witticisms with which he sauces the intake, then impeach us as a liar.

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Watch For MONKEY BIZNESS

Eddie Lambert Signs With M. G. M.

Is to Appear in "March of Time" and "The Big House" on Culver City Lot

Eddie Lambert, vaudeville headliner and star of many Jack White comedies, has been assigned to his first feature picture role. Harry Rapf, Metro-Goldwyn-Mayer executive, will include Lambert in a comedy sequence in the modern part of "The March of Time." Following that Lambert will handle an important role in "The Big House," which goes into production soon with George Hill as director.

Story by Pearson Being Adapted by Adele Buffington

George Pearson temporarily left his place as one of Britain's foremost producers of films to journey to Hollywood for the post of supervisor on Tiffany's all-talking film dramatization of "Journey's End," the internationally famous play which has been England's greatest contribution to the stage in several decades.

Now that "Journey's End" has been completed, except for final editing, Pearson has found time to sell Tiffany studios a dramatic plot entitled, "Life, Laughter and Tears."

Adele Buffington, well known writer of A. P. Younger's staff at Tiffany, has been assigned to prepare the screen play.

Miss Buffington's screen play for "Swellhead," a recently completed Tiffany picture, merited the praise of studio executives, and the picture itself is considered one of the best of recent months.

Buster West starts his first picture at Pathe shortly. He will be with Gloria Swanson.

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Dad Says

Did ou Know—

Leo McCarey, the director, was a lawyer, or should I say an Attorney.



. . . Skeets Gallagher, a vaudevillian, and a good one, too . . . Jimmie Gillispie, who handles Paul Whiteman's affairs, used to be a hoofer . . . Fannie Brice plays ten weeks the Keith's theatres in New York . . . Testu Komai, Japanese actor, plays the part of Chang, whose specialty is murder and villainy, in "The Return of Dr. Manchu" . . . Tiffany Productions and Columbia Pictures may join the Hays organization . . . Nino Martini, sensational Italian tenor, is the first tenor since Rubini able to sing the Bellini opera, "Il Puritani," in its original key . . . Harry Green was added to the cast of "True to the Navy." Green will play the owner of a drug store in which Clara Bow is a soda jerker . . . Norman Foster, well-known Broadway stage actor, has been chosen to portray the sporting writer in "Young Man of Manhattan" . . . 'Tis said "The Life of the Party" may be Warner Brothers' first wide film . . . Oleson and Johnson are dickering with Radio Pictures for one picture. They refuse to be starred; want to be featured . . . Stanley Fields, former vaudeville headliner, has been assigned the part of Hank Gulden, two-gun outlaw in "The Border Legion" . . . Gary Cooper, Fay Wray, Emma Dunn and Oscar Apfel are taking Spanish lessons. They are in the cast of "The Texan" . . . "Sons o' Guns," which is a big success in New York City, is to be Al Jolson's first starring picture for United Artists. Jolson is now in New York giving the play the once over . . . Mary Miles Minter, reducing to make a comeback in pictures . . . Adolph Zukor and Jesse Lasky left for New York March 6 . . . Eugene Pallette was in the first cowboy pictures made by the old Nestor and Triangle companies . . . Sophie Tucker was in a Chicago hospital suffering with an infected jaw . . . Radio Pictures to have a studio on Burbank boulevard in San Fernando, for exteriors . . . United Artists Theatre will put on a stage presentation with Earl Burtnett Orchestra . . . Alfred E. Green and Roy Del Ruth, whose productions, "Disraeli" and "Gold Diggers of Broadway," were recently voted by the critics of the country as two of the best ten pictures of 1929, are now busy directing. Mr. Green is now starting "Sweet Kitty Bellairs" and Mr. Del Ruth is occupied with "The Second Floor Mystery" . . . Warner Brothers' "Noah's Ark" is now playing in the largest cinema house in Cairo, Egypt . . . "Gold Diggers of Broadway" at the St. James Theatre in Auckland, New Zealand, was viewed by 50,000 patrons during the first ten days of its engagement . . . Joe E. Brown has been placed under a two-year contract by Warner Brothers . . . William Beaudine has been assigned to direct the Vitaphone special, "Those Who Dance." Monte Blue, Lila Lee, William Boyd, Betty Compson, William Janny, Wilfred Lucas, Cornelius Keefe, DeWitt Jennings and Gino Corrado are in the cast . . . Fox Movietone Follies of 1930 has gone into production at the West Coast studios under the direction of Benjamin Stoloff . . . Pauline Frederick will occupy "Three Rooms" in her next starring film . . . "The Dawn Patrol" will wake Richard Barthelmess early for his next movie . . . "The Silent Lie" got away with it before the screen gave it voice . . . That's all, folks—ownly notis Joe E. Brown in "Song of the West" when it hits this burg.

Watch For MONKEY BIZNESS

"The Girl Said No" at Loew's State Theatre

Here's a new receipt for a screen laugh—six hundred olives!

It took exactly that number to register a howl for Polly Moran in William Haines' new talking starring comedy, "The Girl Said No," Metro-Goldwyn-Mayer sequel to "Brown of Harvard," now playing at Loew's State.

The episode showed Polly as the comic servant entering a room with a tray of olives, take a comic fall, and spill them all over the parlor. What with practice, closeups and other incidentals to production, enough trays were spilled to total six hundred olives for the laugh.

Leila Hyams is cast in the leading feminine role of the new Haines comedy, which was directed by Sam Wood. Polly Moran, William V. Mong, Phyllis Crane, William Janney, and others make up the supporting cast.

As their current stage offering, Fanchon and Marco are presenting their "Coral" Idea, featuring Eddie Peabody, Georgie Stoll and Band, the Royal Samoans, and the Sunkist Beauties in a colorful tropical outing.

OPENS STUDIO

Juan Duval of Barcelona, Spain, has opened a Spanish studio of dancing at 6422 Hollywood boulevard. Mr. Duval has danced in all parts of the world, his specialties being the Apache and Spanish dances. He has also danced in a great number of pictures, including "Argentina," "Folies Bergere," "Passing Show" and "Gingham Girl."

CAST COMPLETE

The last two big roles in "Born Reckless," John Ford's Fox-Movietone version of "Louis Beretti," have been filled with the signing of Ferike Boros, noted Broadway actress, and Farrell Macdonald. The cast also includes Edmund Lowe, Catherine Dale Owen. Warren Hymer, Marguerite Churchill, Lee Tracy, Frank Albertson, Paul Page, Paul Porcasi, Joe Fox Brown, Eddie Gribbon, Pat Somerset, Ben Bard and Mike Donlin.

Andy Wright Says . . .

Here are some of the Eastern writers' opinions on "Philadelphia," by Samuel John Park, which will have its Los Angeles premiere at the Biltmore Theatre March 30.

N. Y. World.—"Animated and explosive plot . . . at the Mansfield last night makes it good entertainment. . . . Its murder solved in a manner that is pleasantly new."

Brooklyn Times.—"Took the audience for a joy ride. . . . Perhaps it would be better to say that there was a touch of everything to the play."

N. Y. Sun.—"'Philadelphia' and its crooks at the Mansfield . . . unwound itself with stupefying speed."

N. Y Daily News—"'Philadelphia' is an amusing drama of the Underworld."

N. Y. Graphic.—"It was a laughing, well satisfied with the evening's offering, capacity audience that filed out after the final curtain. . . . It's good entertainment."

N. Y. Post.—"'Philadelphia' will remain on Broadway quite a while. . . . It's genuinely gripping."

N. Y. American.—"'Philadelphia' is what Broadway calls a Riot. . . . Took the audience for a joy ride. . . . No more devastating satire has been written."

Brooklyn Citizen.—"The audience was agreeably surprised. . . . Mr. Park is at his best satirizing collusion between politics and crooks . . . excellently performed."

N. Y. Times.—"'Philadelphia' seen as an amusing play. . . . 'Phliadelphia' has won a verdict of being unremittingly funny. . . . Jocularly deals with the municipality's nefarious situation."

N. Y. Investment News.—"Hilarious melodrama of whitewashed racketeers. . . . This one held the delighted attention of a large first night audience from the opening curtain to the final line of the last act surprise curtain."

N. Y. Herald-Tribune.—"Supplies many thrills. . . . It was set and directed convincingly. . . . Mr. Park has material for a good movie scenario."

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NUMBER

MARCH 29th

IT WILL BE THE TALK OF THE TOWN

The Fairfield Exposition Starts May 24th

Sol. M. Wurtzel Signs Well Known Writers For Fox

Musical Pageant to Last Until June 1st

Since the foundation for The Bells of Solano County Exposition, to be held in Fairfield, Calif., May 24 to June 1, was laid, with the approval and endorsement of the Board of Supervisors at their December 2, 1929, meeting, the movement has gained impetus beyond the fondest dreams of the Executive Committee

The management, in adopting a striking policy to obtain the best results in musical and literary achievement, offers prizes in an essay contest based on the mythical characters of Juno, Jupiter, Neptune, Diana, Minerva, Saturn, Ceres and others, as well as for the best music composition featuring "The Bells of Solano" for voice, orchestral and band music adaptation.

For the words, based on detailed information to be had from D. A. Weir, secretary-manager The Bells of Solano County Exposition, a cash prize of $50 is offered, and for the music also $50. If the composition is accepted in its entirety for words and music, with its three variations, the two prizes go to the winner, and a trophy cup, properly engraved, and valued at $100 will be added. Otherwise the cup will be awarded as a grand prize for the theme of the pageant carrying the two best numbers of music with it.

Music should be of a nature to make it far-reaching and enduring, so that proper arrangements may be made for royalties to both winning contributors.

If possible, winners should be in a position to attend the opening of the Exposition and the Pagent preceding it to receive their awards. Competent judges of note, to the number of seven, will serve in the respective selections.

The usual fair attractions will be enhanced by trade shows, including a farm and home appliance show, food with cooking school and food product exhibits, automobile and truck show, machinery exhibits. In fact, everything representative of agriculture, horticulture, commerce, industry, manufacturing, shipping, building and finance will be included. A unique feature of the Exposition is the elimination of the complete carnival often deemed necessary to save the financial status of the county fairs. A Pageant Play, depicting the progress of Solano county, and the State of California, from the pioneer days to the present time will be presented every afternoon and evening. Many other feature attractions, and a few high class concessions will strengthen the program.

The Pageant preceding the opening will be formed in three sections, one originating at Monterey, traveling via San Francisco for arrival at Vallejo Friday atfernoon, May 23, to participate in a water carnival and fireworks display that evening. On the morning of May 24 this section will proceed via Benicia to Suisun, where it will meet two sections originating at Sutter's Fort, Sacramento, one traveling via Dixon and Vacaville, the other via Rio Vista and Elmira. The converging sections will then depart from Suisun for the climax of the mythical story, prior to the opening of the Exposition. The Vallejo water carnival features and the feature of Ceres, the Goddess of products of the soil, will be restaged in miniature every afternoon and evening in connection with the Pageant Play, in which about 200 young women and men will portray, midst regal splendor, the story of the Solano County progress. National interest is being aroused in the Pageant Play as well as in the Fair.



AL HILL

RECENT PICTURES:

"SQUID" in "THE RACKETEER," featuring Bob Armstrong and Carol Lombard.

"CHIPPIE" in "ONE NIGHT AT SUSIE'S," featuring Billie Dove and Douglas Fairbanks, Jr.

"HARRY" in "MAID TO ORDER," featuring Julian Eltinge.

HEmpstead 0593

Even Half Dozen Scribes Are Preparing as Many Stories

A wholesale batch of writing assignments were given out at the Fox studios in Hollywood yesterday by Sol M. Wurtzel, general superintendent.

Howard Higgin has been signed to prepare the adaptation and continuity for Max Brand's novel, "Alcatraz," a great outdoor romance.

Elliot Clawson will adapt and prepare the continuity and dialogue for a story being written under the supervision of James K. McGuinness.

Earl Snell has been assigned the adaptation, dialogue and continuity work on "The Last of the Duanes," by Zane Grey, in which George O'Brien will be featured. A. F. Erickson will directt his production as another great outdoor romance.

George Manker Watters, author of the stage hit, "Burlesque," will do adaptation, continuity and dialogue on "The Fatal Wedding," which William K. Howard will direct.

Dudley Nichols, who wrote the dialogue for "Men Without Women," and Henry Johnson are working on an original adventure story.

Harvey Gates has been given the task of adapting and dialoguing Clement Ripley's novel, "Dust and Sun," in which Victor McLaglen will be featured and which will be directed by Irving Cummings.

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THE OLDEST AND MOST RELIABLE

Albert DeMond To Produce For Big "U"

Carl Laemmle, Jr., Signs New Arrangement With Well Known Writer

Albert DeMond will produce a series of pictures for Universal, under arrangements just completed, with Carl Laemmle, Jr.

DeMond's rise to associate producer comes as a result of his long and successful service as a title and dialogue writer for Universal. He has handled scenarios, titles and dialogue on more than 100 Universal feature pictures during his three years with that organization. He recently wrote the dialogue for "The Cohens and Kellys in Scotland."

Among his many pictures are "Painting the Town," "That's My Daddy," "Beware of Widows," "The Love Thrill," "The Irresistible Lover," "Home, James," and "The Cohens and Kellys in Atlantic City."

DeMond entered the film field as a writer in 1926. In addition to Universal, he also has been connected with Pathe and Harold Lloyd.

* * *

Emile de Recat, widely known producer and director in the theatrical and motion picture field, has been engaged by Pathe as supervising director of Spanish and foreign pictures. He has just arrived in California from New York to assume his new post at the Pathe studios in Culver City.

Watch For MONKEY BIZNESS

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With his assumption of managership of the Roosevelt Hotel. Frank Cummings, Jr., who fills the post left vacant at the film capital hostelry by Eugene Stark, has "come, seen and conquered" that circle of the Hollywood motion picture colony which makes the Blossom Room and the Roosevelt a regular rendezvous.

Cummings is not new to Los Angeles, for a number of his earlier years were spent here as one-time manager of the Lankershim Hotel of this city. His advent in his new managerial office has proven the means for renewing many of his old acquaintances in Los Angeles and the cinema colony.

Among famous hotels with which Cummings has been identified in past years are the St. Catharine Hotel, Catalina Island; the Savoy, Sir Francis Drake and Fairmont, San Francisco; Hotel Del Coronado, Coronado Beach; the El Cortez, San Diego; the Royal Alexandria, Winnipeg; the La Salle, Chicago, and many others.

Upon his arrival here last week Cummings was welcomed to the film capital by a large delegation of screen stars and executives. Accompanying the new hotel executive were his wife and daughter who will make their home at the Roosevelt.

PREVIEW

"COHENS AND KELLYS IN SCOTLAND"

Universal has a laugh-winning team in George Sidney and Charlie Murray, and they are nursing them for all they are worth. as in this picture, which comes to the Million Dollar Theatre March 16. x

John McDermott was responsible for the story, which was light, but served the purpose of the funmakers. The adaptation and dialogue of Albert De Mond carried the audience right along so that they really believed in the characters that the principals portrayed.

Director William J. Craft made a fine job of the picture. He played the comedy situations right up to their limit, and left in just enough of the drama to hold the attention.

Vera Gordon showed us in this picture that she doesn't have to play just type parts that producers are prone to make her play. She is just as good a comedienne as she is a dramatic actress and should have been given more time and more things to do. The same might be said about Kate Price, who is so labeled as a funmaker that it is hard to take her seriously.

New faces loomed on the screen—not that they are newcomers, but someone has kept 'em out of a job. We refer to E. J. Ratcliffe. William Colvin and Lloyd Whitlock, three seasoned troupers worthy of a part in any picture that they fit in. David Broekman is responsible for the syncronization.

Go and see "The Cohens and Kellys in Scotland" if you have the time. You will be well repaid, and Universal can continue this series and make a fine profit. The more you see of 'em the more they will grow on you. C. Allan Jones photographed the picture, and is entitled to plenty of credit for the man's sized job that he turned in to the Big U.

BECOMES A CITIZEN OF BEVERLY HILLS

Sidney Blackmer this week signalized his abandonment of the stage—which may be permanent—by moving from the hotel apartment he has been occupying to a house which he has leased in Beverly Hills. Mr. Blackmer recently signed a long-term contract with First National. His next picture will be "Under Western Skies," with Lila Lee.

* * *

Virginia Sales, sister of "Chic" Sales, and comedian and character actress of ability, has been signed by Warner Brothers for a role in "Viennese Nights," the Romberg and Hammerstein screen operetta now in production.

DANCING

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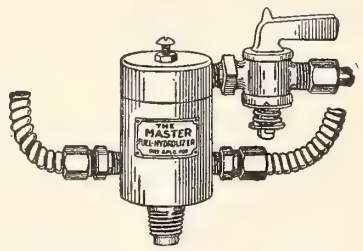
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HOLLYWOOD TOPICS

By TOM LEWIS

BILL DE MILLE microphones: "At last we can say the movies are out of their infancy." Perhaps! But from where I sit, it would seem they're just beginning to talk.

SOB SISTER blurts: "What will the Recording Angel say when he sees poor Scott there on the floor?" Answer: There he sprawls—HORIZONTAL—as usual!

LADY SCRIBE reports: "Harry Richman has one of those sexy voices—not a hammock voice like Rudy Vallee's." Now I'm wild to hear her report on Rin-Tin-Tin.

VOICE TEST: "The sea ceaseth and it sufficeth us!" The sea ceaseth and it suffithes us—The sea ceatheth and it suffitheth uth—Oh, awl wight—awl wight!

GRAUCHO MARX phones from Chicago: "Just discovered why all the shooting. The hit-and-gun boys have been slipping Argentine ant-paste in the head-man's bitters. 'Taint right!"

RAQUEL MELLER wants to come to Hollywood—but there's the ocean. She no like oceans. Well, why not bottle it and sell it in Cicero? They drink worse there.

THE TALKIE, remarks a learned commentator, has conquered the citadel of the intelligentsia. Hey, hey! Which talkie has conquered whose intelligentsia?

BROADWAY LAD maintains Peggy Hopkins Joyce is unique because she leans toward bankers. What's unique about that? Millions now living have the same leaning.

EMIL JANNINGS bellows from Berlin: "Each Hollywood producer should make two pictures a year without a thought of box-office." Some tried that, Emil—and were sunk without a trace!

WHICH REMINDS me of Murnau. His assistant was Bing. Murnau would howl: "Bing, where are you?" And Bing would chirp: "Bang, here I am!" But where are they now?

DAVE BUTLER roars: "What the fight racket needs is bigger and better referees." So? What I crave to see is bigger and better bruisers who can take a bust in the beezer.

CHARLIE CHASE inquires: "How can we take the cough out of radio?" Get a pump-gun. Shoot straight. Sniffling Tenors, first down—and a thousand to go.

NEWS ITEM: Press agent has inner den done in black, silver, red, and sea-green. Correction: That's no press agent! She's a rainbow specialist in the ladies-wear department.

BETT EVANS postcards: "Soon they'll be saying it with billboards!" If they do, I'll gun the first two-by-four that squeaks, "Aw, hello, everybody!"

RUSSIAN FILM, we are informed, makes the hero a bull—then a tractor. Suppose they try to create that one in America? It's going to be a tough year for Lon Chaney!

JOHNNY ARTHUR rates something, but I don't know what, so I'll slip him an annual pass to Woolworth's. Which means that I like him. The little son-of-a-gun!

SPORT FLASH: Dempsey in hospital preparing for fight. Strange, Watson, strange indeed! The Ambling Alp! The Falling Scott! The Weeping Sharkey! Hospitals! Morgues! UGH!

THERE'S SOME hope, however: If Jack can use one leg and one arm, he ought to be able to fill the emergency wards with fistic casualties. They're all morning-glories.

WIRELESS: "Sacred cows object to ladies with bare calves." Modest bossies! But what're they gonna do when they spot one of these Hollywood Bead Revues?

ON THE ETHER: Ed Lowe ribing Vic McLaglen. Harold Lloyd's daddy saying a mouthful. Harold himself dodging the mike—us usual . . .

ON THE WING: Vic Schertzinger in a new streamline job. Jack Gilbert in a sport-model. Jack Warner in a cowled Rolls. Arthur Lake in a panic. Lost his engine—or something . . .

QUEER VISIONS: Vic Rodman in a weird hat. Bill Mizner in a hurry. Vera Gordon in a bale of fur. Tom Lewis—staring at a turkey—in Henry's window! Ye gods!

FRANKIE DOLAN is boxing Jack Oakie in a Lasky talkie. Guard that chin, Jack! Frankie fought 147 bruisers and knocked most of 'em kicking. He's little but plenty potent.

HARRY JOLSON



Hearing the call of European producers Harry Jolson left for New York, where he is slated to play a couple of weeks in the leading theatres and will sail for London, England in time to open June 2 at the Coliseum Theatre, and upon completing this engagement he is to play the continent.

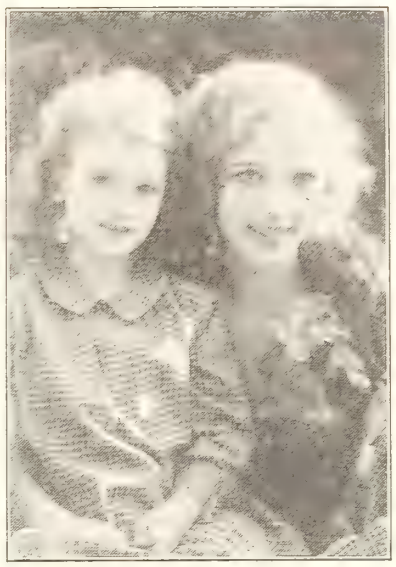
Harry Jolson came to the Pacific Coast originally to fill a Universal picture engagement, he then played some West Coast theatres, and while waiting for producers to find a suitable vehicle for him he decided to go abroad, hence his leaving for New York.

HORSE SHOW AT THE AMBASSADOR SCENE OF GAY BOX PARTIES

The elite of Los Angeles, Beverly Hills and Hollywood take advantage of the yearly event staged by the Ambassador Horse Show to hold box parties. Saturday afternoon there were many celebrities on hand to applaud the beautiful horses entered in the show. Among those present were many cinema and stage notables.

Our optics focused on a box party given by Florence Stone and Jack Richardson. They were surrounded by some very well-known people, the list of whom is not available at the present time. Miss Stone is taking a rather brief vacation while awaiting an opportunity to appear in some very famous plays, while Jack Richardson, who has been one of the leading heavies on the screen for years, just finished a very fine part with Hoot Gibson at Universal City

TWO BABY STARS



Dorothy Gray

Appearing with Rudy Vallee in "The Vagabond Lover" are Dorothy Gray, diminutive screen artist and Radio Baby Star, as well as beautiful Sally Blane, Wampus Baby Star and scintillating feminine lead of the above film, which is running at RKO theatres everywhere.

SIGNED

Eddie Nugent, one of Hollywood's most ardent wisecrackers, has been signed up on a new long-term contract with Metro-Goldwyn-Mayer.



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"The Vagabond King"
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M. G. M. Opens Largest Film Exchange Here

Hollywood Bowl Committee Is Selected

George A. Hickey and J. J. Milstein Entertain Hundreds of Exhibitors and Exch. Men

Long the world's center of photoplay production, Los Angeles has now attained premier rank in still another phase of the film industry.

At 1620 Cordova street the Metro-Goldwyn-Mayer Corporation opened the other day what is stated to be the largest, mosts modern and most complete photoplay distribution plant ever built.

George A. Hickey, Pacific Coast division sales supervisor, and J. J. Milstein, Los Angeles branch manager, acted as hosts to the hundreds of exhibitors, exchange men and stars of Metro-Goldwyn-Mayer who had thronged the two-and-one-half-story structure.

"It was the idea of Metro-Goldwyn-Mayer," stated Mr. Hickey, "that Los Angeles, center of film production, should also have a perfect film exchange. Our new building was erected with the thought that it should serve as a model and an example for our future construction and operation throughout the world."

The exchange stands out prominently in the film center at Washington and Vermont, as it is modernistic in design, inside and out. It is painted a beautiful silver-gray, which makes it a landmark of the district.

It has over 10,000 square feet of space, or a 75 per cent increase over its former quarters.

It is now handling over 11,786,000 feet of film a year, and has facilities to take care of twice that quantity. Its vaults for talking picture records already hold 28,000 of the rubber recording disks, and will double that number within a year.

The safety factor, always tremendously important in the handling of celluloid film, has been guarded from every possible angle. The inspection room, where 22 girls go over every inch of film before a photoplay is sent out, is of two stories, isolated from the rest of the building by two feet of concrete walls and heavy steel fire doors. The same is also true of the shipping room, where 980 consignments of film are sent out each week.

The largest single room in the new building is the "poster room." It is an enormous space, free of pillars. It covers 3568 square feet and houses the tons of advertising material used in selling a modern motion picture.

Each feature photoplay requires for its advertising 9315 separate pieces of printed matter, including three-sheet billboards, heralds, press sheets, lobby cards, etc. The 3568 square feet set aside for this material will be comfortably filled, for Metro-Goldwyn-Mayer has in active distribution at this time 126 full-length feature pictures, and 609 short subjects, Hal Roach comedies, Colortone novelties, Hearst Metro-Tone News and M-G-M International News.

The cost of the building was in excess of $135,000. It has forty-seven employes, headed by Division Manager Hickey and Branch Manager Milstein. Its department heads include Ralph Carmichael, office manager; William Callahan, city salesman; Irving Carlin, Southern California salesman; George Giroux, Arizona division; Jack Jacobs, feature booking department; Joe Comer, short subject booking department; Mrs. Magda McCormick, accounting department; Mrs. Charlotte Cabanesa, inspection department; Carl Strand, poster department; Harry Daseff, record department; Gordon Wilson, shipping department; Mrs. M. Goss, contract department.

WELL-KNOWN CHILD ACTRESS PASSES AWAY SUDDENLY

Little Beverly Parrish, one of the sweetest children that a mother claimed as her own, passed away last Thursday and was laid to rest on Saturday of last week. She was the sister of Helen Parrish, who recently appeared with William Boyd and Dorothy Sebastian in "The First Command" for Pathe. Hollywood Filmograph joins the many friends and relatives in deepest sympathy during this bereavement of those near and dear to those most affected by the unfortunate loss to this world of so promising a child as she proved herself to be in what she has done in the past.

Albert DeMond
Dialoguing—
Universal's Feature Comedies

ATTENTION!



PEG WYNNE
New Phone Number
North Hollywood 2320

THELMA PLAYS—

Attired in the royal raiment of a king of the blood, Harry Langdon, inimitable droll comedian, is strutting his lordly way on the Hal Roach lot in his latest irrepresible mirth-provoker, temporarily titled "The King." Thelma Todd essays the role of his royal spouse.

Langdon is going more and more into the bizarre for his subject-matter, having recently portrayed a stowaway on a transatlantic flyer, a fighting parson, station master in a small town, big-town messenger, and other equally diversified characterizations.

RETURNING

Alice Stombs, one of the well known dancers in "Oh Susanna" company playing in the Bay City, is returning to Hollywood to work in pictures. Her first engagement, we learn is to be with Columbia Pictures. She is a pretty girl and knows her dancing like we know our A B C's.

Watch For MONKEY BIZNESS

Dana Bennett Selected To Succeed Geo. M. Chapman

Preparations once more are under way to provide Hollywood and its myriad visitors at Eastertide with a surpassingly impressive sunrise service in the world-renowned Hollywood Bowl.

A score of public spirited citizens, comprising leaders in every phase of the city's many-sided interests, having organized to meed the annual obligation and as general chairman of arrangements have named Dana Bennett, a ranking figure in Hollywood's younger group of progressive business men whose activties have contributed materially to the film capital's growth of the last decade.

The choice of the civic committee was announced at the newly reopened Easter sunrise service headquarters in the Hollywood Chamber of Commerce, following a meeting which marked the retirement of George M. Chapman as general chairman.

Chapman has headed the committee for three successive seasons and is responsible for the pre-Easter processional, an occasion for voluntary gifts of lilies for Bowl decorative purposes, which has become a regular forerunner of the local sunrise services.

Bennett named as vice-chairmen to head three major sub-committees, who are to aid him in arranging and supervising the services, the following:

Glenn M. Tindall, recently appointed business manager of the Hollywood Bowl Association; Mrs. Frederick D. Raymond, an outstanding worker in civic betterment causes, and Marion Bowen, formerly secretary to Mrs. J. J. Carter, founder of the Hollywood Bowl concerts.

An intensive community lily propagation campaign, inaugurated last fall, is expected to supply 10,000 rare blooms to decorate the Bowl stage for the picturesque outdoor service, which is expected to attract 30,000 to 40,000 worshipers from all parts of Southern California.

PRESENTS CUP

Last Sunday night at the Venice Ballroom, Hollywood Filmograph presented a cup to the winners of the dancing contest which was staged by the Ballroom. Miss Sadie Fisher and Mr. Ginga Piyle were the lucky couple. Murray Peck, acted as Master of Ceremonies for the evening.

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ATTENTION PRODUCERS AND WRITERS—
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Academy Seeking Improvements on Studio Arc Lights

Mervyn LeRoy To Remain With First Nat'l

L. E. Clark Appointed Representative of Committee

Quantitative tests of methods used to filter out noise in the operation of carbon arc lights in recording talking pictures are being conducted under the direction of the Academy of Motion Picture Arts and Sciences. The tests were preceded by a survey of Hollywood studios by L. E. Clark, acting as a representative of the Producers-Technicians Joint Committee of the Academy.

The problem of reducing the noise incident to the operation of arc lights has been one of considerable significance since the advent of sound pictures, as sensitive microphones pick up the hum of the arc.

The first test was made February 25 at Metropolitan studios following a meeting of the heads of studio electrical departments. Arrangements have been made for the cooperation of the City of Los Angeles Department of Water and Power in conducting the investigation, which for the first time will provide exact data on the generator systems of all the studios.

The tests will be made at fifteen studios using arc lights during the current month.

Each studio will be furnished with an analysis of its commutator ripple, which will show the amount of filtering necessary to quiet the arc lights used. The plan of procedure calls for a tabulation of the amount and kind of hum present in various types of generators. Oscillograph records will be made. The amount, fundamental frequency and approximate wave shape of the commutator ripple will be reported. At the same time data on the generator units will be secured. The maximum amount of ripple allowable will be determined and, from the results of the first survey, a representative studio will be selected for further study.

Facilities will be made available for listening to arc lights in a manner similar to that used in the camera-silencing investigation recently conducted under the auspices of the Academy.

Three different methods are now in use for silencing arc lights in the studios, it was revealed in a preliminary survey.

Amounts of arc lighting now in use and types of filter favored at various studios were indicated as follows:

Amount of arc lighting in use:

Warner Brothers and First National, none.

M-G-M, Educational, Columbia, Tiffany, Tec-Art, Universal, and Hal Roach, 5 to 10 per cent.

RKO, Pathe, Paramount, Metropolitan, United Artists, Sennett, 25 to 50 per cent.

Fox studios, 90 to 100 per cent.

Types of filter used on arcs:

ATTENTION!



AMBROSE BARKER
New Phone Number
North Hollywood 2320

Hal Roach studios, none.

RKO, Paramount, Universal, M-G-M, Educational, Columbia, Tiffany, United Artists, and Fox, individual choke coils for each lamp.

Pathe, Tec-Art, and Educational, chokes to handle a group of lamps.

Metropolitan and Fox, filter at generator.

Special apparatus has been designed so that the tests of generators can be made while the studios are in production.

L. E. Clark is representing the Academy Producers-Technicians Joint Committee sponsoring the investigation. Irving G. Thalberg is chairman of the committee. O. K. Buck and E. G. Alberts are representing the Los Angeles Department of Water and Power.

The following technicians have been appointed by the studios to take part in the investigation:

Columbia studio, Denver Harmon; Educational, George Mitchell; Fox, Walter Quinlan; M-G-M, L. J. Kolb; Metropolitan, R. S. Clayton; Paramount, R. W. Kratz; Pathe, William Whistler; RKO, William Johnson; Hal Roach, W. P. Lewis; Mack Sennett, Paul Guerin; Tec-Art, Lester Tracy; Tiffany, L. E. Myers; United Artists, Thomas Moulton; Universal, Frank Graves; Warner Brothers and First National, Frank Murphy.

Watch For MONKEY BIZNESS

Albertina Rasch and Dimitri Tiomkin Work Together at M-G-M

Albertina Rasch's next chorographic task is to stage the dance ensembles for Marion Davies' new production, "The Gay Nineties," at the Metro-Goldwyn-Mayer studios, it was announced today.

For the first time the talented husband of the maestra of the dance, Dimitri Tiomkin, Russian pianist and composer, will not be called upon to write the music for the twinkling toes of the Rasch girls, because the numbers to be featured were written in "the gay nineties."

Demands of talking pictures for her clever girls have kept Miss Rasch busy night and day during the last few months. Just now she is working on six great dance ensembles for M-G-M, including three numbers for the "March of Time," the tentative title of Metro's 1930 revue, being directed by Charles Reisner and featuring Weber and Fields, Marie Dressler, Louis Mann and others.

In addition to rehearsing for the Marion Davies' picture, she is preparing a chorographic novelty for Lawrence Tibbett's next operetta and arranging dances for another picture production for M-G-M soon to be announced.

The grace and perfect co-ordination of movement of her proteges at present is winning the admiration of audiences viewing "The Rogue Song" and "Devil May Care" for Metro-Goldwyn-Mayer, and "Sally," First National picture, and other productions recently released.

The major stage productions in which the Albertina Rasch girls are featured at the present time include "Mlle. Modiste" and "Sari." with Mitzi, now on the road, and "Sons o' Guns," with Jack Donahue and Lily Damita, now on New York's Broadway.

* * *

Russell Ball, who has established an enviable reputation as a portrait photographer in Hollywood, has been signed to photograph all stills and special portraits in connection with Gloria Swanson's new singing and talking comedy drama, "What a Widow!"

Ball formerly operated a portrait studio in New York City. His particular type of work is expected to materially enhance the exploitation material furnished to exhibitors of the picture.

Signs New Contract and Is Slated to Direct "Top Speed"

Reports that Mervyn LeRoy, one of First National's most successful megaphonists, was to become affiliated with another prominent producing organization some time in July has proven unfounded.

Immediately following LeRoy's return from New York recently, where he went to witness a performance of "Top Speed," a Warner Brothers stage presentation which he is to direct as a special feature production on this year's program for First National, came the announcement from Jack L. Warner that he had exercised the option on LeRoy's services for another period of twelve months.

LeRoy but recently finished directing "Numbered Men," a story based on the recent prison riots throughout America's penal institutions. This production coupled with "Show Girl in Hollywood," is said to insure him for this year the same enviable position he occupied last year by virtue of his box office triumphs, namely, "Broadway Babies," "Playing Around" and others.

* * *



MOREY EASTMAN

The Million Dollar Theatre recently showed "The Night Ride," starring Joseph Schildkraut. In the picture was a young actor who answered to the cognomen of Morey Eastman, he played the part of "Standard." He proved that he had a very fine speaking voice and on investigation we found that he has been in show business the past fourteen years and that he just finished his first German speaking part in "The Dawn Patrol" for First National. This is one of five dialects that he can speak, which is unusual to say the least.

* * *

BRANCH

A Hollywood branch of the famous Friars Club of New York City is to be established.

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ANNOUNCEMENT
MR. LON MURRAY is no longer associated with this school.
MR. LAFE PAGE is my associate.
BUD MURRAY.

ASSISTANT DIRECTORS' ASSOCIATION DISBANDS — UNION TROUBLES GIVEN AS CAUSE

(Continued from Page 1)

The writer, years ago, was President of the Assistant Directors Association in its early days. Producers then struck upon a noble idea of putting efficient men over the assistant directors. This move was one of the most laughable and costly mistakes that the producers ever made, but out of that great error came the Unit Manager, which has worked out very well and has proven a saving of thousands upon thousands of dollars on productions. It is our honest belief that this sudden upset of the plan of the Assistant Directors and Unit Managers will work for a betterment of conditions and their future working hand in hand with the producers and the Academy than if they had gone on contrary to the demands of the producers and continued along the plans that they had set out.

PRESIDENT OF ASSISTANT DIRECTORS AND UNIT MANAGERS EXPLAINS THEIR STAND

By Jack Boland

After a very careful consideration and many attempts to bring about an amicable adjustment of a very regrettable situation that came up after our organization had functioned so beautifully and to the benefit of the producers through the hearty cooperation of all assistant directors to aid their brother workers in any problem that came up, we found that the Union aspect of our organization was disfavorable to the producers, and since we couldn't arrive at any assurance from the powers that be, Messrs. Canavan and Buzzell, representing the American Federation of Labor and the I. A. T. S. E., the Board of Directors at a general meeting over which I presided as President, decided to disband for the good of the industry for which we are working, and I feel that the suggestion of Harry Burns, President and Editor of Hollywood Filmograph, that the Academy of Motion Picture Arts and Sciences accept us in their organization so that we can work in closer contact with the producers, directors and all crafts who are making pictures possible, would be very favorable to our membership and would work out very harmoniously for all concerned in the motion picture industry.

Los Angeles, Calif.,
Feb. 28, 930.

Dear Sir and Brother:

On last Monday evening I dropped in to pay a visit at a meeting of your local union, Associated Assistant Directors and Unit Managers, and to my utter astonishment, when I arrived at the hall, I discovered they were discussing a motion to disband the organization and close up its affairs entirely.

I discovered that it had been reported in the meeting that there was some opposition to organization on the part of the representatives of some of the employing studios, and that there was some dissatisfaction over the delay in securing a charter from the International Association of Theatrical Stage Employees, and I was asked to make some statements to the union on the situation, which I did.

I need hardly say to you that we are not only very much chagrined at the sudden turn of affairs that appears to be developing in the minds of some of the members of your organization, but are extremely disappointed to think that the many months of hard work that have been devoted to trying to bring together and build up an organization of the men in your calling, that there should be an attempt to sweep it away at one stroke.

At the completion of the discussion on this subject the uinon took a recess, and, not desiring to be present while the men were voting upon this subject, I left, and I have since found that motion carried by vote of those present. Hence, my reason for writing you at this time.

I cannot help but feel convinced that for some reason or other there were other motives than those expressed on the floor for disbanding this very splendid organization ,and little consideration given to the feeling of all the members, the largest majority of whom were not present, and to the situation itself.

No meeting of your organization, or any other union, can disband and dissolve a local union, if there are any members of the local union who desire to continue to operate. Neither is it an excuse to even attempt to do that because something happens to come along during the course of the organization.

I am sure that there are a number of members in the Associated Assistant Directors and Unit Managers Union, who are as much convinced that there is a need for this organization now as much as there was when we first contemplated it, and who can and will understand the necessity of carrying on, and for that purpose I am calling a special meeting of all the members who will attend, for next Sunday, March 2nd, at 10:30 a. m., at the I. A. T. S. E. Hall, 6472 Santa Monica boulevard, and I will appreciate it very much if you will meet with me and my associates in the labor movement at that time so that we may thoroughly discuss the situation and analyze what it means to you directly as an assistant director in the motion picture industry, inasmuch as we must come to a definite and complete understanding upon this subject, which is of such vital importance to you and cannot be properly treated in a communication.

Fraternally yours,
J. W. BUZZELL,
Secretary-Treasurer, Los Angeles Central Labor Council.

Watch For MONKEY BIZNESS



A new invention to save hundreds of dollars to motorists. The inventor, Robert L. Smith of Los Angeles, was awarded a patent on his new device called the Master Fuel-Hydrolizer. The above device has many features that will make its installation on a car a necessity. As an elimination of deadly monoxide carbon gas, it will save people from being killed or injured by it.

It also saves up to 50 per cent on gas and oil. The "Master Fuel-Hydrolizer" also does lubrication of valve head and top rings, recovers lost gases from crank case. Removes carbon automatically and prevents spark plug troubles and over-heating. The inventor, Robert L. Smith, will interview anyone interested for installation and also distributors.

LEAVING

James Gleason and Russell, the son, will leave here by plane on the 8th to join Mrs. Gleason, in New York. The famous pair will go on at the Palace Theatre in New York, the 24th, in their sketch "Meet the Missus."

SIGNS

Sam Hardy has just been signed by Paramount to play one of the leading comedy roles in Clara Bow's starring picture, "True to the Navy."

Studio Electricians' Orchestra Making Hit

From time to time we hear of groups of musicians banding together and forming an orchestra, but never in the past few years have we had the pleasure of hearing so pleasing and accomplished a group of artists as those composing the newly organized "Studio Electricians Recording Orchestra," under the management of E. W. Sebring, with offices at 861 North Seward street, and under the direction of George Cox and Charles J. Silliman.

Composing this group are the justly famous "Show Boat Trio" and the "Screen Artists Quartet," both of whom you are probably acquainted with, having heard their programs on the air over KHJ, where they were engaged for one year, and KFI, where they played for over eleven months.

George Cox, the director, has directed orchestras in Los Angeles for a number of years, and he and several others of the group have been members of the Los Angeles Symphony, Art Hickman's Band, Earl Burtnett's Melody Boys.

Charles J. Silliman, co-director of the band, is well known for having composed and written the original scores for a number of pictures. The group have just finished synchronizing twenty-four short subjects and travelogues, the scores of which were written by Charles J. Silliman, at the Tec-Art Telefilm and other studios.

They have just completed the current release, "Step On the Gas," under the direction of Bill O'Connor for Tec-Art studios.

This orchestra is now at liberty and welcome any and all interviews.

Billy Taft, young singer and dancer who created the freshman role in the stage presentation of "Good News" in New York, will repeat this performance for the talkization of the collegiate musical comedy which Edgar MacGregor and Nick Grinde are co-directing for Metro-Goldwyn-Mayer.

Harry Cohn has assigned Douglas Doty to write the screen version of "Jazz Daughters," a choice all-talking tid-bit in which Columbia will reveal the whys and wherefores that prompt the whoopee girls and boys in their mad animadversions.

To All Members:

At the regular meeting of February 24th, a motion was made and unanimously passed by a standing vote that the Associated Assistant Directors and Unit Managers of Los Angeles be hereby dissolved, all outstanding accounts paid and all remaining moneys and charter be returned to the American Federation of Labor.

We are thoroughly convinced that this is the only course to pursue for the best interests of all concerned.

THE ASSOCIATED ASSISTANT DIRECTORS AND UNIT MANAGERS.

Academy and Actors Form Arbitration Board

233 Club Start Stock Issue Drive for Home

Five-Year Basic Working Agreement Is Entered Into

Appointment of an Actors' Adjustment Committee, composed of five foundation members of the Academy of Motion Picture Arts and Sciences, to administer the Minimum Contract for film artists, recently established in a five-year Basic Agreement between motion picture producers and several hundred leading players as the result of negotiations conducted through the Academy, was announced today.

The committee, comprising Sam Hardy, Monte Blue, De Witt Jennings, Jean Hersholt and Mitchell Lewis, all of whom are members of the Actors' Branch of the Academy, will serve as a board of arbitration on all conciliatory matters arising among parties to the minimum contract.

The practical aspect of the committee's functions, it is said, will be the elimination of litigation between motion picture producers and players. The contract itself, as well as the Basic Agreemnt through which it comes into force, brings producers and players to a common ground of understanding, and obviates those points on which disagreements have threatened in the past.

The Actors' Adjustment Committee was chosen by the Executive Committee of the Actors' Branch of the Academy—the latter body numbering Robert Edeson, chairman; Conrad Nagel, Lloyd Hughes, Lois Wilson, and Richard Tucker, secretary.

All arbitration handled by the Adjustment Committee will be conducted in accordance with the by-laws of the Acdemy.

Parties to the five-year Basic Agreement, on which the Minimum Contract is founded, include a large majority of representative players in Los Angeles and all company members of the Association of Motion Picture Producers, Inc.

RETURNING

Madge Kennedy in "The Perfect Alibi" at Biltmore Theatre on the 21st for one week. This will be Miss Kennedy's first appearance in Los Angeles in twelve years. She was born in this city.

ADDED

Margarita Fisher, added to the cast of "The Romantic Young Lady," next show at Civic Repertory Theatre at the Music Box.

Freddie Burke Frederick, 6-year-old youngster who made a name for himself in Warner Brothers' "Evidence," released some months ago, has been signed for a role in the screen operetta, "Viennese Nights," now in production at the same studio.



LAUREL NEMETH

The screen today demands singers who can look the parts that they play. Miss Laurel Nemeth, aside from having one of the most cultured and sweet voices that a prima donna has offered us on the local stages as she did in "Bambina," has a screen personality that should aid to greater success than she has ever had, not excepting her work for years with the Blossom Time Opera and American Opera Company in the East.

Will Stage Open House for Ladies the 14th; Inauguration on April 2nd

At a regular meeting of the 233 Club last Wednesday evening, President Rex Goodcell, aided and abetted by John Le Roy Johnston, brought to the attention of a great gathering the news that Meyer-Holler, the builders, are soon to break ground for the new clubhouse on Yucca near Highland and that the club, in order to see this new Masonic Temple rise, have instituted a stock bond issue which is being handled by Morrie Resch of the Douglas L. Skelly Co., Inc., and that on the afternoon of March 14th the present club will throw its doors open for the first time to the mothers, wives or sweethearts of its membership, when there will be staged a special program along with tea that will be served, and to top this off April 2nd has been set aside as the night of the inaugural ceremonial at the American Legion headquarters on Highland avenue when all those who have been accepted into the order and who haven't receive their full obligation, will be put through by the 233 Club team in due order.

One of the most interesting highlights of the evening's meeting was the gathering together of all the past masters of the various Masonic lodges who are members of the 233 Club, for the express purpose of informing them of the building plans and to listen to one of the most instructive and entertaining lectures by a brother Mason, Lal Chand Mehra, M. A., who served as technical director on "The Green Goddess." He sent over a message illustrated by slides of India, that showed the true nature of the Hindu and the Mohammedan races, and told of their present plight with the British Government, and appealed to those present to think kindly of his people. It was indeed a treat and applauded by the membership at the close of the meeting with a rising vote of thanks.

TO STAR JEAN DARLING

Production on the first starring vehicle for Little Jean Darling of Our Gang Comedy fame, for the Sono-Art Productions at the Metropolitan studios, will start about March 24. The title of the story has not been selected as yet, although Harry Chandelee is now busily engaged writing the dialogue and continuity from an original story by Andrew Stone. Mr. Stone will direct the feature with Roy Heinze as his assistant and Mr. Martenelli in charge of the photography.

Sono-Art Productions are now casting the picture with the following children already assigned: Dawn O'Day, Paul Poren and Iris Meyers.

Attention Producers-Directors-Casting Directors-Assistant Directors



THE HOLLYWOOD AMERICAN LEGION MOTION PICTURE GROUP — (Picture taken during filming "Born Reckless," adapted from the novel, "Louis Beretti," John Ford, Director.) ALL TRAINED MEN (HOLLYWOODIANS)—BEST DISCIPLINED BUNCH OF EXTRAS. JUST FINISHED SOME EXCELLENT WORK IN "ALL QUIET ON THE WESTERN FRONT," directed by Lewis Milestone.

ADOLPH N. SUTRO, REPRESENTATIVE, HOLLYWOOD AMERICAN LEGION, 2035 NORTH HIGHLAND AVENUE. PHONE GLadstone 5178, or CENTRAL CASTING OFFICES.

Review

"HAPPY DAYS"

The film industry has been waiting for Grandeur Film; yes they have been holding their breath. Well, it didn't make us hold our breath for very long at the Carthay Circle, after the picture "Happy Days" started to unreel. We are prone to admit that when we first witnessed the wide screen in "Old Ironsides," we were thrilled, but, this picture after it once gets under way, is just another theatrical story of a show boat owner, who gets into hard straits, and is helped out by a revue being staged, but, we never learn how he came out; both the young lovers we take it for granted gain happiness, while the old show boat owner might have passed into the great beyond from fright over witnessing such a glaxy display of talent as appeared at his benefit show.

Gradeur Films is a novelty and can be used for musical comedies, spectacular revues, but, it is hard to look at, and very hard to hold ones interest outside of covering a lot of territory, mind, you, we are not condemning it, far be it from us to do so, but, we can't see anything for exhibitors all over the world to get excited over, and William Fox will never regain his lost fortune from the profits of this latest invention.

The story is laid about Chas. E. Evans, the show boat owner; Marjorie White and Richard Keene. They play their parts very well, especially Miss White, who is a show all in herself. Stuart Erwin, Martha Lee Sparks and Clifford Dempsey are O. K. The rest of the show is set over to Janet Gaynor, Charles Farrell, Victor McLaglen, El Brendel, Edmund Lowe, William Collier, Sr., Tom Patricola, Dixie Lee, George Jessel, "Whispering" Jack Smith, Sharon Lynn, Lew Brice, Gilbert Emery, The Slate Brothers, Rex Bell, James J. Corbett, Interlocutor; Will Rogers, Walter Catlett, Marjorie White, Frank Richardson, J. Harold Murray, Charles E. Evans, Richard Keene, Warner Baxter, Ann Pennington, David Rollins, Frank Albertson, Paul Page, Farrell MacDonald, Nick Stuart, Lumsden Hare, George MacFarlane, Interlocutor. Story and Dialogue by Sidney Lanfield and Edwin Burke; Assistant Directors, Ad Schaumer, Michael Farley, Lew Breslow; Cameraman, Lucien Andriot and John Schmitz; Soundman, Samuel Waite; Dances Staged by Earl Lindsay; Costumes by Sophie Wachner; Staged by Walter Catlett; Grandeur Cameraman, J. O. Taylor; Art Director, Jack Schulze. Lyrics and Music by Joseph McCarthy, James F. Hanley, L. Wolfe, Gilbert & Abel Baer; Conrad, Mitchell & Gottler; James Brockman, Harry Stoddard and Marcy Klauber. Cameras and Projection Machines for Grandeur Pictures by General Theatres Equipment Co. Sound by Western Electric Sound System, who make it worth-while as far as entertainment is concerned. Benjamin Stoloff directed in excellent fashion. George Olson's music was fine, and in fact every one who had anything to do with the picture.

PATHE ENGAGES JOHN ROBERTSON

John Robertson, who has just completed "La Marseillaise" for Universal, is next to go to Pathe with an ambitious production awaiting his direction.

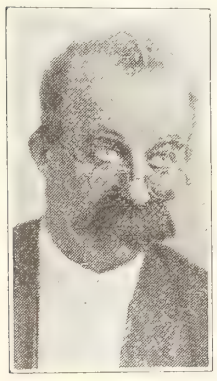
"Beyond Victory" is the story, and Pathe, it is reported, intends to produce it as one of the big specials of the season. It is to be given an all-star cast which will include practically the entire stellar roster of Pathe. which has Ina Claire, Ann Harding, William Boyd and others under contract.

Both Pathe officials and Robertson are enthusiastic over the unusual screen play, an original by Lynn Riggs, which has a world war background. There are five principal characterizations, which, it is said, will be portrayed by the best talent available at Pathe.

The engagement of Robertson, incidentally, brings him to the studio at which his wife, Josephine Lovett, is at work on an original story for Ann Harding.

CHESTER CONKLIN

As soon as Chester Conklin finishes his present picture, "The Love Trader," directed by Joseph Henaberry, at the Metropolitan studios, he is to move his make-up kit to Kansas City where he is to open on the Loew's circuit for as many weeks as he cares to play.



Chester Conklin

Recently Chester Conklin went to New York and played the leading R. K. O. theatres to packed houses. He was called back for a Pathe picture, "Swing High," directed by Joseph Santley, in which he has the main comedy relief in the circus story.

The vaudeville act that Mr. Conklin is doing was written by Al Boasburg. It is a very funny story dealing with a young lady who has to attend a rehearsal and of course Conklin happens in and pokes all sorts of pantomimic fun throughout the act which has caused theatregoers to nearly go into convulsions while he is on the stage, according to critics.

* * *

MOVED

The Hollywood Loan Company have moved to their new quarters in the Security Bank Building at the corner of Hollywood boulevard and Cahuenga avenue. Mr. S. F. MacPuett is president of the company and Mr. H. T. Allyn is in charge of the loan department.

Box Lunches of Quality — We Never Close

BOT'S AND HANK'S CAFE

FOOD OF QUALITY

HANK MANN

DRexel 9713 — 1911 Sunset Blvd.



BARBARA BEDFORD

ANDY WRIGHT HAS FINE CAST FOR OPENING OF HIS NEW PLAY AT BILTMORE

Theatregoers here will soon have an opportunity to witness a show that proved a great attraction throughout the East, but this time with a West Coast cast, thanks to Andy Wright. who has located here, and outside of his selling certain plays to producers, is the producer of "Philadelphia," slated to open at the Biltmore Theatre March 30. The play was written by Sam John Park and will contain the following well-known players in the cast: Rockcliffe Fellows, Barbara Bedford, Ora Carewe, Franklyn Farnum, Kit Guard, Bob Milliken and others. Warren Millias is the stage director of the piece. The company are to open out of town for a week prior to coming in to Los Angeles for their local engagement. They have been rehearsing at The Troupers Club the past week.

Preview

"HELL HARBOR"

Inspiration Pictures spent a lot of money on this picture. It is well worth the money that they spent, for it is a very fine vehicle for Jean Hersholt and Lupe Velez, and at the same time it is laid in the Caribbean Seas, although it was shot down in Florida and smacks of new territory where the other producers haven't sent their companies, and that is worth its weight in gold to the box office.

It is an all-talkie that holds you every minute that it is on the screen. Comedy relief is offered by a newcomer who admits that it is his first picture. Naturally we are to expect better things of him in the future, but what he does he does well—yes, well enough to cause gales of laughter. His name is Paul E. Burns. John Holland's part is commonplace, but he did it well and it was unfortunate for him that it was just an ordinary part.

Gibson Gowland gives one of the most dramatic portrayals of his career. He is vicious and commands attention every minute he is on the screen. He is a good foil for both Jean Hersholt and Lupe Velez.

Extra fine work was rendered by Harry Allen as a peg-leg character. George Bookasta is one of the most promising youngsters on the screen. Al St. John's work was refreshing and new types loomed on the screen, picked up down south by the producers and director.

Henry King never directed a better picture than this one. It was so colorful that you really felt that you was in a different world and watching a drama between some of the home folks.

The story was adapted from Rida Johnson Young's novel, "Out of the Night." by Fred de Gresac. Dialogue by Clarke Silvernail. Continuity by N. Brewster Morse. Art Director, Robert M. Haas. Photography by John Fulton, A. S. C., and Mack Stengler, A. S. C. Film Editor, Lloyd Nosler. Sound recordings by Ernest Rovere. Music by Gene Berton. Sextette Haberno, Harry Allen. Recorded by RCA Photophone System.

Watch For MONKEY BIZNESS

OTTO

THE TAILOR

Announces the Opening of a New Store

6741 Hollywood Blvd.

Tailored Suits as Low as $55.00

Henaberry Starts Producing Organization

Stage Special Show for Temple Israel of Holly'd

Arranges Fine Cast for First Story, "The Love Trader," by H. Shumate

The independent producing field has found a new champion in Joseph Henaberry, who is well known for his directorial efforts in the past with some of the big line companies. Right now Mr. Henaberry has this to offer. He is both producer and director for the Joseph Henaberry Corporation, Ltd., with headquarters at the Metropolitan Studios where he is preparing to start his first production, "The Love Trader," written, adapted and dialogued by Harold Shumate and with Don Diggins in charge of production.

Director Henaberry has seen to it that he has an extra fine cast in the following players: Leatrice Joy, Roland Drew, Chester Conklin, Henry B. Walthall and Barbara Bedford with more to come very shortly. Cinematographers Earnest Miller and Pliney Goodfriend are slated to photograph the picture. This is the first of a series of 100 per cent talkie features that the new company are planning to make.

IS ALICE WHITE'S NEW LEADING MAN

Alice White's leading man in "Sweet Mama," which is about to go into production at the First National studios, will be David Manners, who has been playing the juvenile lead in the Los Angeles production of "Journey's End." Others in the cast of "Sweet Mama" are Kenneth Thomson, Rita Flynn, Robert Elliot, Lee Moran, Lew Harvey, Lee Shumway and Richard Cramer. Eddie Cline directs.

Leroy Prinz, noted New York stage dance director, has been signed by Cecil B. De Mille to stage the ensemble numbers of the producer-director's forthcoming Metro-Goldwyn-Mayer comedy with music, "Madame Satan."

AT LAST!
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Mr. Melbourne MacDowell
Has heard the call. The crying need of the hour. The power of speech and real dramatic art. To be taught at his residence, Assisted by Irene D'Arville and Randal Le Fevre, pianist. 4978 Melrose Ave. Phone GRanite 0240.



JEANETTE MacDONALD

Leading lady, in a scene from "Bride 66," Arthur Hammerstein's all-dialogue musical film spectacle for United Artists, with original score by Rudolf Friml, the famous light opera composer. Directed by Paul L. Stein, "Bride 66" offers a cast of screen and stage favorites, including John Garrick, Joe E. Brown, Joseph Macauley, Robert Chisholm, Zasu Pitts, Carroll Nye and Max Davidson.

Miss MacDonald created a sensation in "The Love Parade," starring Maurice Chevalier, and is now appearing in "The Vagabond King" at the Paramount in another of her delightful singing roles, for which she has become famous on both stage and screen.

Austin Skin Young, rated as one of the greatest eccentric singers of the entertainment world, has just been put under contract by Metro-Goldwyn-Mayer. His first appearance will be in the new M-G-M revue which is temporarily entitled "The March of Time."

Vadim Uraneff, one of the screen's best of the younger character actors, has been engaged by Phil Goldstone for the last remaining principal role in "The Medicine Man," a talking picture of Elliott Lester's play, directed by Scott Pembroke.

Jack Benny plays his first featured role for Tiffany in the production, with Betty Bronson, Eva Novak, Billy Butts, E. A. Warren, Tom Dugan, Georgie Stone and Dorothea Wolbert in principal roles.

HERE

W. C. Lindemann, known as Broadway Bill, and Jack Scholl, both well-known musical directors and writers, are in Hollywood looking the field over.

Purium Dance Will Follow Immediately After, at Music Box

Preparations are now being made for a capacity attendance at the Music Box next Thursday night when the Temple Israel of Hollywood will take possession of the Music Box, which has been set over as their special night to witness the current play, "The Romantic Young Lady." At the completion of the evening's entertainment, the members of this synagogue will all adjourn to the dance hall one flight up from the theatre and make merry for the rest of the evening.

Rabbi Isadore Issacson has turned over the entertainment to King Cole and Harvey Kaplan, who report that those who attend are in for one of the most pleasant evenings of amusement that has ever been slated by the Temple Israel.

Many surprises are promised, which are not slated on the show program and those who attend the performance can prepare themselves, as our colleague, Ben Hirschfield, who is chairman of the entertainment committee, would say something is bound to happen when you least expect it.

COUNTESS ENGAGED

Countess Rina de Liguoro, Italian screen star and concert pianist, is the latest player to be added to the cast of Cecil B. De Mille's worthcoming Metro-Goldwyn-Mayer comedy with music, "Madame Satan."

The feminine lead of this Jeanie Macpherson story is Kay Johnson. Countess de Liguoro will play an exotic Latin part.

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SAM HOLLAND, Mgr.

Writing Craft Are Busy Set These Days

Studios Are Hot-Bed For New Story Ideas

Robert M. Yost, associated in executive positions at the Fox studios in Hollywood for more than ten years, has been appointed head of the story department, it is announced by Sol M. Wurtzel, general superintendent of the studios. Yost succeeds Harold Lipsitz who, with E. W. Butcher, has been assigned to head the outdoor romances department which will be devoted to producing outdoor screen dramas.

Samuel H. Behrman, one of the most successful young modern playwrights, whose newest play, "Meteor," is now on Broadway, has arrived in Hollywood to work on the screen story, "Liliom," adapted from Franz Molnar's famous play. Janet Gaynor will play the leading feminine role.

A daring expose of modern youth is the planned sequel to "Party Girl," which Victor and Edward Halperin will shortly put into production, it is learned. The story of the diversions, amusements and excesses of the present-day boy and girl of wealth will be pictured.

"Party Girl" is being road-showed through the county with enormous success, following its world premiere at the Gaiety Theatre in New York where it played for many weeks to large crowds. It is one of the most successful Tiffany releases of the year, it is known.

Edward Halperin announced that Judith Barrie will be the star of his sequel to "Party Girl," as the result of her superlative trouping in this preliminary opus. The player's singing voice is said to be an added asset in the making of the new picture.

Clara Beranger is writing the continuity and dialogue on "Lipstick" at Pathe which is to serve as a starring vehicle for Constance Bennett.

The story is one of youth and courage and in theme is similar to the story which first brought film recognition to Miss Beranger when she began her motion picture career several years ago.

Hollywood's Latest Novelty

"Hollywood S'prize Cabinet"

The Newest Thrill

Sent Prepaid, $3.50.



"A thousand gifts of distinction"

German Sound Expert Here; Gives Good Sound Advice

Morton Soman, UFA and British International sound expert, arrived in Hollywood this week to observe local studio sound activities. Mr. Soman, who is under thirty, with a wonderful background of achievements behind him, in an exclusive interview with a Filmograph reporter voiced his opinion on American and foreign sound film conditions.

"Germany," said Mr. Soman, "has gone talkie, just as much as the United States, but in my opinion American film producers, who now reign supreme in Germany and on the continent, are injuring their chances of success by sending abroad poorly executed and produced sound versions of their American film plays. Some of these plays are to be pitied, and are an insult to intelligence.

"Let me explain just what I mean, so that my opinions are not misunderstood here.

"Producers have attempted the impossible, with bad results, in attempting to add dialogue of a foreign tongue to a silent version of a picture. They either must shoot the dialogue episodes when making the original English versions, or, rather, send the picture out just synchronized with music and sound. Their efforts in attempting to add German to English versions is pitiful and assinine.

"The German and American tongues are vastly too different to match. Yet we have big studios in this country attempting this impossible feat, because, perhaps, they only made one version originally, and that one English. Later they attempt to 'dub' in several other foreign tongues. It cannot be done. If so, why try it?

"The lip movement and the vowels do not coincide. It is readily noticeable that the actor is not speaking and that another voice is being substituted instead of the original. German film fans and exhibitors have found this to be detrimental to both business and entertainment and the German nation like American pictures, but why kill this asset by sending over badly made sound and voice pictures?

"Actors whom we know cannot speak German, and in the main have a nasal American twang, broadcast amateurishly in German from the screen to laughable results. Lots of times the facial expression, action or scene does not fit the words, and in most instances the voice carries on long after the players' lips have ceased to articulate. Just how do producers expect to get by with such rot?

"German versions must be made with German actors. Likewise any other language. Talkies that just talk, or, rather, make a lot of screen noise, will never be successful on the continent. Hollywood studios must employ people who know their Europe and not just linguists with schoolroom German.

"You ask for a solution. Well, then, until you can afford to make German, or French, or Spanish versions of each English voice picture, which is tremendously costly, just synchronize your English versions with music, songs or sound effects. If possible, add a German, or other language, sequence, but do not attempt the impossible and kill the goose that lays the golden eggs."

Soman has been a film editor, scenarist, director, assistant director, production executive and sound film expert for UFA, British International and others. He was chief assistant to Max Reinhardt, Du Pont, Fritz Lang and other noted foreign producers. He had charge of the foreign and English sound versions of "Blackmail" and "Atlantic," two big specials. Previous to that with UFA, where he made Greta Garbo's first picture, "The Streets of Sorrow," that won her an American contract.

He speaks five languages fluently.

DOROTHY YOST WRITING "SINCERITY" CONTINUITY

Dorothy Yost is writing the continuity on "Sincerity," famous novel written by John Erskine. "Sincerity" will soon go into production for the screen at Universal.

"SWELLHEAD" NEW TIFFANY STORY TITLE

Seeking titles today is no easy matter, Tiffany's comedy drama of youth which was tentatively called "Cyclone Hickey," an original by A. P. Younger, has borne three successive titles, of which all were finally discovered to have been used before. Now a permanent title has been chosen, "Swellhead."

James Gleason, Marion Shilling, Johnny Walker, Lillian Elliott, Paul Hurst and Natalie Kingston carry principal roles, directed by James Flood.

Vina Delmar's original screen story which she is writing for Warner Brothers will be called "Come Easy" and Lotti Loder, the Viennese discovery credited to Darryl Zanuck, will have the featured role.

The Delmar story, awaited with interest in the film colony, is divided between two locales, Europe just after the close of the World War and New York City of the present day. It is the first time Mrs. Delmar has ventured out of her own environment, New York, for material for a story and is the direct result of an European trip she made the summer.

Mrs. Delmar did not meet Iotti Loder until she visited the Warner lot recently but the outlines of the story had been planned for her from the first. Archie Mayo has been chosen to direct.

"Come Easy" will be the first original screen story which the author of "Bad Girl," "Kept" and other recent "best sellers" has written. It will also be the first feature length picture in which Miss Loder will appear.

FORST NAMED CHIEF OF "U" DEPARTMENT

Emil Forst has been appointed head of the foreign literature department at Universal, it was announced today.

Forst formerly was a member of the scenario department at Universal City. His duties will include the combing of the vast field of foreign literature for material suitable for motion picture production. He has established contacts with European publishers and authors' agents so as to get new material as soon as possible.

Frost will translate and adapt such works as are purchased by Universal. He is the author of many original screen stories, is a noted linquist and world traveler. He was born in Vienna.

LENORE COFFEE ENDS CONTRACT WITH M-G-M

Lenore Coffee, for two and a half years under contract to Cecil B. De Mille and for the last eighteen months under contract to Metro-Goldwyn-Mayer, is shortly to announce a new affiliation.

Maude Fulton, author and playwright, has joined the writing staff of the Paramount studios in Hollywood, according to an announcement made today by B. P. Schulberg, general manager of west coast production for the company.

Miss Fulton, best known for her plays, "The Brat" and "The Humming Bird" in which she starred on the stage, recently completed several months in the Fox studio scenario department. Her first assignment will be the adaptation of a Clara Bow vehicle as yet unannounced or untitled.

Watch For MONKEY BIZNESS

"THE DEAF MUTE HOWLS"

At the Choral Hall, Philharmonic Auditorium

Fifth and Olive

Friday, March 14, 1930, at 8:15 P. M.

TALENT

Laura La Plante, the Girl with the Dazzling Smile; May McAvoy, the Winsome; John Boles, the Golden Singer of the Screen; Violet La Plante, the Graceful; Sixteen Chorusters from Zollner's Celebrated Conservatory of Music; Albert Ballin, the Author; Verda Kuhn; C. Leslie Hunt, the Magician, and others to complete a brilliant program.

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Wild African Picture 'Ingagi' Breaks Record'

San Diego Pays During Week $14,974 Into Box Office

(The San Diego Sun, Feb. 22, 1930)
"INGAGI" IS PREMIERED

"Ingagi," hailed as the wonder jungle picture of all time, is being offered in a world's premiere showing at the Spreckels Theatre this week.

"Ingagi" is the result of an expedition led by Sir Hubert Winstead into the heart of Africa. It relates the experiences of the safari in penetrating the jungle, and is punctuated with thrilling combats with jungle animals.

One of the highlights of the film is the discovery of a native tribe that yearly gives one of their women to the gorillas. Actual photographs of the ceremonies attending the sacrifice have been secured.

Further on in the jungle. the explorers found children, apparently the result of mating of the apes and the native women. These children, it is claimed, give rise to further discussion of the Darwinian theory, over which a long battle was waged recently.

The show was opened at a premiere showing last night, attended by many notable of the theatre world. Following its run of only one week here, the film will be opened at the Daly Theatre in New York and then road-showed throughout the country.

It is a weird, sensational film, comparable to nothing that has gone before. Its principle theme is gorillas. and from that it derives its title. "Ingagi" means gorilla in the language of the people of equatorial Africa.

* * *

(San Diego Union, March 2, 1930)
FILM OF AFRICAN JUNGLE HELD OVER SECOND WEEK

Having broken all previous box office records at the Spreckels Theatre, "Ingagi," the sensational film record of life in the interior of Africa, will be held over for a second week's run.

Lines stretched down the sidewalk at every performance last week waiting to get seats for the picture. The showing at the Spreckels is the world's premiere run, and the film has surpassed all expectations by its producers.

Ingagi is a picture record of Sir Hubert Winstead's expedition into the African jungle to seek proof of a rumor that a tribe of native humans cohabit with gorillas. The findings of his investigation are shown in "Ingagi" without revision.

Incidental scenes show various rare animals found on the trip. scenes of African mountain country and interesting incidents of the expedition's journey. Unique are the scenes of tribal celebrations and dances.

JACK RICHARDSON
(THE HEAVY)
HEmpstead 7709

COSMO KYRLE BELLEW
THE DISTINGUISHED SON OF A DISTINGUISHED FATHER
By JANET ELSIE CLARK

'Twas a balmy Sunday afternoon, as a young old lady and an old young lady walked up the corridor of the Ambassador Hotel to keep an appointment with a charming English gentleman. The Y. O. L. was my grandmother, the O. Y L., yours truly, and the C. E. G. none other than Mr. Cosmo Kyrle Bellew, well known actor in his own right, and son of THE Kyrle Bellew, famous matinee idol of days gone by.

We were greeted at the door of his suite by the C. E. G. himself, and his equally charming young wife.

For those of you who don't know, Mr. and Mrs. Bellew are perfect examples of cultured English gentility. Mr. Bellew is somewhat on the Lewis Stone type, with white hair, a small white moustache, a cordial handclasp, and intelligent looking eyes. It is apparent upon first sight that there is something under his hair besides his skull.

"Well, Mr. Bellew," I suggested as we sat down, "tell me all about yourself, your career, your life, or what have you?"

"I don't know what to tell you," he demurred, in the best English fashion, "it has all been told before. I've been an actor, a fisherman, a hunter, aminer, I once ran a school of acting——"

"Tell me about that," I suggested. "I don't recall ever having heard anything of that."

"Well, no, I never have told it before. Yes, I ran a school of acting in England, some years ago, although I never went to one myself. I have been on the stage, of course, in England and New York. As a matter of fact, I've been about everything. I never could remain an actor very long at a time. I would act a couple of years, then do something else. On one occasion I went fishing for three years. I've never been fishing out here; some day I shall have to go. My wife doesn't care for that sort of thing.

"I'll tell you what I wish," he remarked abruptly. "I wish that some writer would write a story on why movie producers will buy a successful play with a famous name, pay a huge sum of money for it, then change the story and title.

"And another thing, why do picture detectives always have to wear a derby hat, a peculiar overcoat, and smoke big black cigars? Any four-year-old child would know they were detectives, which is exactly what real detectives will try to avoid. I knew a man in England—a very charming fellow, and we were excellent friends. I never knew what his profession was—never thought much about it. until one day, after I had known him three years, I saw him arrest some one, and discovered he was a detective.

"I was in the secret service myself for two years during the war, and, of course, no one knew it."

"That must have been interesting," I ventured.

"It was, except that I had to suffer a good deal of abuse—by not fighting, you know.

"I play a detective in the picture at Warners, 'The Agony Column'," he remarked.

"And do you wear a derby hat?" I countered.

"No, indeed, I do not. I fought against that. (A pause.) I don't know what else to tell you about myself, I'm sure."

"I suppose I should ask you all about your love life," I remarked facetiously. "It seems to be quite the thing to do in all the best interviewing circles, this season."

It must have been the light sninging through the pink curtains in the room, for there was an unmistakable pink glow on Mr. Bellew's distinguished countenance.

"Oh. really, I don't know what to tell you about that," he stammered hastily.

"Mrs. Bellew, perhaps you had better leave the room," I remarked with my tongue in my cheek, or was it a swollen tooth?

"Oh, no," her husband hurriedly remonstrated, "she knows all about all of them—that is, almost all. I really don't know what to tell you about them, though; of course, I had my affairs——"

"Perhaps we had better leave them to the imagination of your public," I hastily intervened, taking pity on the poor gentleman. "Tell me of some of the interesting things that must have happened to you in your life."

"He has been held up twice by bandits since coming out here," put in Mrs. Bellew.

"Yes, and once when I was in Canada I was shadowed for three weeks by the chief gunman of the underworld. Everywhere I went he would follow me. If I went into a restaurant he would sit at the next table and lay down two guns. And I couldn't do a thing about it. Everyone was terrified of him. He would go into a taxi, tell the driver who he was, and get a ride free of charge. He could go into a cafe, order all the most expensive things on the bill of fare, and not have to pay a cent. And for three weeks he shadowed me."

"What was the trouble?" I asked.

"Oh. a girl—that is, it was all a misunderstanding. When he found it out he let me alone."

Again the light from the pink curtain reflected on Mr. Bellew's handsome physiognomy.

"I say, about that love life of mine," he reiterated. "I really don't know what to tell you."

Although he has been for fifteen years in this country, it is apparent that the dignified Mr. Bellew has not yet learned the quaint American custom equivalent to "pulling one's leg."

Perhaps to change the subject, Mrs. Bellew showed me a picture of her husband, minus the fascinating little eyebrow which he wears on his upper lip.

"I had to grow a moustache several years ago when I played an English army officer in a picture," he remarked, "and I've worn it ever since. Did you know that all English army officers have to wear moustaches?"

I said that it was news to me, or words to that effect.

"That's true," he continued, "and if you're in the navy you have to be either smooth-shaven, or wear a pointed beard.

"You know, I really don't know what to tell you about myself." Mr. Bellew was evidently worried.

Remembering the three hours I spent with a certain star, trying to get some semblance of a story out of her, and considering that I had been in Mr. Bellew's company just twenty minutes, I thought he had done pretty well, and said so. Another inspiration struck him, and he continued:

"When I was a little boy I spent two years in the wilds of Venezuela, where no white boy has ever been, before or since. My father was away in America so much that I was adopted by a friend—a mining engineer. who went down to Venezuela in search of a gold mine, and took me with him. I never knew there were so many wild beasts in the world—there were dozens of them at every turn. And the parrots! flocks of them would fly, by the hundreds, across the sky."

Again Mr. Bellew took on a slightly rosy glow. I guessed at what was coming, and I was right. It is evident that all roads lead to Rome.

"About that love life again." He hesitated. Inspiration seized him. "I was married when I was seventeen—not to this wife—and divorced when I was eighteen. I married again at nineteen——"

"Mr. Bellew, you certainly must have been a fast worker," I commented. He looked as though he didn't quite know what to do, so took the best way out, and laughed. Deucedly peculiar, these Americans, with their odd ideas of humor.

As we left, I turned to the Y. O. L. at my side, and remarked. "These Englishmen certainly have something most American men lack. The average American will come up and slap you on the back, and yell: 'Howz'a kid?' but there is something so cultured, polished, and charming about an English gentleman. It must be savior faire.

I glanced sideways, anxiously hoping my French pronunciation was correct. but the Y. O. L. was silent, as if in deep thought. Presently she turned to me and asked:

"Who are you going to interview next?"

"Why do you ask?" I inquired.

"Well, I was just thinking that maybe if it was another actor like Mr. Bellew," she replied with a far away look in her eyes, "I'd rather like to go along."

Pictures---Reviewed and Previewed

Preview

"THE LIGHT OF WESTERN STARS"

Paramount all-talkie production, western film, with Richard Arlen and Mary Brian. Previewed at the West Lake, West Coast Theatre.

The westerns, which have long lain in perdue, are beginning to bob up their heads again, with Paramount about taking the initiative in their vocal debut. The talkies put a new kick in these dramas of the virgin soil; in fact their effect is wonderfully enhanced through the movie's new medium of entertainment. "The Light of Western Stars" offers nothing new in its wild west yarn which has pretty near all the primitive crudeness of that behemoth of melodrama, "Under the Gaslight."

Instead of the moss-covered mortgage on the old homestead, the auditor listens to a new quirk of back taxes on the ranch of Jimmy Hammond. Jimmy finds enough gold on his place to pay the taxes, but is murdered by Jack Stack, who appropriates the metal and takes the ranch over to himself. Then Ruth Hammond shows up from the East, to claim the ranch. A cowpuncher, Dick Bailey, champions her cause; unmasks Stack's villainy; slays him in a desperate fight, and there you are. But oh, boy, between the opening and closing sequence, one gets an eye and ear full of all the hair-raising biff-bang-boom episodes that made the James Boys infamous.

Tne terrific gun fight between two rival gangs, is maintained by a barrage of fire that is thrilling in the extreme. Then there is also a stampede of horses that would have done credit to the flight of "The Thundering Herd." Fred Kohler just about grabs the honors of the film. His portrayal of the villainous Stack was perfect in every detail; it was a gem of case-hardened characterization, and places Fred among the "big shots" of the talkies.

Richard Arlen's Dick Bailey was smoothly convincing, but Mary Brian, as Ruth Hammond, hardly bodied up to her work in "The Virginian." We discovered an effort at acting, now and then, and her emotional moments lacked spontaneity. Harry Green turned in another dandy gezotsky personation in the character of Pie-Pan Plots, and went over big. Regis Toomey had a small part in Box Drexel, the eastern sweetheart of Ruth's, but gave it a flawless interpretation.

Others in the cast were: William LeMaire, George Chandler, Sid Saylor, Guy Oliver and Gus Saville. We have words of high praise for Otto Brower's directing which was always in sympathetic accord with the situations, and as for Charles Lang's photography, it was a masterpiece in its way. The "Light of Western Stars" should go great with those that cotton to these heroics of the open spaces, and it should be a knockout in the provinces.

ED O'MALLEY.

Review

"FLAMES OF THE VOLGA"

Reviewed at the Filmarte Theatre.
A Sovkino Production.
Directed by Youri Taritsch.
Photographed by W. Gilber, A. Solodnikoff and N. Sokoloff.
The Cast: W. Jaroslavzeff, Anna Wolzik, Ivan Kluvin, and A. Schukof.

"Flames of the Volga" is typically Hollywoodian in plot—that is Hollywood of the pre-talkie days. It has the father seeking revenge, the stolen brother who turns up in the nick of time, the weak brother, and what not. And except for its virility of photography and characterizations, is inferior to the Hollywood costume romance. It is not of the new Russian technique.

The action of the film is played against the background of the Volga and its forested shores, and deals with the uprising of the Volga Tartars against Catherine III. It is interesting, if at times illogical. The scenery is impressive.

W. Jaroslavzeff hands in the best work as Bulat Batir, savage leader of the tribesmen. Ivan Klukvin as the stolen and heroic son is rather better than good, while A. Schukof was convincing and sneering as the traitorous son. Anna Wolzik was exceedingly amateurish in her efforts.

A really funny early Chaplin effort, "A Day's Pleasure," and "The Wodden Soldier," with the usual news reel, completed the bill.

HAROLD WEIGHT.

Stage Review

"THE DUMMY HUSBAND"

"The Dummy Husband," a three-act play by Alice M. Williamson and Howard Pfaelzer, was capably presented at Theatre Mart under the direction of Lawrence E. Sterner.

This comedy-drama, based on the loves of an actress, is laid in New York, Albuquerque and Grand Canyon, Arizona. The leading roles were assigned Ruth Renick, Raymond Whitaker, Theodore Adams, Doris Morltock and Gladys Kingsbury.

Others in the cast were Bernard Welford, Marilen Kay, Flora Snyder, Robert Martin, Elizabeth Fox, James Pollard and Joe Fuschino.

Grand Canyon scenes, designed by Edward Langley, were very striking and won the applause of the audience.

Miss Renick made the most of a difficult role. Raymond Whitaker was sincere and pleasing as a breezy westerner. Theodore Adams played the Earl of Severance to perfection. Gladys Kingsbury was a talkative stage mother.

Doris Morltock was well received by the first-nighters. She is an attractive brunette with good stage presence, and with proper coaching will go far.

The play itself has possibilities, but needs to be snapped up a bit. It lacks dynamic fire. And the plot is too thin.

Flora Finch is at Warner Brothers playing the comedy spinster in "Play Boy."

Review

"SEVEN DAYS LEAVE"

"Praise without stint!" So says Norman Lusk of the talking picture "Seven Days Leave," based upon the play of James Barrie, "The Old Lady Shows Her Medals."

Scotchie? Yes. Why not? Richard Wallace, the director! Wouldn't a man with that name sponge up intuitively the canny Scotch humor of the real Barrie? Anyway, he has. And such genial good humor, too. Not that the adventures of these unusual folk are so striking, but the beholder is gradually enveloped in their doings until he is part and parcel of the whole clanjamfry. He looks suddenly upon them with the Barrie eye, and—lo, adventure, repartee, sentiment, courage, leap from these drab exteriors. Ho, ho! He is in the Barrie realm of Nobody-Knows-What-Will-Happen-Next!

Even old charwomen can be playful, argumentative, witty and tipsy! Nothing mop-and-pailish about little Mrs. Dowey (Berle Mercer), but a real hardened "criminal" before our very eyes. The ne'er-do-well of a soldier (Gary Cooper) finally yields to her maternal love pats. Slyly she makes of him something finer and greater than a mere patriot.

The underlying theme, however, might have been more convincing had Mr. Cooper given more support to his unique associates. One does not always feel in his action the major note which the production needs to give it cumulative power. Such deft touches of real genius in directing as that of Kenneth (Mr. Cooper) carrying the tired Old Lady to her room and tucking her in, are frequent in the play.

The final "Forward, March!" of the old mop-and-pail brigade as the curtain falls was a deeply significant finale.

We salute the man Barrie, whose genius could bring to a flowering so kindly an aspect of the great black WAR. We take off our hats to Mr. Wallace and his associates who have dared to extend the boundaries of picture material into more subtle fields of human experience.

MRS. DAVID D H.UGH.

BACK

Reed Heustis, former title writer for Harry Langdon, Mack Sennett, Hal Roach and others, has returned to Hollywood from San Francisco. For the past year Mr. Heustis has been on the Examiner of that city. Mr. Heutiss is well-known for his Sports Column and daily poem, which were features of the Evening Herald of this city.

Mr. Heutsis was co-author of the play, "The Eternal Three," in which Marjorie Rambeau was featured on the stage by Oliver Morosco. He has just completed an Indian mystery play, negotiations for the staging of which are now in progress. Mr. Heustis is considering several offers to write dialogue and lyrics for the pictures.

Preview

"HIS DARK CHAPTER"

O. E. Goebel and G. W. Weeks' all-talkie production starring Reginald Denny, previewed at the Belmont Theatre, Vermont avenue.

"His Dark Chapter" swings Reginald Denny from comedy work to rather straight stuff and we are fain to confess that the oscillation is for the better. His voice possesses an articulate roundness and his enunciation is efficient in every manner. While Denny's efforts are more on legitimate lines than much of his other screen work, the story itself and its sequences are rife with comical situations.

Following the World War, Wade Rollins registers a dark chapter in his life. For the purpose of blotting out this chapter, he leaves his native heath in England and comes to America. In looking around for employment it is tipped off to him that a Mrs. Kilbourne, a rich suburbanite, has a strong weakness for rehabilitating hoboes or tramps who may catch her eye. Rollins purposely bumps up with her on the highway, dressed as a panhandler. An opportune accident to her auto gives him ample facility to enlist her sympathy, and he is hired as a chauffeur.

It is not long before the suave tramp wins his way into the good graces of Papa Kilbourne and his two daughters, Eileen and Marian. Then things happen fast, leading into a cracking good denouement that gives Denny an excellent chance to display his thespic talents. His delineation was graced with repressive finesse, and it looks very much as if he has found a dandy parking place in the talkies. A fellow named Charles Coleman, enacting the butler, almost pilfered the film from under Denny's nose. He totes a lot of color; has an easy, spontaneous style of humor that soon finds its way into one's blood stream, and also has searching personality. Put this bird in your hat band.

Then there is little Anita Louise, who played the part of Marian Kilbourne, a precocious child that has a flair for unearthing household secrets. She just bubbles over with compeling talent, and has a cute, winning style that is ingratiating in the extreme. Unless we miss our guess, Anita should soon be one of fortune's favorites in the talkies. Other good performances were turned in by Miriam Seeger, Harvey Clark, Carlisle Moore Jr., Greta Granstedt, Lucille Ward, Christiana Yves and Norman Drew. George J. Croyne's directing was adequate in every respect, and Arthur Todd's photography very fine. A. A. Kline's dialogue sparkles throughout. "His Dark Chapter" is a good laugh producer and should go well at the box-office.

ED O'MALLEY.

Watch For MONKEY BIZNESS

Theatre Review
"LET US BE GAY"

Now showing at the El Capitan Theatre.

"Let Us Be Gay" is the sort of thing which warms the cockles of the theatregoer's heart. It is light, frothy, smart and gay. It's the kind of play that's destined to run for many weeks before capacity audiences.

Written by Rachel Crothers, "Let Us Be Gay" is a play of love, marriage, divorce, and similar matters, including morals and standards. It's a play which ripples along, delighting even the most hardened of playgoers. It is so well satisfied with itself and its actors are so intrigued with their roles that the audience can't help but grin back and settle down for two frivolous hours.

The pivot situation of "Let Us Be Gay" is quite sufficient in itself to give any play a meritorious start. The setting is that of a week-end house party in the country. There is a gay divorcee who has been instructed to lure a handsome male away from an infatuated girl who is engaged to another youth.

Imagine the gay divorcee's astonishment when she finds this handsome male to be the man she divorced for infidelity three years ago. And imagine just what happens when she refuses to permit him to disclose their ex-relationship and insists upon playing the thing through, to say nothing of forcing every male guest to tumble head-over-heels in love with her—including her ex-husband!

The cast of "Let Us Be Gay" is almost good enough to please the most discriminating. Violet Heming is Kitty, the divorcee. She evidently likes playing her part as much as the audience likes watching her, for there is a color and a verve to her work that's irresistible. Her lines fit her personality as neatly as her new spring costumes do her figure. And her work is so gay and light-hearted that one takes it for granted motion picture producers will dog her for months until she, too, succumbs to the lure of the talkies.

Next honors, I suppose, are due Miss Grayce Hampton, who plays Mrs. Bouccicault. "Boucy" is the lady of the house, the grandmother of the young girl who has fallen in love with the wrong man. It is she who has "sicced" Kitty into enticing away the object of young Dierdre's infatuation. Miss Hampton carried off her part with a high hand that won her round after round of appreciative applause.

Virginia Valli, as Dierdre, is not, I am afraid, quite as gorgeous a young creature as Rachel Crothers meant her to be. But she does dress attractively, and she does have a pleasing way of disporting herself about the stage. There's not quite enough of the rosy flush of youth about her, though. She uses her screen tricks for all they are worth.

The rest of the cast consists of the other house guests. Another surprise was Niles Welch as Bob Brown, once Kitty's husband and now Dierdre's lover; he proved excellent in his dramatic moments; Anderson Lawler as Bruce Keen, Dierdre's stalwart fiancee; Raymond Lawrence as Townley Town, who labels himself a professional visitor; and Bram Nossen as Wallace Grainger, the brilliant writer whose inspiration is running low.

Then there's Claire DuBrey as Madge Livingston, Grainger's ex-inspiration. All are quite up to their roles, including the corps of servants. Frankly, I liked Bram Nossen as Buckingham in "Richard III" more than a trifle better, but he suffices well enough here.

I rather think that I've given credit where credit is due. Edwin Curtis, the director, must not be forgotten, however. He is to be congratulated on the fast tempo of the play. Done slowly and spiritlessly, "Let Us Be Gay" would be rather a bore, but when it is carried off on such a high pitch of gay hilarity it ranks high as society farce. The repartee is the sort which makes you wish the people you knew talked just like that—although it's rather a relief that they don't.

* * *

Preview
"DOUBLE CROSS ROADS"

Fox all-talkie production, co-featuring Lila Lee and Robert Ames.

Previewed at Fox Uptown Theatre, Tenth and Western.

The Fox studio lets loose another underworld effusion that fairly boils over with gripping and thrilling episodes. The suspense excites one's interest almost to a morbid state, and the tempo in the final sequences is accelerated almost to breath-taking speed. "Double Cross Roads," while it offers nothing new in its category of films, is given an added filip by the perfect interpretation of a flawless cast. The thespic chain is absolutely free of a weak link.

The story's motif circles around the lifting of a $50,000 pearl necklace from the mansion of a Mrs. Tilton of Lewiston, Ohio. Gene Dykes (Montagu Love) and his gang of New York crooks, racketeers and hijackers from the lift, but just as they are about to depart for the West, Deuce Wilson (Tom Jackson), head of a rival gang, who has gotten wind of the job, wants in on it. Dykes flouts his gesture and tells him to do his worst. At Lewiston Dykes forces a recently discharged convict (an expert bank burglar) to join his crooks and open the Tilton safe.

David Harvey (Robert Ames), the lock expert, is in love with Mary Carlisle (Lila Lee), who is secretly working with the New York gangsters, but Harvey thinks she is an unsophisticated country lass. When everything is set to swing the swag, Deuce Wilson and his gunmen show up. Then complications set in thick and fast. We leave the pulsating catastrophe to the eyes and ears of the paid customers. Suffice to say they will be regaled with some blood-tingling stunts and situations that have hardly been paralleled on the screen.

Ames gave a noteworthy performance of the crooked lock expert, David Harvey. He is well supplied with dramatic restraint, and worked throughout with commendable naturalness. Lila Lee was superb as the crooks "come on," Mary Carlisle. She shows steady improvement in the talkies; has a matchless voice and is developing wonderful emotional powers. She is already one of the feminine "big shots." Miss Lee need have no fear of lapse of years in Shadowland. The maturing of art such as hers is sure to lift her into the drama's loftiest realms.

Montagu Love made a smug, subtle villain of Gene Dykes. His domineering sway over his henchmen was hit off with rare fidelity of characterization. Ned Sparks clicked loudly as Dyke's man Friday, and Deuce Wilson was capitally sketched by Tom Jackson. Others that turned in excellent performances were Edith Chapman, Charlotte Walker, George McFarland, William Mong and Thos. Jefferson. Al Wuerker's directing and Joe August's photography were the last word in movie art. If you like crook pictures don't miss "Double Cross Roads," for it's a pip.

ED O'MALLEY.

* * *

Theatre Preview
"LAVENDER LADIES"

The Pasadena Community Theatre offers another fine stage play in "Lavender Ladies" by Daisy Fisher, directed by Gilmore Brown, with Lenore Shanewise as associate and Ruth J. Burdick art director.

The play has to do with a couple of spinsters who are made to realize that there is more than staying at home in life and refusing to allow their bitter disillusionment in life to harden them against especially the young folks.

Ruth Covell as April Clear was one of the surprising finds of the piece. Here is a girl with a world of dramatic talent and who is the personification of beauty with it. It is she who awakens the last spark of life in "The Lavender Ladies," very capably played by Margaret R. Clarke and Lenore Shanewise.

Other fine performances were rendered by Pauline Maclaren, Mrs. James N. Hawks, Sharley Simpson, Eve Robertson, James M. Cairns, David Loring and Robert Morkill. The staging of the play was excellent, the setting in every detail perfect, and above everything, the Pasadena Community Playhouse is one of the most restful and quiet spots in the Southland.

HARRY BURNS.

Watch For MONKEY BIZNESS

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Let's See---Who's Who

By HARRY BURNS

D. W. GRIFFITH

With more than nine months of intensive preparation of cast and story behind him, D. W. Griffith will begin active camera work this week on his United Artists all-dialogue special, "Abraham Lincoln."



D. W. Griffith

The picture is to be filmed in continuity, just as the story was written and dialogued by Stephen Vincent, classical author and Pulitzer Prize winner whom Griffith imported from New York's literary colony.

Cameras for the first day will be trained on the tavern set. This scene, symbolizing the growing ill-feeling between the North and South during the time of Lincoln's birth, will set the dramatic stage for the rest of the picture, which deals with the highlights in the Liberator's career.

In "Abraham Lincoln," Griffith hopes to produce a work of historical interest, with all the poignancy and spectacular movement of his memorable "The Birth of a Nation."

This picture is not the noted director-producer's first experiment in talking pictures. It was Griffith who, seven years ago, made the first commercial synchronization of voice and movement in his "Dream Street," starring Richard Barthelmess. A year anda half ago he made the part-alker, "Lady of the Pavements." This, incidentally, was the first vocal picture made at the United Artists studios.

Thus far only Walter Huston as "Abraham Lincoln" and Una Merkel as "Ann Rutledge" are cast as principal characters.

MATHEW BETZ

Few people know that Mathew Betz started his stage career in musical comedy and that he has had a wide stage experience and that he can really do better work in talkies than he did on the silent screen.



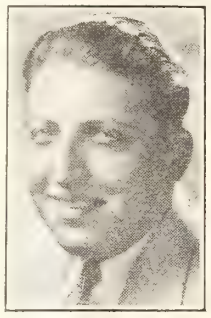
Mathew Betz

Ever since the talkies have come into their own, he has appeared in a number of pictures, and each one of them. has made his parts stand out prominently, no matter what he did, and what is more, he is one of the best dressed men on the screen or off, he has been nicknamed Dapper Betz along Hollywood's boulevards and in the select clubs.

DAVID BROEKMAN

Universal has installed the largest studio organ in existence for recording purposes.

The Robert Morton three-manual organ was built in accordance with the suggestions of David Broekman, Universal musical director.



David Broekman

A distinct feature is the movability of the organ console, allowing the organist to hear the music under the same conditions as a motion picture audience.

The organ console is connected with the pipes by an electric cable with a range of 200 feet. The console thus can be moved to any position on the big sound stage.

The organ has fifteen sets or ranks of pipes, ranging from two inches in length with a diameter of an eighth of an inch to sixteen feet with a sixteen-inch diameter.

The instrument is completely unified in accordance with the most modern practice. Its various combinations give almost any tone color.

The organ is operated by electric magnets and pneumatic action. It was built especially for recording purposes.

LILA LEE

When a studio starts to tear up a contract it's usually a panic signal for the player involved. However,



there are exceptions, and in the case of Lila Lee this action had exactly the opposite effect.

Lila's old contract with Warner Brothers was still short of being fulfilled when Jack Warner called her into his office. He handed her a new agreement, a long term contract with a substantial increase in salary stipulated. Lila agreed to destroy the old document and affix her signature to the new.

Her first picture under this contract is "Under Western Skies." an all-natural color production, now in the making at First National.

With many changes rumored in the player personnel at First National, it appears that Hal Wallis and Graham Baker of this studio have big plans for Miss Lee. In any event the progress which she has made in the past year is nothing short of sensational and the new season appears distinctly more portent.

"ARE WE HAPPY? JUST TAKE A LOOK AT THIS!"



Ern Westmore, noted make-up man at the R-K-O Studios, and Ethlyn Clair, stage and screen leading lady, said "I do" recently, and now they are Mr. and Mrs. Ern Westmore, and we herewith publish a picture of the happy couple and wish them well.

ARCHIE MAYO

The Warner Bros. believe in keeping their directors busy. Archie Mayo just finished directing Belle Bennett in "Courage" and they have just assigned him to direct "See Naples and Die," featuring Charlie King and Irene Delroy, supported by Lowell Sherman, Noah Beery, Jack Whiting and Lawrence Grant.



Archie Mayo

Director Mayo has been making some very fine pictures for the Warner Bros., especially ever since they hace gone 100 per cent talkie, which speaks volumes for what the future holds in store for him and his activities on his present contract.

WALTER LANG

Will picture theatregoers fall for "The Big Fight" in a greater measure than they did for the play on Broadway? that is the burning question today in film circles. Jack Dempsey and Estelle Taylor starred in the show for David Belasco, and now James Cruze is going to produce the story as a talkie with Big Boy Williams and Lola Lane as the stars, and Walter Lang directing. The latter just completed "Hello Sister" which is making a great hit wherever it is being shown over the country.



Walter Lang



Ruth Dexter Louis, who recently came to Hollywood from Philadelphia, Pennsylvania, has opened an exclusive school of the dance at 1315 Wilshire, Beverly Hills. Mrs. Louis has originated a simple method of teaching ballroom dancing. She also gives instruction in the Parisian tango, tap dancing and a special course of reducing exercises. Over 500 pupils were enrolled in her school in the Rittenhouse Plaza in Philadelphia.

With this varied background she comes to Beverly Hills to open the second branch of a chain of Ruth Dexter Louis Schools which she is planning to establish all over the United States. Her slogan is not more lessons, but fewer lessons and more pupils.

HOLLYWOOD
filmograph

$60,000 FOR PARKING

In order to insure the patrons of the New Fairfax Theatre every possible convenience, the purchase of a tract of land adjoining the theatre at Beverly and Fairfax, was negotiated Monday, February 17, by G. A. Metzger, representing the theatre, and F. M. Moore, the property owner.

TRAVELING

Ezra Mir writes us from Shanghai, China, just before sailing for Singapore, enroute to India.

Maurice Chevalier Is To Stay With Paramount

Signs New Long-Term Contract With Firm

Maurice Chevalier, whose personality and singing have made him as tremendous a favorite in America as he was in France, has been signed to a new long-term contract by Paramount-Famous-Lasky, it was announced today by Jesse L. Lasky, first vice-president in charge of production. It was Lasky who saw the potential popularity of the stage idol of Paris and brought him to this country to star in "Innocents of Paris" about a year ago.

Chevalier has made three all-talking pictures for Paramount; namely, "Innocents of Paris," "The Love Parade" and "The Big Pond," and is among the thirty-seven personalities in "Paramount on Parade," the all-star film frolic now in production in Hollywood.

Under the terms of his new contract, Chevalier will star in at least four new vehicles, in the next two years. His next, "Too Much Luck," is soon to be filmed at the Astoria studios of the company.

"Chevalier is one of the great figures on the screen today," said Lasky, in making known the new contract. "A year ago, he was practically unknown in this country, although very popular abroad at the Casino de Paris and other leading playhouses. When "Innocents of Paris" was released, the public immediately recognized the man's great charm and appeal. His drawing power is growing steadily in every theatre in which 'The Love Parade' plays. I am proud to be able to announce Chevalier as a permanent Paramount star."

New York Musical Comedy Producers Want Author

Proof that Broadway producers are feeling the departure of such famous composers as Harry Tierney, Sigmund Romberg and Rudolph Friml from the Great White Way is found in the receipt of a telegram by Tierney from a prominent musical comedy producer, requesting the composer to return and prepare a show for him, at virtually his own figure.

Tierney, who in past years has authored such successful musical plays as "Rio Rita," "Kid Boots," "Irene" and "Up She Goes," is known as a dependable composer of long-run operettas. Consequently his return to Broadway is looked upon with longing by producers who seem unaware that he is under long-term contract to RKO, to compose light operas and musical plays exclusively for them.

Dorothea Wolbert, one of the screen's best known character women, and Billy Butts, popular child player, have been added to the cast of Tiffany's "The Medicine Man." Jack Benny plays the title role. with Betty Bronson, Eva Novak, Tom Dugan, Georgie Stone, Caroline Rankin, E. A. Warren and others in principal roles, directed by Scott Pembroke.

REVIEW

"THE VAGABOND KING"

(100% Dialogue Version)
(Reviewed at Paramount Theatre)

General Manager West Coast Productions, B. P. Schulberg.
Associate Producer, J. G. Bachmann.
Director, Ludwig Berger.
Photographed by Henry Gerrard.
From the play, "If I Were King," by Justin Huntly McCarthy, and the operetta, "The Vagabond King," book and lyrics by William H. Post and Brian Hooker; music by Rudolf Friml.
Screen adaptation and added dialogue by Herman J. Mankiewicz.
Assistant Director, Robert Lee.
Film Editor, Merrill White.

THE CAST:

Francois Villon	Dennis King
Katherine	Jeanette MacDonald
Louis XI	O. P. Heggie
Huguette	Lillian Roth
Thibault	Warner Oland
Tristan	Lawford Davidson
Olivier	Arthur Stone
Astrologer	Thomas Ricketts

PRESENTATION:

Adolph Zukor and Jesse L. Lasky present Dennis King (by arrangement with Florenz Ziegfeld) in "The Vagabond King" with Jeanette MacDonald, Warner Oland, O. P. Heggie and Lillian Roth. From "If I Were King," by Justin Huntly McCarthy, and "The Vagabond King," by William H. Post, Brian Hooker and Rudolf Friml. Screen adaptation and added dialogue by Herman J. Mankiewicz. Photographed by Technicolor Process. A Paramount picture. B. P. Schulberg, General Manager, West Coast Productions.

If you expect to see and hear another Lawrence Tibbetts in Paramount's star, Dennis King, you will be disappointed, for he is just as weak in character as the M-G-M star is virile and strong. However, you will be pleased with the way the production has been staged; the music and songs will hold your strictest attention; the color photography is the best we have seen so far, which speaks volumes for the cinematographers responsible for the picture; and J. G. Bachmann's supervision should be given equal credit with Ludwig Berger, the director, for turning in such a fine piece of amusement for the public to consume throughout the world's theatres.

As to the artists who appear in the picture: Dennis King should try to do away with his "mugging" as he sings; it so detracts from his pleasing voice and acting that you find yourself looking at a man who at times reminds you very much of John Barrymore as a lover, and the next moment he is a weakling—a character that ordinarily you aren't a bit interested in, if you know what we mean. However, Paramount has paid a fine price for his talents, and the production will save the day for 'em.

Jeanette MacDonald, looking as sweet as ever, wasn't given a real chance in this picture as she was in "The Love Parade," and Paramount lost much by this action. She is worth a million dollars in her own right, as a star, if proper vehicles are found for her, and we sincerely hope they take this tip for future reference. But, don't be misled—you'll like this charming miss for all that, for her artistry outshines the part she plays.

O. P. Heggie plays the grouchy old king, who finds himself being dethroned by a vagabond. His performance was one of the outstanding features of the play. One of the big surprises of the picture was a 19-year-old girl, Lillian Roth, sweet of voice and appearance, who just made her own place in the production and held it throughout.

Excellent performances were also given by Warner Oland, Arthur Stone, Thomas Ricketts and Lawford Davidson.

Watch For MONKEY BIZNESS

MARY NOLAN IS ENTITLED TO BETTER MATERIAL

In all screen exploitation there is a common purpose, tacitly agreed upon by the powers that be, to inject an uplift angle into pictures, especially in the denouements. The films in most cases are photophone homilies, brightening at the end with the salutary lessons that stress the rewards of virtue. If this ethical uplift grace is projected from the screen and diffuses some good among the auditors, why shouldn't this same grace obtain back of it; in other words, why should talent that could soar forth valiantly into the brighter realms of Filmdom be arbitrarily held to fare forth into the sordid and noisome paths of the grosser element?



Mary Nolan

For instance: Take the case of Mary Nolan, one of the talkies' most promising devotees. Mary is confessedly tired of portraying parts steeped in the seamy side of mundane misery. She is beautiful, colorful, has marked thespic talent, and a voice of distinct, clear-cut articulation; in short, she possesses all the requisites that make for an audifilm star.

Ever since her sensational debut in Shadowland she has been cast in declasse roles of the cheapest type. She has been forced to assume character parts from which her soul rebels, feeling confident at the same time that her forte was just as native to the cleaner angles of the art. She yearns in her heart, "for pride attends us all," to leave behind her in her movie fadeout something worthy of sweet remembrance.

Miss Nolan feels that there is something bigger and greater for her to do in her new calling than delineating moral lepers and soulless vampires. Looking upon her case, in the white light of reason, we can hardly bring ourself to the belief that this newcomer is being discriminated against, and has been relegated to a certain stratum of the celluloid art where shadows seldom lift. Genius transcends all ethical barriers.

Ye Sir Charles Grandisons of the flickering sheet, if upuift be one of the salient phases of the moving-picture industry, let it extend its beneficent influence to the case of Mary Nolan; let us see her in parts more worthy of her consummate talent, and, above all, let us behold the star of her genius twinkle in other places than mud puddles.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Revier-Moore Sidney-Murray Unassigned	Al Ray Glennon-McNutt Unassigned	Sam Nelson David Selman Unassigned	Klein Phil Walker Unassigned	"Call of the West" "Around the Corner" "Soldiers and Women"	Colin Clements Joe Siverling Uncredited	Shooting Shooting Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook	Al Herman Lew Foster	J. A. Duffy Wesely Martin	Jim Brown Jim Brown	Mickey McGuire Series No. 9 Record Breakers No. 13	E. V. Durling Uncredited	Preparing Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	H. M. Horkheimer						Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HE 4111—Indv. Casting	Williams-Lane All-Star All-Star	Walter Lang James Cruze James Cruze	Louis Germonprez Unassigned Unassigned	Jack Rose Unassigned Unassigned	"The Big Fight" "Pioneer Mother" "Ann Boyd"	Gropper-Marcin Walter Woods Will Harben	Shooting Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Lee-Blackmer Loretta Young Claire-McHugh All-Star Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Brown-Claire Young-Nagel	Howard Hawks Clarence Badger Frank Lloyd Wm. A. Seiter John F. Dillion Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Frank Lloyd	Frank Shaw John Daumery Unassigned Bill Goetz Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Haller Sol Polito Unassigned Lee Garmes Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Under Western Skies" "Heart of the North" "Mlle. Modiste" "The Girl of Golden West" "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Wom "Forever After" "Top Speed" "The Right of Way"	Hawks-Miller Howard Estabrook John Russell Josephson-Perez Uncredited Uncredited Kenneth J. Saunders Earl Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis . Faragoh	Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Unassigned Unassigned Will Rogers Kenneth McKenneth All-Star Lowe-Owen Ames-Moran Unassigned Unassigned Unassigned Unassigned	Al Santell Alexander-Korda W. K. Howard John Blystone Hamilton McFadden Ben Stoloff John Ford Chandler Sprague Wm. K. Howard Victor Fleming R. Walsh B. Viertel	Marty Santell Unassigned Unassigned Jasper Blystone Sam Wurtzel Leu Breslow Ed O'Fearne Horace Hough Unassigned Unassigned Unassigned Unassigned	Glen. McWilliams Unassigned Unassigned Charles Clark Joe Valentine L. W. O'Connell Geo Schneiderman Chet Lyons Unassigned Unassigned Unassigned Unassigned	"Arizona Kid" "Dollar Princess" "The Fatal Wedding" "So This Is London" "Crazy That Way" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "The Fatal Wedding" "Common Clay" "Oregon Trail" "A Very Practical Joke"	Ralph Block Uncredited Uncredited Owen Davis, Sr. Marion Orth William K. Wells Dudley Nichols Frank Gay Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) Paul Wilkins EM 9133 9:00-11:30 9 to 12	All-Star Denny-Johnson Greta Garbo Ruth Chatterton All-Star All-Star All-Star Marion Davies Ramon Novarro Dressler-Moran Wm. Haines All-Star	Sam Wood C. B. DeMille Clarence Brown Sidney Franklin McGregor-Grinde Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Chas. Reisner Fred Niblo Unassigned	Wm. Ryan Dick Rosson Unassigned Hugh Boswell Mintiz Frank Messenger Wm. Ryan Vernon Keays Earl Taggart Sandy Roth Unassigned Unassigned	Henry Sharp Peverell Marley Unassigned Arthur Miller Percy Hilburn Ira Morgan Harold Wenstrom Oliver Marsh Merritt Gerstad Leonard Smith Gordon Avil Unassigned	"Father's Day" "Madame Satan" "Romance" "The High Road" "Good News" "Locale Mazatlan" "The Big House" "The Gay Nineties" "The Singer of Seville" "Caught Short" "Easy Going" "March of Time"	Nugent-Younger McPherson-Unger Uncredited Uncredited Francis Marion John Howard Lawson Hill-Marion Gene Markey Farmun-Colton Williard Mack Morgan-Block Uncredited	Shooting Shooting Preparing Preparing Shooting Shooting Shooting Shooting Shooting Shooting Preparing Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Caddo Judith Barrie Ruth Roland Fanchon-Marco Red Wing Richard Talmadge All-Star	Unassigned Victor Halperin George Crone Craig Hutchinson Unassigned Unassigned Joseph Henaberry	Unassigned Sidney Marcus Joe McDonough J. Howe Unassigned Unassigned Don Diggins	Unassigned Unassigned Arthur Todd Tom Shirely Unassigned Unassigned Miller Goodfriend	"The Front Page" "Whoopee-Girl" "On To Reno" "Harriscolor" Untitled Untitled "The Love Trader"	Uncredited Gladys Lehman Uncredited Uncredited Uncredited Uncredited Harold Shumate	Preparing Preparing Preparing Preparing Preparing Preparing Preparing
PAN-AMERICAN Formerly Cruze Studio) 6066 Sunset Blvd. HE. 6744	Don Alvarado	Fred Windermere	Walter Krash	Paul H. Allen	"Bells of San Juan"	Diana Beresford	Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	George Bancroft All-Star All-Star All-Star All-Star Nancy Carroll All-Star Moran-Mack Clara Bow	Rowland V. Lee Edward Sutherland Frank Tuttle Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Richard Wallace Frank Tuttle	Geo. Yohalem Unassigned Archie Hill Unassigned Henry Hathaway Bob Lee Unassigned Bob Lee Geo. Yohalem	Harry Fischbeck Unassigned Archie Stout Unassigned Victor Milner Harry Fischbeck Unassigned Allen Siegler Victor Milner	"Ladies Love Brutes" Untitled "The Benson Murder Case" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "Anybody's War" "True to the Navy"	Akins-Young Thompson-Mankiewic Van Dine-Cormack Corrigan-Rverson Garrett-Rubin Edmund Goulding Grey-Paramore Mack-Carrigan Thompson-Anderson	Shooting Preparing Shooting Preparing Shooting Shooting Preparing Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Gloria Swanson Twelvetrees-Scott All-Star All-Star	Alan Dwan Joseph Santley Frank Davis Wallace Fox	Unassigned Ray McCarey W. Reineck Allen Smiley	Unassigned Dave Abel Ed Snyder Dewey Wrigley	"What a Widow" "Swing High" "Red Heads" "Carnival Revue"	Uncredited McCarey-Seymour Cummings-Davis Hugh Cummings	Preparing Shooting Shooting Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Astor-Hughes Compson-Trevor Jack Mulhall Sherman-Joyce	Luther Reed Donald Crisp George Seitz Unassigned Hugh Herbert	Freddie Fleck George Bertholon Unassigned Unassigned Charlie Kerr	J. Roy Hunt Leo Tover Unassigned Unassigned Eddie Ronjager	"Dixiana" "Cooking Her Goose "Hawk Island" "The Fall Guy" "Second Man"	Caldwell-Reed Uncredited Uncredited Uncredited Hugh Herbert	Preparing Shooting Preparing Preparing Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star Inspiration Pictures Unassigned True-Life Mayfair All-Star Tom Terris Alice Day Italo-tone	Louis Lewyn Chas. Roberts Burton King Unassigned Cliff Wheeler Bill O'Connor Dallas Fitzgerald Elmer Clifton Unassigned Edgar Lewis Trento-Sabato	George Jeske Unassigned Unassigned Lew King Unassigned Mandy Schaeffer J. Berstein Bob Smith Unassigned Buddy Shayer Unassigned	Otto Himm Ray Carlyle Andy Anderson John Fulton Unassigned Henry Cromjaeger Milton Moore Leon Shamroy Unassigned Andy Anderson Unassigned	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Eyes of the World" "Inside Story" "Step On the Gas" "Kiddie Kabaret" "Topics of the Day" Topical "Ladies in Love" "Georgette & Co."	Topical Shirley Phillips Uncredited Morse-Silvernail Lee Authman Willis Kent Dallas-Fitzgerald Clifton-Smith Uncredited Charles Beahan Uncredited	Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting Preparing Shooting Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Jack Benny All-Star	Unassigned Richard Thorpe Perc Pembroke Richard Thorpe	Unassigned Unassigned Leigh Smith Harry Mancke	Unassigned Unassigned Art Reeves Harry Zech	"Senor Manana" "Paradise Island" "The Medicine Man" "Down by the Rio Grande"	Younger-Snell A. P. Younger Eve Unsell Jack Matteford	Preparing Preparing Shooting Shooting
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Art Hammond Paul Ellis	Harry Webb Bob Tansey Unassigned	Doc Joss John Tansey Unassigned	Unassigned William Thompson Unassigned	Untitled "The Lady From Painted Peaks" "Alma Gaucho"	Carl Crusada Grover Steven Hust Spanish Version	Preparing Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Unassigned Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr	Shooting Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman All-Star All-Star Mary Nolan Ken Maynard	Lewis Milestone John M. Anderson Wm. Wyler Wm. Craft Ernest Laemmle Harry J. Brown	Nate Watt Bob Ross Voshell Norman Deming Joe McDonough Mack Wright	Gil Warrenton Hall Mohr Alvin Wyckoff Hal Mohr Roy Overbaugh Ted McCord	"All's Quiet on West Front" "King of Jazz Revue" "The Storm" "Desire of Broadway" "What Men Want" "Songs of the Saddle"	Andrews-Anderson Ed T Lowe, Jr. McCormick Logue Gene Towne Yost Clymer Bennett Cohen	Shooting Shooting Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Segal-Grey Eric Von Stroheim Frank Fay	Alan Crosland Roy Del Ruth Michael Curtiz	Gordon Hollingshe Bill McGann Fred Fox	Jimmy Van Trees Chick McGill Dev Jennings	"Viennese Nights" "Three Faces East" "Play-Boy"	Hammerstein II- Oliver H. Garret Harvey Thew	Shooting Shooting Shooting

HOLLYWOOD filmograph 10¢

VOL. 10, NO. 9 SATURDAY, MARCH 15, 1930 PUBLISHED WEEKLY

Agents Must Behave or Get Out of Business

John M. Stahl Joins M.-G.-M. As Director

Producers Have Backing Of Labor Bureau and Prosecuting Attorney

By HARRY BURNS

In order to protect their own interests as well as that of the producers certain agents and personal representatives have formed an association in Hollywood.

This was done or attempted a little over a year ago, but without success. There were too many different ideas as to how it should be conducted and who should run the affairs.

All this happened while Hollywood Filmograph was demanding of the Labor Bureau that a checkup be made as to who were and who were not licensed agents, and at the same time the Producers' Association formed the "Call Bureau" to stop the practice of some dishonest agents.

Show Sound Judgment

The latest move in the agency situation, we are informed, is backed and sponsored by good level headed men, who are set on forming their organization so that if there is any franchises handed out, that they will number among those recognized by the producers, in forming their body of co-workers they will be a franchising body in themselves because if an agent doesn't belong to their association, he will naturally be out of the running.

The agents fear that the old line FBO booking franchise scheme which J. J. Murdock, present chairman of the committee acting for the producers presides over, may disrupt their manner of doing business for their clients on as even keel as they are operating right now, and so far haven't favored any plans set up by the producers, who have sort of placed the thing squarely before them to iron out the present difficulty.

The Present Officers

Officers of the present agents' association are said to be Freddie Fralick, president; Myron Selznick, vice-president; Ben Englander, secretary, and Grant L. Dodge, treasurer. The membership up to date has sort of been kept under cover, although we have learned that aside from the officers there has already been formed a sort of a board of directors who have met in conferences with M. C. Levee, who has been acting for the Producers' Association, and it is expected that Mr. Levee will soon call a special meeting of all agents so that the whole matter can be threshed out for the betterment of all concerned.

Tactics of Some of the Agents

There has been any number of complaints come to our offices lately of unscrupulous transactions of some of the agents operating, some who haven't any licenses, others who have and who have abused their trust that the state has placed in them by giving them permission to operate their business in the Southland. For instance, here is an agency trying to

(Continued on Page 10)



DEL LORD

Directing Vitaphone Shorts for First National Warner Studios Just Finished "Cry Baby," Starring Bobby Vernon. Supervision Bryan Foy.

Returns to Studio of His Greatest Efforts During Silent Film Days

One of the surprises of the week was the signing of John M. Stahl as one of the leading directors on the roster of the M-G-M, we learned today.

Mr. Stahl recently severed his connections with the Tiffany-Stahl Corporation to become an independent producer, and this we feel is the starting point of his new career.

While at the Tiffany-Stahl studios he acted in the capacity of director-general of the company, and they produced some talkies, and his new affiliation, coupled with his years of stage experience, should help him to produce some very fine pictures for that company.

U. S. FILMS CLICK

United States still lead by miles in contributing films to the province. In 1929 films of U. S. origin shown in Manitoba numbered 1932, while only six British origin films were shown. There were four German, two French, two Ukrainian and one Yiddish. T. A. D. Bevington, chairman of the Provincial Censor Board, in an address stated that the British and foreign-made pictures were not a paying proposition in Canada with the public.

Some day I hope to see a picture in which the hero is "the SECOND greatest swordsman in all of France."

PROTEGE OF THE LATE JUNE MATHIS IS HERE

Wallace Arthur returned to Hollywood last week from New York, where he established an enviable reputation, having created a sensation by his portrayal in Eva Le Gallienne's "The Good Hope." Four years ago he appeared in "The Far Cry," among other screen productions, under the guidance of the late June Mathis Balboni.

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Dr. Donald Cass, Physician and Surgeon
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European Director Lauds Von Sternberg

Masquers Stage Big Show Sunday Night

Earl Burtnett's Biltmore Orchestra and Trio Signed

Disney Buys Villa Moret Theme Song

U F A Megaphone Wielder Directed "The Vagabond King"

While Europe has practically ceased making silent motion pictures and is turning out creditable talking films, production methods there are approximately one year behind those of America.



Josef von Sternberg

So declares Ludwig Berger, Paramount director, who is in Hollywood again after two months' vacation in Germany and France.

UFA, the big German production company, is strictly up-to-date in one respect, Berger states. It is producing talking films in two, three and even four different languages. The pictures are first filmed in German. English, French and Hungarian versions then are invariably made.

Equipment of Best

"The European producers now have first-class equipment with which to work," says Berger. "They are hampered, however, by a lack of trained personnel. Men who understand how to properly use the sound-recording apparatus are comparatively few. The pictures being made there now generally resemble the first talking films produced in America.

The work of an American director, Josef von Sternberg, has proved illuminating to European producers, Berger declares. Von Sternberg directed Emil Jannings' first talking picture for UFA.

Lauds Jannings' Film

"Von Sternberg's film equals anything done in America," Berger declared, "proving my contention that it is not the equipment but the training and technique behind it which keep the present European pictures from being abreast of the Hollywood film product."

Von Sternberg, who also is under contract to Paramount, returned to Hollywood with Berger.

DON DONAHUE
EXposition 2707

Ben Bard Is Jester of Evening; Great Gathering of Funmakers

"The Masquers'" slogan, "We laugh to win," will predominate both on stage and in the auditorium of that organization Sunday night when they will stage their "St. Patrick's Day Revel," which has an even dozen features, which includes Abe Lyman and his band, besides the greatest gathering of master of ceremonies at one time that have been brought together in a single evening's entertainment.

Ben Bard is the jester who is responsible for the program, he and Harry Joe Brown will be on hand to see that the show is a success. While Sam Hardy, who is president of the club, will act as host to the membership and their guests, that promises to be one of the largest turnouts the Masquers' Club has had in some time.

The show will start off with the Masters of All Ceremonies, Ben Bard, Joe E. Brown, Jack Benny, Benny Rubin, Sam Hardy and Lawrence Grant.

Next we will have an act, "In Ireland," with Gerald Griffin. "A Marriage Arranged" will find Montague Love and Cornelius Keefe in the cast. Armand Kaliz will entertain with Ben Light at the piano. A sketch by Mel Brown, "Roped," and directed by Frank McCormick, will have in the cast William Walling, Robert O. Connor, Al Ray, Francis McDonald and Ed. Sturges. Then we are again to see and hear Little Billy with Francis X. Bushman, Jr., in an act, "The Long and Short of It." Ben Bard is to direct "The Apache" with George Stone, Ben Bard, Harvey Clark, Lester Dorr and the Parisian Girls (Bobby Vernon, Neely Edwards, Don Lee, Billy Sullivan, Lon Murray and Bobby Callahan.

"Thy Will Be Done," by Ben Bard, will have James Eagles, Richard Carlyle, Dell Henderson, Lorrin Raker and Gardner James in the cast. This will be followed by "Go Into Your Dance," by Billy Sullivan and Lon Murray. Songs by Billy Sullivan are "Frenchie Song," "Go Into Your Dance" and "Masters of Ceremonies on Parade," while the dances are by Lon Murray. Those who appear are Billy Sullivan, George Stone, Neely Edward and Lon Murray.

"A Night in Chicago" will find Bert Wheeler and Robert Woolsey sharing honors with Ben Bard in a very funny skit, while the guest of honor of the evening will be Abe Lyman and his band, who will top off the show of shows for the Masquers' Club Sunday night, which is another of their regular monthly revels that is always chuck full of surprises for everybody in attendance.

Sigmund Romberg Writes Special Music for "Viennese Nights"

Earl Burtnett's famous Biltmore radio orchestra and trio is included in the list of distinguished musical organizations that will have a part in Warner Brothers' original screen operetta, "Viennese Nights."

Special arrangements of several of the musical numbers for the modern sequences of the story have been made by Sigmund Romberg, composer of "Viennese Nights," for the use of Burtnett's organization.

The music which Romberg has written for this production runs all the way from light, popular numbers to a symphonic poem that requires the services of the Los Angeles Symphony orchestra of 100 pieces to interpret.

Aside from the two musical groups mentioned, "Viennese Nights" incorporates the services of a sixty-piece brass band, a thirty-piece gypsy orchestra and a singing chorus of 110 mixed voices. Alexander Gray and Vivienne Segal are featured in the story. Alan Crosland is directing.

Burtnett's Biltmore orchestra has gained wide popularity on the Pacific Coast and through national radio hook-ups has come to be known favorably the country over. The singing "trio" is a part of the orchestra and has become one of the best attractions on the air.

Mickey Mouse Clubs Will Be Formed to Sing It

The Walter Disney-Mickey Mouse comedies which have taken the country by storm, have added a feature through the deal just closed between Walter Disney and Villa Moret, Inc., whereby the producers will release a theme song "Minni's Yoo Hoo" which will be sung by the youngsters throughout the length and breadth of the land, along with the funny pictures at the request of "Mickey Mouse" and since this tie-up has been made, there have been formed all over the country "Mickey Mouse" clubs. The boys are given buttons as members of the clan, which assures the producers some real live boosters all over the world.

Villa Moret, Inc., publishers of the song, are meeting with very fine success these days. Two of their latest hits are "Spring Time in the Rockies" and "Kiss Me With Your Eyes," their latest hit for the Mickey Mouse comedies tie-up, promises to be even bigger than their "Thanks for the Buggy Ride," which won world favor with music and song lovers.

"EATS THREE TIMES A DAY"

Hank Mann, premiere comedian, who stands in a class by himself, has just returned from Utah, where he was on location with Al Santell, who is directing "The Arizona Kid." He had the role of Bill, the barkeeper. Hank, even when he don't work, eats three meals a day. He is one of the owners of Bob and Hank's Cafe, located at 1911 Sunset boulevard, where "food" without "fights" is a specialty!

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

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THE IMPROVIDENT ACTOR

The improvidence of actors is proverbial; through all the ages the ne'er-do-well of the stage has been the subject of admonitory parents whose children would enter the profession and commentators who deplored his uncertain economic status. Until very recent years, chiefly because of the generally unreliable financial character of the average theatrical person, bankers have regarded the entire show business as "highly speculative."

Today organized theatrical business finds itself welcomed by the financial giants, who gladly supply all necessary capital needed for production, accepting as security short-term notes backed by huge physical assets in the form of fine theatres and great motion picture studios, etc. Briefly, the producers have advanced from the unorganized, speculative class to the realm of substantial business. They have ceased to be gamblers and spendthrifts and make every dollar do a full day's work—with interest.

The business end of the theatrical field takes its place among the giant industries of the nation.

The artistic—acting—end of the business continues more or less the same financially careless thing it was when Bill Shakespeare was trouping in London town and Thespians were considered vagabonds.

Of course, there are exceptions. We know that many of Hollywood's outstandingly successful motion picture players have been frugal and have made sensible use of their high salaries; yet, there remains the suspicion that some of our Beverly Hills movie mansions, with their extensive grounds, swimming pools, expensive cars and servants, are a burden to their owners and occupants.

This is the price of "front," the jinx of all actors of all ages. The false idea that "front" is a vital necessity seems to enjoy an immortality man himself cannot hope for. It is the mirage always too far away to be realized; the lure responsible for the proverbial improvidence of the "trouper"; the bred-in-the-bone follower of Thespus. Modern conditions of life, while reaching some, fail to penetrate the consciousness of the many. Mentally, they are of a forgotten age; and for this they pay the price of poverty while earning plenty.

In the matter of "front," actors of today will do well if they avoid the maximum and seek a conservative minimum. The national life of our time is toned to a decorous exterior only sufficiently expressive to conform with a sensible conception of the normal mental reactions of the other fellow. What the "trouper" of fifteen years ago considered "front" now belongs in the burlesque class. Big department stores, formerly plastered with huge "front" signs, now bear a small bronze name near the main entrance. This should illustrate the point. The idea permeates our entire national life. The 'loud noise" is out of date.

If there is a moral here, it is poignantly applicable to many Hollywood motion picture players who are now enjoying high salaries but who are facing the "Exit" sign; for be it known that, ere the current year has ceased to be, more than a few heretofore "big" ones of the screen are going to give place to new arrivals. The frequent termination of contracts recorded in the daily press of Los Angeles is an indicator of what is going on—and what will continue to go on for some time to come.

To the improvident among those facing the invading army from the stage the best advice that can be offered is "Save your money." You are going to need every dollar you have, because when you go—you are not coming back to where you were before the advent of the talking picture.

As stated, Hollywood picture producers are business men, and one with the business men of the banking world; for that reason, they are compelled to discard the old and adopt the new, which means the talking, singing and dancing motion picture; so they are searching the world for the best talkers, singers and dancers; unfortunately, the order cannot be filled by most of the featured and supporting players of the old silent screen.

Fact being fact, it must be understood that the talking picture compels what amounts to almost a 100 per cent turnover in the personnel of the acting end of the motion picture business. A complete new stock of talkers, singers and dancers is the order of the day.

Save your money.

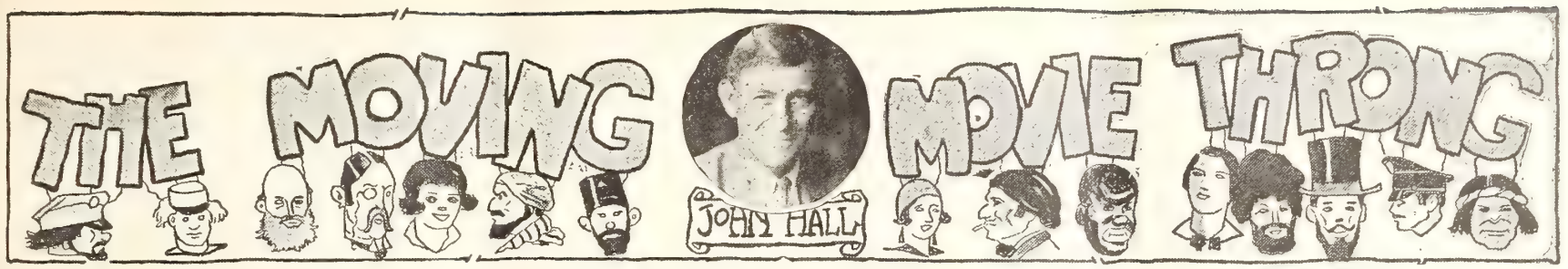


Miss Jeanne Du Brez

Who has been selected by the American Motion Pictures Corporation to appear in a forthcoming production. Miss DuBrez has youth, charm and great natural ability. Her future seems assured under the auspices of the organization with which she is associated.

The pictures made will all be of the highest character and of a somewhat different kind. Other actors of great prominence are now negotiating with the company. Announcement of their affiliation with American will be made in a short time.

The American Motion Pictures Corporation is not only going to make pictures—it is going to make motion picture history.



Movie stars are falling, falling down, and, like Humpty-Dumpty, all the king's horses and all the king's men can't put them together again.

These Hollywood movie stars (silent movie stars, of yesteryear; these ex-champs of the fade-out clinch, tumbled from their thrones by the men and women of the stage, are taking the long count. Some of them MIGHT come back; others just can't make the grade.

THE REBEL: Hurray! "Uncle" Carl Laemmle wins a big battle! Over at Universal they have a fine private dining room for "Uncle" Carl: He uses it to please his executives, who worry over the prospect of the big boss being annoyed in the public cafeteria, where the gang eats. However, "Uncle" Carl, democratic to the core, secretly longs to join the gang. That private dining room makes no hit with him.

The other day "Uncle" Carl grabbed a table right out in the middle of the big room and lunched with some visitors. His happy smile boosted counter sales. That famous Laemmle grin is enough to improve any man's appetite.

PAUL WHITEMAN IS HAPPY: When Paul saw the "rushes" of "The Rhapsody In Blue" he was thrilled. "It gave me gooseflesh!" chortled the "King of Jazz."

This, folks, is but ONE number in the gloriously beautiful all-color revue made for Universal by John Murray Anderson. Bob Ross, assistant.

AUTHENTIC NOTE: "The King of Jazz" and "All Quiet on the Western Front" were produced under the personal supervision of Carl Laemmle, jr.

And, by the way, Jimmy Gillespie, Paul Whiteman's wide-awake business manager, has just returned from New York, where he arranged for Paul's summer engagement at Pelham Heath Inn. Between performances Paul will seek the far-famed Atlantic sea serpent and other corsairs of the deep in their lair, via high-powered speedboat.

SOPHISTICATION: Why pass the point of sophistication? The "tag" of the average motion picture is superfluous. Cut it out and save money. Most audiences walk out on it.

SINGING AND TALKING: The talkie microphone favors the good singing voice. The real singers are meeting with instant success. One can't say the same of mere dialogue.

Of course, melody reproduces better than flat conversational voice tones; and right here lurks a problem for sound engineers and dialogue writers. Dialogue CAN be made pleasant to the ear—but not by untrained voices. IS this ONE answer?

AGUA CALIENTE (meaning hot water), is where Hollywood picture people go to be relieved from the cares of picture work. Common report has it they come back completely relieved. The "cure" never fails.

HOLLYWOOD BULL-E-VARD is drenched in warm, golden Southern California sunshine and the natives dash hither and yon garbed as garbs the Easterner in the month of June; yet—Whom have we here? Two gentlemen smothered from neck to heel in camel hair overcoats, topped with derbies, making a tough job of trying to look nonchalant as they brave the darts of smiling Old Sol.

"Noo Yorkers, by jingo!" snorted a Hollywood Bull-e-vardier.

"Jest another song-writin' team," sneered another.

"Song an' dance boys; that's them," volunteered a third. "Hoofers."

The heavily becoated, iron-hatted boys window-shopped in the manner of the sophisticated Broadwayite, calmly surveyed the native and passed on.

Just another dash of Gotham under the palms.

Al Jennings, the famous ex-bandit, gubernatorial candidate, writer, lawyer and lecturer, a walking encyclopedia of real tales of the honest-to-goodness old West, is about town. Seems that some of these producers of big outdoor pictures would grab this hombre and pump him dry. He is a lone survivor—and knows how to tell stories.

SYNTHETIC ACTING has paid for more than several 20-room Hollywood bungalows, with servants and limousines.

"Don't be that way," growls the synthetic actor.

The talkie, plus the John Barrymores, George Arlisses, Marilyn Millers, Lawrence Tibbets, Charles Bickfords, Ruth Chattertons, et als., are "that way." Blame them.

DON'T TAKE IT TO HEART. Laugh it off, and remember that Spring is here; the birds are starting to nest and production signs are good. The rank and file of Hollywood players face a good season. The one note of sadness are the men and women just a leetle too far on the shady side of the age line; men and women who are happy if they can secure "bit" work. We want to make a plea to all casting directors to give special consideration to all members of The Troupers, many NOT aged, and each and every one a seasoned player of stage and screen. Don't favor them because they are TROUPERS; they don't ask that. They are TRAINED artists, otherwise they could not be Troupers. Filmograph holds a brief for these people; it asks you to give them the professional consideration to which they are rightfully entitled. Most of them helped to make this industry what it is today. Are we going to abandon them in their hour of need?

Tod Browning To Direct "The Yellow Sin"

L. Barrymore to Direct 'Never The Twain Shall Meet'

Casting Is Now in Order at the M.-G.-M. Studios

"Never the Twain Shall Meet," one of Peter B. Kyne's most famous novels, is soon to be directed by Lionel Barrymore as a talking picture, according to announcement yesterday by Metro-Goldwyn-Mayer.

The story was filmed as a silent play in 1925 at the studios, with Anita Stewart in the principal role. No cast has yet been chosen for the talking version.

The play is a dramatic story of a girl of the South Seas, who inherits wealth and visits civilization, and her problems in her new environment. William Hulburt is now at work on the talking play adaptation.

THREE ARE ADDED TO CAST OF "MAN CRAZY"

Three new important members of Alice White's new starring production, "Man Crazy," have just been announced by First National studios. Myrna Loy, Douglas Gilmore and Robert Agnew have been assigned to parts in this story, which Eddie Cline is directing. Paul Page is playing the lead opposite Miss White. Earl Baldwin is adapting the Frederick L. Bowen story.

"Show Girl in Hollywood," Miss White's latest picture, created a sensation when previewed recently. It is a delightful satire on Hollywood and the talkies, with Miss White playing the role of Dixie Dugan. The Technicolor sequences are said to be among the best ever filmed.

WELCOME BACK

Eddie Peabody is back in Los Angeles after a prolonged absence, and is being accorded all the honors of the proverbial prodigal son. No matter where Eddie alights, the citizenry takes him to its heart and claims him for its own. The usual round of receptions and special fetes seem to mean more to the banjoist here, for Eddie's orange grove just outside the city makes him feel that L. A. really is home.

"Diamond Lil" has filled its east coast bookings and Paul Ralli, who has been the Spanish lover in the Mae West production, plans to leave for Hollywood in about a week. Paul is seeing the New York shows and enjoying a ten-day vacation before returning here to resume his picture work.

As His First Big U Assignment From His Own Original Story

Disregarding all rumors of his going to make some of his old successes over again for Universal. Tod Browning has gone right ahead and written an original story, "The Yellow Sin," which has as its locale Chinatown in San Francisco, and will produce and direct this one first for that company.

Tod Browning years ago was the leading director for that company. He finally left them and joined M-G-M where he has been making some great pictures. At the termination of his M-G-M contract he went to Europe for a rest and upon his return he signed with Universal again.

Browsing Around With The NIGHT HAWK



Col. Abe Frank, the balboas of the Ambassador's Cocoanut Grove, gave his three pill pushers, Drs. Diet, Quiet and Merryman the slip last Tuesday night and didn't punch his turn-in time clock until 11 p. m., just an hour later than prescribed by the strict medical rules under which he has lately mounted to renewed health. Zimche beamed all over his open countenance, and his nostrils stretched and vibrated with inward delight as he bathed his eyes on a bobbing, intermingling clutter of 500 dancers, all bounce and buoyancy. "Puts me in mind of the old College Inn days of Chicago," he confided to the Night Hawk, proffering a panetela of rare workmanship and aroma.

He then added, "This is the first extra hour I've borrowed in the cool of the evening for some time, and it's sure sweet medicine to me." And the Colonel spoke by the card. The Grove has perked up considerably in increased attendance during the last few weeks, a fact undoubtedly referable in a great measure to the established vogue of Johnny Hamp's superb dance orchestra. When other band leaders get fed up on their own music, they resort to Hamp's lads as a sedative—witness Abe Lyman's entertaining a party of six at the Grove last Tuesday evening and sticking it out to the "Three O'Clock in the Morning" number.

Dolores Del Rio, with Don Alvarado and a party of four occupied a table opposite the orchestra. Dolores let loose a very rhythmic toe on the polished floor. Lou Daro, world's greatest wrestling promoter, and his wife, entertaining Mr. and Mrs. Edward Lynch of San Francisco. Then in came Johnny Hines and he was soon twirling hot underpinning with a bird of paradise in blue. William Goetz and his affianced Miss Edith Mayer had a romantic dinner almost within the spindrift of the famous waterfall. Frank Mayo and his stunningly gowned wife were hosts to Betty Healy and Harry Delmar, a Pathe director. Of course Kenneth Harlan was on hand purveying joy to several houris whose eyes gave largess to all beholders. Ken, as usual, insisted on Johnny Hamp tuning in with "I'm Only a Vagabond Lover," and this was about the first hour of the drowsy morning.

Then far in the rear, near the big portal to these tropical regions, a big, rotund staccato laugh broke in on the crooning cadence of a foxtrot gem. It passed over the tonsils of Maurice Gebber who is the steam exhaust of Wilson Mizner's Knights of the Round Table, whose weekly sessions are held in one of the exclusive loges. The gargantuan Mizner usually swings some pips taken from the Fliegende Blatter. When Ben Frank, his understudy, gives a hot saxophone approval of it; shunts it over to "Silent" Joe McCloskey who caroms it onto Gebber, whose laugh has George Bancroft's beaten twenty ways from the Jack. Next session this coming Tuesday night. All Knights are requested to be on hand.

Blondes, blondes and then some, at the Blossom Room (Roosevelt Hotel), last Monday night, the glint of their bobbed tresses vying in splendor with the light yellow flashes of electric bulbs. It do appears as if the vogue is surging upon us again, and as it is declared that they can be turned out in two hours, why let's have 'em to our hearts content. One light top (we mean in color), dancing with an awful looking gawk, caught the Night Hawk's bleached eyes for a goal, for "She was a phantom of delight, when first she gleamed upon our sight." But let's to Norman Manning's superb program of entertainment, headed by the inimitable Edith Clifford, honored guest of the evening's festivities.

Oh what virtue in her effusions when she begins to distil them! Her little monograph on the fair-sex's vagaries is one of the cutest of its kind that has ever poured thrillingly into our blood stream. It's a classic, made doubly so by the captivating way she puts it over. And the gink that couldn't speak English on that old liner, and his flawless technic. And just think, dear Edith, he's the only one (darn those French), that could finally **make you**—forget. It's a wow. Miss Clifford sells you a million dollars worth of mirthfulness in ten minutes.

Nancy Christensen (courtesy of the Fox Studio), started the program with the clever rendering of the song "Ain't You Glad," followed Billy Taft with "Hallelujah, With Bottom Up," and a pip of a dance; Carlotta Miles, formerly with the Marx Brothers, favored (with her sister), with a number of songs, "The Subdivider" being a scream; Edith De Vand (twice chosen as Miss Ohio), made a big hit with her alluring tap dancing. She is arrestingly beautiful of face and form, and has had two years stage experience. What ho—ye moving picture nabobs—here may be a "find"; Sam Coslow and Newel Chase tendered several of their own compositions which were loudly acclaimed; and Lucille Page (kindness of William Morris Agency), pulled off the greatest dancing contortion stunt we have ever seen. It was simply marvelous and fairly electrified the packed house.

And those there—Skipper Lou Anger host to Mr. and Mrs. Max Adler, of Chicago, and gee—how Lou can entertain; Mack Sennett; Neil Hamilton; Mr. and Mrs. Mitchell Lewis; Arthur Forde, famous dramatic and cinema critic, one of the guests of the William Morris Jr.'s party; Sol Solinger, entertaining his father and mother who are on a tour around the world; Ethel Shutta, wonderfully clever wife of George Olsen; Tom Mix and wife; Frank Mayo and wife and party of ten; Vera Gordon; Charles Bickford; Mr. and Mrs. William Beaudine; Carmel Meyers; Monte Blue; Ye Editor Harry Burns and wife; Mr. and Mrs. Jas. Flood; Mr. and Mrs. Berne Smith; Owna Brown and Harvey Barnes; Jeanette MacDonald; D. L. Courtney and his fiancee, Dotty Ward of M.-G.-M.; Bill Joy; Charley King; Irving Berlin; Harry Carey; Billy Kent and Georgie Raft.

BILLY DRYER OPENS FINE DANCING SCHOOL HERE

Located at Cahuenga and Hollywood Boulevard, which is in the heart of Hollywood, Billy Dryer, the originator of the miss-beat dance which most of the dancers are using today in their revues and stage presentations, is building up a very fine clientele of stage and screen artists.

In looking over his new school, we saw Little Mitzi Green dancing a few routines which Billy Dryer taught her that would do credit to most of the grown-ups now in the public limelight... The dance impressario tells us that he has many other children who give great promise to also become stars of tomorrow in the dancing line.

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Edward Sloman Is Directing For Columbia

Phil Rosen To Direct "The Worldly Goods"

Ruth Roland Starts Working The 24th

"Hell's Angels" To Open Chinese Theatre April 19

"Soldiers and Women" With All-Star Cast Is Story Selected

The ink had hardly dried on the papers that gave Columbia studios the rights to make a talking picture of "Soldiers and Women," than they started production.

The cast includes Aileen Pringle, Grant Withers, Walter McGrail, Emmett Corrigan, Ray Largay, Blanche Friderici, Wade Boteler, Helen Johnson and William Colvin, which looks like a great cast. They have fine material also in this play which has made such a sensation in New York and with Edward Sloman directing it they should make a real box-office attraction out of it.

* * *

C Sharp: But music, exquisitely done, brings added charm to beauty. Ludwig Berger—for example. His new picture is something to write home about. But Berger has a mind and knows how to use it.

BOBBY VERNON APPEARS IN HIS FIRST TALKIE AT FIRST NATIONAL STUDIOS

Del Lord is directing Bobby Vernon in his first talkie, "Cry Baby," which is being made at First National studios for Vitaphone and Warner Brothers.



Del Lord

Bobby Vernon for almost twelve years was a Christie star, prior to this he was a Mack Sennett, Universal, fun-making star, and when the talkies came into their own, he awaited his opportunity to disport his true ability as he used to on the speaking stage in vaudeville and musical comedy.

Director Del Lord is making his first "Vitaphone" comedy, although he has already directed talkies for Mack Sennett and other studios, and while the silent pictures were all the rage, he made comedies and a feature in which the Duncan Sisters were the star in "Topsy and Eva." United Artists produced that picture.

Harry O. Hoyt Is Adapting and Writing Dialogue of Soutar Story

Trem Carr is preparing another all-talkie feature which is taken from Andrew Soutar's story "The Worldly Goods" and has assigned Harry O. Hoyt to adapt and write the dialogue for the screen.

Along with this, Phil Rosen has again been engaged to direct the third feature for this company. He will have as the dialogue director, Charles A. (Buddy) Post.

Casting is now in order with the picture slated to go into production within a week.

* * *

GEORGE ARCHAINBAUD

Reward follows swiftly on the heels of accomplishment at the Radio Pictures studios these days. George Archainbaud has been given a three-year contract by Radio Pictures following his completion of "Framed," all-talking melodramatic drama of underworld life, featuring Evelyn Brent, Regis Toomey and Ralf Harolde for RKO Productions.



Geo. Archainbaud

Among the productions made by George Archainbaud in recent years are "Night Life," "Tragedy of Youth," "Woman Against the World," "Bachelor's Paradise," "Ladies of the Night Club," "Grain of Dust," "Voice Within," "College Coquette," "Broadway Scandals" and "George Washington Cohen."

* * *

OAK CREST INN

Those who enjoy a nice quiet spot to rest while they are eating a delicious chicken dinner, within the reach of everyone's pocketbook, should drop into Lola Elliott's Oak Crest Inn, located on Cahuenga Pass, where the charming hostess will see to your every want and send you away homeward-bound any time of the day or night that you drop into her place of business.

* * *

"Silence is Golden"—Charlie Chaplin.

George J. Crone Slated to Direct New Film

Kenneth Thompson has been signed by O. E. Goebel, president of Sono-Art Productions, as the leading man for Ruth Roland, in the "Reno" picture, an adaptation of the novel by Cornelius Vanderbilt, jr. Others of the cast engaged are Montagu Love, Alyce McCormick, Sam Hardy, Virginia Ainsworth, Doris Lloyd and Douglas Scott. George J. Crone will be the director, and production is scheduled to start March 24.

* * *

CLAUDIA DELL

Hollywood is an amazing revelation to the New Yorker or the European seeing it for the first time, admits Miss Claudia Dell, former Ziegfeld star, who speaks from the standpoint of the newcomer. She was recently signed by Warner Brothers for the lead in "Sweet Kitty Bellairs," receiving her contract within a few days after her arrival.



Claudia Dell

She has been "seeing Hollywood" under the chaperonage of friends and has already become an enthusiastic convert. She has been particularly impressed by the versatility of attractions for the lover of sports, and by the variety and beauty of wares offered by local shops.

"Europeans and many Americans of the East are prone to consider their particular locality the last word in this or that, and to be boastful of their special attraction. But there seems to be everything here that one could ask for in the way of amusements," says Miss Dell.

* * *

LON MURRAY SELLS LIBRETTO, OPENS SCHOOL

Lon Murray, former dance director, New York Winter Garden, Century, and Cohan Theatres, New York City, and RKO Theatre, Los Angeles, has sold the libretto for a comic opera he wrote in collabortion with G. V. Rosi to Wm. B. Friedlander, a New York producer. Picture rights are reserved; so says Lon, who, by the way, has just opened his own school for stage dancing in Los Angeles.

Howard Hughes' Air Epic Should Make Picture History

The world premiere of "Hell's Angels," the Caddo Company's $4,000,000 aviation spectacle, will be held in Hollywood at the Chinese Theatre, April 19.

Howard Hughes, producer-director, announced definitely Monday that he will give the opening performance of his air-thriller here, instead of in New York, as originally intended.

"Hell's Angels," after three years in the making, is now in the final stages of cutting and editing.

The most pretentious picture of all time, it is planned to have a sensational premiere to dedicate its long awaited release to the public.

The Broadway premiere has been postponed until late summer or early fall, after which the film will be roadshowed in leading cities throughout the country.

* * *

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THE KIDDIES CORNER

By JEAN RILEY

Many parents of embryo screen stars have been complaining because there has been so little work in the studios for the children, and have wondered what is the matter with the movies. The answer is that the national problem of unemployment, which is causing such consternation in America, and resulting from the recent cataclysm in the stock market, naturally would react on the third largest industry in the world. Furthermore, the changes instituted by the advent of the talkies so thoroughly disrupted everything, and they are still affecting each and every individual player. We are rapidly becoming readjusted, however, and in spite of the fact that production activities have been slow, a few of the studios have been using children and many of the producers have informed us of their plans for future productions in which the kiddies will have some "good breaks."

Jack Hanlon has just finished his third Ken Maynard picture and will soon be seen in "The College Racketeer," starring James Murray.

Betsy Ann Hisle and Gordon Thorpe are reunited in the newest Sam Wood production. They will be remembered as the two children in Emil Jannings' "Way of All Flesh."

Martha Lee Sparks, who got her first real break in "Happy Days," the Grandeur film now running at Carthay Circle, has been cast for a part in "So This Is London," featuring Will Rogers and Irene Rich.

Dorothy Gray, known as "Hollywood's Doll"; David Durand ("Little Boy Blue"), Jack Dart ("Buster Brown"), June Irwin and Virginia Wiseman, are among the wee radio artists who are making good in the talkies.

Davey Lee has broken his contract with Warner Brothers and is now in Oregon on a personal appearance tour, receiving a reputed salary of almost three thousand a week. Ye Editor would like to make an equally profitable trip—and then retire.

The Meglin Kiddies are working on the first of a series of six two-reel musical comedies at Tec-Art studio. Among the host of wonder kiddies appearing in the revue are the Ham-and-Egg Twins and the famous Meglin Trio, Helen Kent, Phyllis Webb and Freddie Osborn. Ethel Meglin deserves a world of credit for training these ingenious children, who are in constant demand for stage and screen engagements.

A new baby brother arrived at the home of Patsy Paige last week, confirming her belief that the stork is a generous old bird. Patsy will soon be seen in "Lilies of the Field," in which she portrays the role of Corinne Griffith as a child.

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IT WILL BE THE TALK OF THE TOWN

J. P. McGowan Directs Bob Steele

Joe Sherman Is Elected President of "Wampas"

Trem Carr Starts New Series of Westerns at the Darmour Studios

Trem Carr is producing the first of a series of all talkie Westerns starring Bob Steele and directed by J. P. McGowan, who is being assisted by Bruce Mitchell at the Larry Darmour studios.

Director McGowan has in his cast the following players: Louise Lorraine, Al Ferguson and Al Hewston. The title of the story is "Near the Rainbow's End." RCA Recording system is being used in this picture.

SHIPPED

Little Billy, who plays the midget in Pathe's circus romance, "Swing High," once was shipped from East Lynn to Brockton, Mass., by express so that he could travel in safety and fill his first important theatrical engagement. "They just put a tag on me and handed me to the express agent," Billy explained. "I wasn't even marked 'perishable.'"



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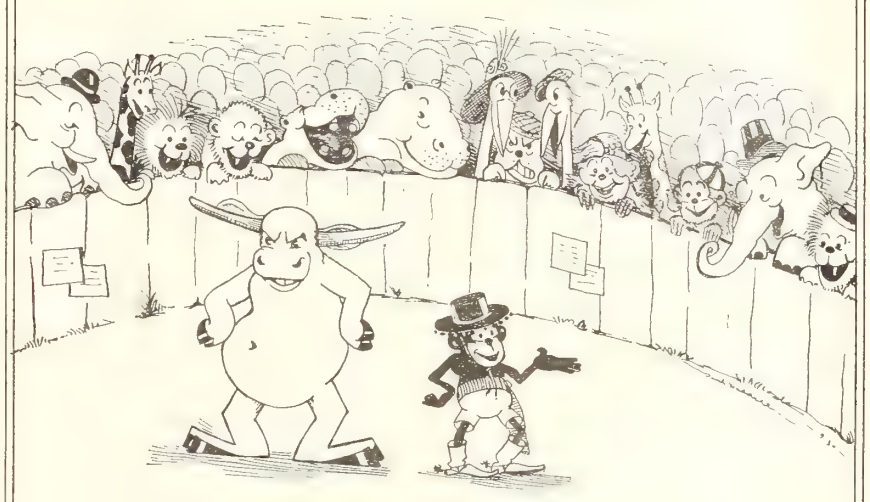
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BERT WHEELER

Noted Broadway musical comedian, has a new starring contract with R-K-O and a tremendous increase in salary. Wheeler, who gained so much fame with Ziegfeld in the New York production of "Rio Rita," as well as the R-K-O interpretation of the same musical comedy success, was given the new contract because of his exceptional work in his first two R-K-O assignments.



Bert Wheeler

William LeBaron, general manager of R-K-O studios, saw the rushes of "The Ramblers," new Radio Pictures revue, just before he left on a business trip to New York and upon the completion of the film wired a new contract to Wheeler.

Luther Reed will have directed three musical talking pictures within less than a year for RKO when he completes "Dixiana" next month. "Hit the Deck" and "Rio Rita" were the first two.

Wally Albright has just completed a part at First National in "Penny Wise," a short subject directed by Carter De Haven.

Hank F. Arnold Was Elected as the Vice President

Wampas officers and directors to serve for the ensuing year were elected last night at the meeting held at the Hotel Roosevelt in Hollywood.

Joe Sherman of M-G-M was elected president, succeeding Harry Hammond Beall.

H. F. Arnold was elected vice-president; Joseph Steel, second vice-president; George Barr Brown, secretary; Paul Snell, treasurer, and Roland G. McCurdy, sergeant-at-arms.

The directors are Tom Bailey, Arthur Zellner, Mark Larkin, George Thomas, Neville Reay, Jr., Milton Howe and Russell Phelps.

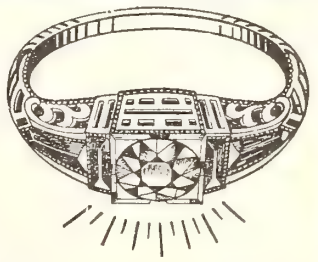
TIFFANY 3-YEAR CONTRACT GIVEN TO PERT KELTON

As his latest step in a campaign to get the season's best comic artists lined up with Tiffany's 1930 program, Phil Goldstone, chief studio executive, has signed Pert Kelton, individual and inimitable Broadway comedienne, on a three-year contract.

Tiffany executives recently saw her performance in a local revue, "Gone Hollywood," and decided she was the logical choice to play opposite Benny Rubin in "Hot Curves." After seeing her test, they signed her for three years.

"Hot Curves" was written by A. P. Younger, adapted by Earl Snell and dialogued by Rubin. Norman Taurog, who directed Rubin in "Sunny Skies" for Tiffany, will guide "Hot Curves."

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Ben Hirschfield Gives Us 'Agent's Ten Commandments'

Bert Glennon Signed By Columbia For Long Term

Tells Most Constructive Ideas Gained by Years of Experience

EDITOR'S NOTE—With the producers figuring on giving the agents franchises to operate and the agents not feeling so satisfied with what the future would hold in store for them, did this happen. We ran into Ben Hirchfield, who seems neutral in the present situation, and we herewith print his version for what it is worth to both producer and agent.

A CREED FOR AGENTS

CONFIDENCE IS THE BASIS OF ALL BUSINESS

The position of the personal representative in the motion picture industry should be based upon confidence, both with the people he represents and the producer, it being admitted that correct personal representation can prove of great benefit to both parties.

Arbitration, equalization, adjustments. accommodations, availability, promptness, decorum, performances, references, tests, contracts, costuming, general information, starting date, billing arrangement, correct publicity, and other things fall into the jurisdiction of the personal representative, who should act as a cool, responsible, logical, middle--man.

The motion picture industry belongs to the category of arts, and where there is art, there is always temperament. Therefore, the correct attitude on the part of a representative should be as soothing as oil to the gears.

After a representative has conducted his business over a period of years, and established a reputation for fairness in his transactions, a respect of studio organization, and a responsibility and sincerity of duty in his work, there can never be a question of a doubt as to the value of his capacity.

I would say that for the personal representative, the following would be a good creed or ten commandments:

1. That I will regard the courtesy bestowed upon me by the producer as sacred and do everything in my power to justify his confidence and reward him with an honest service.
2. That I will aid and not injure the existence and future of any artist that places himself under my management.
3. That I will transact my business in the studio as quickly and quietly as possible and accept as my property only such remarks as are directly addressed to me, never eavesdropping or "tuning in."
4. That my business and the business of my players is nobody else's business, and that I will treat it as such.
5. That the casting director and other department heads of a studio have a duty to fulfill, and are there to function, and that until such a time as they have proven that they refuse to offer the same intelligent and correct attention as I, I shall deal with them in the manner that their office demands, and that the studio intends.
6. That I will be available during all business hours to both parties, and after business hours just as available through my residence.
7. That I will speak no ill of anyone, being particularly careful not to misinform anyone regarding the character, availability, or salary of any player outside of my own jurisdiction, and that if I can say no good, I will forever hold my peace.
8. That it will be my creed to radiate optimism and to, in every way possible, stop idle gossip detrimental to the industry of which I am a part, and bend every effort that the outside world may feel that motion pictures and those associated in their making, are decent and honorable human beings.
9. That I will encourage in my attitude and in my conversation, a respect for organization, a pride of citizenship, and honor the country through whose policies and benefits this industry is enabled to exist.
10. That I will be loyal yet courageous; honest and businesslike; prompt and willing; helpful in my suggestions; sincere in my appointments.

I believe that if a representative sincerely has this doctrine in his heart. he need fear no jurisdiction and that he is necessarily a benefit.

This is not a creed that can be adopted and carried out by an unintelligent or insincere person, and if you are big enough to live up to this standard, then you are big enough to be responsible for your actions.



OPENS SOON

George Olsen is soon to open the Plantation Cafe in Culver City, where he will be located with his boys as well as be in complete charge of the amusement emporium.

AGENTS MUST BEHAVE OR GET OUT OF BUSINESS

(Continued from Page 1)

chisel a job away from another man and the methods that they used can readily be read between the lines of the following insert of a copy of the telegram:

TELEGRAM
Los Angeles, Calif.

With reference to our conversation Saturday please ask Douglas Fairbanks about ——— ———, who claims to have been Fairbanks' fencing master. Fairbanks will tell you ——— ——— was his chauffeur. To uphold your fine standard of technical perfection in the ——— ———, you should have ——— ——— fencing master, who was associated with Barrymore in ——— ———. ——— ———, whose publicity we have been doing, like ——— ———, is a member of our association and is authentic.

Signed:

——— ———.

Every legitimate agent and personal representative in Hollywood has come through 100 per cent in favor of Hollywood Filmograph's fight to clean out the grafters and unlicensed men in their chosen calling. There isn't a single day passes that we haven't received either a personal call or a pat on the back while we walk the studio lots, for the protection we are demanding for both actors and agents inside of the film industry.

Every actor that we have sent to Fred W. Beetson and the Producers Association who had a legitimate complaint against petty and otherwise unfair methods of the different agencies and associations now operating, has received immediate attention, and action; and the present committee that is in session is not leaving a single stone unturned to find the guilty parties so that they can be dealt with accordingly.

Complaints have been filed with the Labor Bureau and Prosecuting Attorney's office of irregularies in the agency and personal representative business, and it is just a matter of time when the fight of Hollywood Filmograph will once more put out of business the easy-money brigade, just as we did when we started and won our fight against fake movie schools which forced out of Hollywood the worst kind of a "Come On" that was ever concocted. They did everything to fleece the innocent people of this community who wanted to break into pictures. This time it is the seasoned actors and actresses, along with the writers, directors and song writers, who have come out here from the East, those who have been here being wise to the clan and have fallen for them only in a small way.

Producers View His First Week's Work; Decide on Contract

When Bert Glennon finished his contract with RKO he joined the free-lance field of directors. The first company to engage Director Glennon was Columbia Pictures and they assigned him to the George Sidney - Charlie Murray feature "Around the Corner" and the manner in which Bert handled his first week's work on the picture, caused Harry Cohn head of that organization out here to sign the director to a long-term contract.

According to the new agreement, Bert Glennon is to make eight pictures for the company. This will, according to the time that they are spending on their products at the present time, keep him going for some time, as Columbia Pictures Corporation have been making a better grade of pictures, and spending more money on their products than any time during their producing career.

SOME CAST

Alfred E. Green, according to Darryl Zanuck, associate executive of Warner Brothers' studio, has a very fine cast for "Sweet Kitty Bellairs." Some of the latest additions to the cast are Tom Ricketts, Flora Finch, Christiane Yves, Tina Marshall, Albert Hart and George Northover. The principals are Perry Askam, Walter Pidgeon, Claudia Dell and June Collyer.

STARTED AS A SONG WRITER; NOW WRITES FUNNIES FOR "VITA"

Herman Ruby came out to the West Coast three months ago as a song writer, with a rep on Broadway. Hollywood accepted him fine and dandy, so did Warner Brothers, who employed him. But Herman had a better idea in back of his head. He made up his mind that writing songs was a good enough racket, but to be able to write humorous stories for the screen was still better. Hence he asked for permission to shift his activities to the Vitaphone shorts, and, according to all records, he has twelve fun-films to his credit, and last Monday another short, "Cry Baby," starring Bobby Vernon, with Del Lord directing, got under way. Of course all this wouldn't have been possible had it not been that Bryan Foy, in charge of that department, saw the very same angle and future for his former song writer colleague, for Bryan himself used to write songs that proved real hits, too.

HOLLYWOOD TOPICS

By TOM LEWIS

Gene Howe swears E. H. Sothern has pink toes. Sothern retaliates by calling Gene a hick. But the question persists: "How did Gene know about those pink toes?" Have they been treading grapes in the same bath tub?

* * *

George Kotsonarus inquires: "Do you know that gorillas grow faster than chimps?" (Publicly): "Why, of course, George! The very idea!" (Privately): "Say, what's the difference between the little devils, anyway?"

* * *

Sweet Thing in Arkansas wants to know if I can send her a copy of the 18-day diet. Dead, my dear—died from starvation, and buried in Poverty Row. But we have some lovely artichokes. Or, do you go for squash and spinach?

* * *

Rin-Tin-Tin didn't like my reference to him in this column. Yesterday, on the boulevard, he chided me. Sad, Philo, sad indeed! And we used to eat the same dog-biscuits! But now he says it with a "G-r-r-r-r!" O tempora! O Morosco!

* * *

But Peter the Hermit still tolerates me. I can wander in Laurel Canyon by daylight and by starlight. Just so I don't transport any canned heat. Or educated fleas. Still, I don't think Rin-Tin-Tin would loan me a flea!

* * *

Fight Manager: "Ace Hudkins can lick the cock-eyed world!" Mebbyso! But all the world isn't cock-eyed. And the old Ace makes too many Shanghai gestures. He should shorten his mainsail and quit wigwagging.

* * *

Dorothy Herzog's new novel has just been published. "Some Like It Hot!" Bon voyage, Dot! Hope you sell like Sinclair Lewis, repeat like Jolson, bank like the Warner Brothers, and remain as natural as Joe E. Brown.

* * *

That middle initial in Joe Brown's name got my goat. So I had Operative No. 233 investigate. At last he reports what that "E" stands for. According to our sleuth it means—no, not Ecclesiastes, but "Escalator"!

* * *

Al Woods claims the theatre needs more playwrights. Wrong, the first time, Al. We can worry along without fifty per cent of the playwrights. But we must have plays. Repeat: "PLAYS"! Now, who's got the plays?

* * *

Village penwoman squeaks: "Lady poet charged our club $600 for hitching up her dress and reading her own poems badly. Was it worth this much?" How should I know? I'm a bum judge of poetry. Besides, I didn't see the dress-hitching number.

"We can give you some helpful hints on public speaking," reads an ad in my today's mail. Wrong address, Postman. Try Chic Sale, the Hollywood Rotarians, Will Hays or the Four Marx Brothers.

* * *

"Love is the bunk!" whines a heart-broken swain. "There should be a law against it!" Tush, Lothario, tush! Have you thought of the fearful consequences to fifty million song writers? What's a song without love?

* * *

Critic asserts: "Characters on wide screen step right out into the audience." Good! Now the spectators can manhandle those uke-players and nasal tenors who refuse to play dead when properly shot. There is SOME justice!

* * *

This letter from Texas: "I have everything. I can sing, dance, ride, juggle, and make hot love like Jack Gilbert. All I ask is a chance at Hollywood. But they won't give me a tumble." Quite so, Disconsolate! You, and fifty million others!

* * *

"Say something good in twenty-five words," comes a demand from one of my two readers. Okay. Twenty-five—count 'em—twenty-five! I'll write 'em and like it. And you read 'em—and like it! Next paragraph.

* * *

Beryl Mercer marvelous. Gary Cooper excellent. Garbo superb. Jack Ford wizard. Chevalier wow. Tibbett knockout. Kohler outstanding. Baxter perfect. Jim Barton pleasing. Lillian Roth honey!

* * *

Bodil Rosing and Frankie Dolan were denied roles because "casting thought they looked too young"! Congratulations, my children! Youth is an asset in this village. Now, you are right in line for juvenile leads. No foolin'!

* * *

Tabloid Reviews: Oscar, the dog, and James Barton—aces. George O'Brien on a hoss—keen. Tempe Pigott in character—hard to beat. Alan Hale in comedy—improving steadily. Bill Powell and Dick Tucker—polished performers.

* * *

Ace-high directors: Irving Cummings—a fine mind. Ludwig Berger—musical gold mine. Clarence Brown—deep insight. Richard Wallace—exquisite tenderness. Frank Borzage—beautiful whimsy. King Vidor—rich in sentiment. AND OTHERS . . .

* * *

A Flat: Backstage hokum turning sour. Too much duplication. Little originality. Old John Ticket Buyer rapidly getting his tummy full of this. A wise cook changes the menu.

* * *

Exit Line: Run—don't walk!

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Paramount Signs Denison Clift to Write-Direct

Bill Cody Signs Long Term Contract With Sono-Art

Troupers to Hold Dinner Show Affair Sunday

Starts By Writing a Sea Story For George Bancroft

St. Patrick himself will feel the thrill of the celebration at the Troupers' Green Room Sunday evening, March 16.

There will be many surprises offered by Secretary Adabelle Driver, who is the official hostess of the evening. Her assistants will be Irish or of Irish extraction. Cora Shannon will entertain Daphne Pollard, Dorothy Granger, Phillip Morris, Dave Allen and Gus Demling.

President Frank Cooley will preside and expects to introduce the special guest of honor, Max Factor himself. Mr. Factor donated the first $500 toward the Troupers' building fund. The committee is looking for the location most suitable for the country home.

Chairman of entertainment, Henry Roquemore, will offer a special Irish program to follow the dinner. That talkative Irishman, Walter MacNamara, will give a monologue. Pat Kelley will entertain and little Jimmy Kelly will give a song and dance. The sketch by Fern Emmett, "The Trail of Thespus," has in the cast Henry Roquemore, Mary Denton Cardew, May Foster, Alfred Hewston, J. Gunnis Davis, Charles Schaeffer and Fern Emmett.

An added attraction of the affair will be the drawing for the Evelyn Brent doll. Reservations for the dinner are being made now. Telephone or call for your tickets.

Stage Review

"OUR AMERICAN COUSIN"

The Pasadena Community Playhouse is giving its actors a real education in such plays as "Our American Cousin," which is now being produced at this beautiful playhouse with a very excellent cast headed by George Reis, who gains many a laugh throughout the piece.

Extra fine work is rendered by Charles Levison, Ralph Freud, Margaret R. Clark and Ray Glass. Others in the cast were Norval Mitchell, Laddie Knudson, Robert Young, Arthur Fitzrichard, Murray Yeats, Howard Earling, Genevieve Church-Smith, Eugenia Ong, Helen McCoy, Beatrice E. Howard, Ellita P. Bentley, Martha S. Haskell, Frank Hart, Alf Baifis, Vera Newcomb, Hortense Roberts and Patricia McClelland.

The play was very well staged by Gilmor Brown, aided by Charles Levison. Settings and costumes were perfectly arranged by Albert Stockdale.

Cliff Broughton to Act As Associate Producer On Series of Western Talkies



With the return of the outdoor picture comes the signing of Bill Cody by Sono-Art for a series of features, under the eagle eye of Cliff Broughton, who has already established himself as a producer of very successful features.

Bill Cody for a long time was the ace western star of the Pathe program. Upon the completion of his contract, he went East and was about to close with a Canadian firm to make a series of Western pictures in the British Province, when the talkies came to life and stopped the deal. This shouldn't have interferred with the plans because Bill Cody has just as fine a voice as he is an actor astride of a spirited steed, who is beloved by theatregoers all over the world.

Plans are now afoot for an early start on production at the Metropolitan Studios where the Sono-Art Corporation is holding forth at the present time.

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35 MM ONLY
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100-foot Rolls 10 feet, black leader each end $2.75
100-foot Rolls 10 feet, black leader each end (on spool) $3.25
Same on the new Bell & Howell spool $3.75
200 and 400 foot Rolls 2½c Per Foot
17½-foot pieces for Septs, 3 for $1.00, 7 for $2.00, 15 for $4.00
35-foot pieces in individual cans, 1¾c foot in 1000-foot lots only
White Negative Leader, $2.50 per 1000 feet
All Films Shipped C. O. D.

FRED C. DAWES
Negative Stock Library 1426 Beachwood Drive, Hollywood, Calif.

Stage Director Cooley Turns Show Over to Henry Roquemore

Denison Clift, noted dramatist, playwright and director who recently returned from London where he film the first two talking pictures to be made in England, has been signed to a long-term agreement by Paramount-Famous-Lasky to write and direct for that company.

Coincident with this anouncement it was stated that Clift's initial assignment under the terms of his new contract would be the writing of a sea story for George Bancroft. Whether Clift will also direct the production of this picture has not been determined.

Clift is the author of many successful plays which have enjoyed Broadway production. Included among these are "A Woman Disputed," in which Norma Talmadge subsequently starred on the screen, and "Scotland Yard," a thrilling melodrama which was presented in New York last winter by Al Woods. During the eighteen months the dramatist-director sojourned in England he wrote and directed several dialogue pictures for British producing concerns and at the same time gathered material for a new play which may be produced next fall.

CAN THIS BE SO?

Several press items say that there is an agency in Hollywood that "peddles" telephone numbers of stars and others in the film industry for varying amounts, addresses go as low as a nickel. The numbers are confidential and are hard to get, by outsiders. They are sold to "high-power" salesmen and flash real estate agents.

AMBASSADOR
COCOANUT GROVE
Every Evening and Saturday Teas
JOHNNY HAMP
and his
WORLD'S FAMOUS ORCHESTRA
from the Balloon Room of Congress Hotel, Chicago. Experts say "Hamp in a class by himself."
THE TALK OF THE TOWN

Irving Aaronson's Commanders Soon at Roosevelt

George Olsen Is Now On Closing Week; Many Features

Bringing with him a repertoire of new musical numbers and a number of specialty acts, Irving Aaronson, accompanied by his "Commanders," will arrive in Los Angeles next Saturday to begin an indefinite engagement at the Blossom Room of the Hollywood Roosevelt Hotel, where they registered a distinct hit on their previous appearance there last year.

Elaborate preparations for the premiere of the famed musical organization Wednesday night, March 26, are now being made by Manager Frank Cummings, Jr., of the film capital hostelry. The opening night of the popular band is to be fittingly celebrated in the Blossom Room with special entertainment, souvenirs and a supper de luxe, it is announced. Scores of movie stars and others of prominence are among those who have already made table reservations.

George Olsen, present music master at the Roosevelt, makes his farewell bow Monday night, March 24, and this occasion, too, will be marked with fitting ceremony. The following night a guest orchestra will fill in at the Blossom Room making it possible for the Aaronson Commanders to enjoy a brief rest before beginning their engagement Wednesday evening.

Fashion News, the style authority of the screen, has recently made a new long-term contract with Fox West Coast Theatres for exclusive release.



Young German just arrived from Berlin. Well educated, talks high-class German, also good English. Some theatrical and screen experience with UFA. Would like to get in touch with parties who could assist him to get into the talkie pictures. Would be willing to teach German in exchange for any favors received. Write Box 100, care of Hollywood Filmograph.



MATHEW BETZ

M-G-M have signed Mathew Betz for "The Big House,' which George Hill is directing with an all-star cast. Mr. Betz has had many talkies to his credit, and this part should be another for his long list of characterizations.

SAM HARDY

Finishing his part in Marion Davies' picture, "The Gay Nineties," at M-G-M, Sam Hardy has been signed for two pictures. The first is "True to the Navy," starring Clara Bow at Paramount, and he follows this with an engagement at the Metropolitan studios in "Reno" starring Ruth Roland and directed by George Crane. Mr. Hardy is now appearing in "The Song of the West," showing at the Warner Down Town Theatre, in which he plays a very fine part in an all-talkie production, produced by the Warner studios.



Sam Hardy

CONGRATULATIONS

Harry Englander, purchasing agent of Tec-Art studios, is the father of an eight-pound boy, Robert P. Englander, born Thursday, March 6, at the Methodist Hospital of Southern California in Los Angeles. Robert is the first child.

MAL ST. CLAIR

Metro-Goldwyn-Mayer was so pleased with Mal St. Clair's direction on "Montana Moon" in which Joan Crawford is starred, they have signed the popular megaphonist to a long-term contract.



Mal St. Clair

St. Claire now in the East directing "Young Man of Manhattan," is due to return shortly to take up his new duties on the lot where several stories are being considered for his next assignment. The director, who started his film career as a Keystone cop, has many silent and talkie features to his credit, among the most recent being "Night Parade."

RETURNING

With "Sons O' Guns" closing shortly, Lily Damita, Samuel Goldwyn star, will return to Hollywood this month and take up her interrupted screen career. Miss Damita was loaned to Jack Donahue for the run of the play.

Preview

"COCK O' THE WALK"

Scenario writers sometimes lose the chance of a lifetime by not really knowing their subject that they are working on. Here's a natural story where the lead is the "Cock of the walk" who loves 'em and never leaves them as long as their bankroll holds out, and a young woman crosses his path with her heart set on committing suicide, whom he rescues, finally falls in love with, but not until he finds out that a certain gentleman who crosses his path is having the time of his life spending the money that he received from an insurance company on the life of his wife who committed suicide. This gives our hero, who is a half-hearted villain, an idea, and with the very woman that he rescued he makes a bargain to commit suicide so that he can receive $20,000 from the insurance company upon her death.

A wise scenario writer would have made the woman in question, whom he rescued, the very woman that innocently aided and abetted her husband to obtain this money and in the end she realizes that she is an innocent tool and toward the end denounces her benefactor, who finally falls in love with her and kills a man for daring to besmirch her character.

R. William Neill directed the story and gave the producers, James Cruze and his associate, Samuel Zierler, a picture that is good box-office. This is the first feature in years that E. H. Allen acted as associate producer on.

The story is taken from "Happiness Insurance," by Arturo S. Mom. The continuity was written by Jene Searle and Francis Guihan, while the dialogue is credited to Brian Marlon and Ralph Bell, with excellent music by Lynn Cowan and Paul Tetswarth.

Now let us get back to the acting part of the picture. We have heard so many conflicting reports about Joseph Schildkraut's voice that we sort of accept readily most anything from him, but we are prone to admit that the story was made to order for him, just as it was for Merna Loy and Olive Tell. Miss Loy proved to us that she can be something else than just a vampire. She is one of the few actresses of the silent screen that has a soul that gets over on the talkie boards. Others who served very well in their parts were Sally Long, Natalie Joyce, Edward Peil, Sr., Wilfred Lucas and Philip Sleeman.

Director Neill made a real honest-to-goodness human being in every-day life out of Joseph Schildkraut. He was just what the title implies—The Cock of the Walk.

HARRY BURNS.

ANNIVERSARY

Morey Eastman is celebrating his thirteenth wedding anniversary by working at the Paramount studios. He recently played a very fine part in a 100 per cent talkie, "The Night Ride," starring Joseph Schildkraut and produced by Universal.

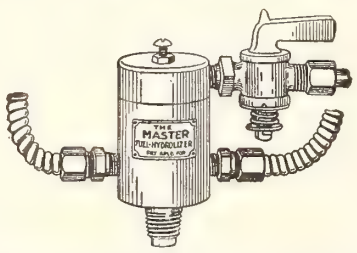
DO YOU REMEMBER WHERE YOU SAW THIS MAN BEFORE? THINK HARD!



CHESTER CONKLIN

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Cools engine **BETTER**, lessens Vapor pressure in radiator and adds moisture to fuel mixture.

Recovers the lost **GASES** from the crank case and converts them into available power. Gives snappier engine, better pickup, quicker get-a-way, improved engine performance.

Removes Carbon Automatically by Vapor Moisture Process

GIVES MORE POWER AND SPEED.
SAVES 25% TO 50% OF GASOLINE.
SAVES 25% TO 50% ON OIL.
Makes Auto run ALL THE TIME like it does on a cool, moist night.

The MASTER FUEL-HYDROLIZER will eliminate the deadly Monoxide Carbon Gas (odorless and invisible), which kills so many people working around their cars.

PREVENTS SPARK PLUG TROUBLE.
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MAKES ENGINE START EASIER.

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DISTRIBUTORS AND AGENTS WANTED

HOLLYWOOD SCHOOL OF DANCE REGISTERS PUPILS

There was a happy gathering on the evening of March 6, the occasion being registration of the pupils of Hollywood School of Dance. Proud and hopeful parents gathered with some eighty eager, talented youngsters, all in costume appropriate to their respective specialties. The current term will open under the personal supervision of I. C. Overdorff, for many years a stage professional, having played in all the larger cities of the United States.

After the registration, an impromptu program was headed by Edith Marylin Fellows, age five years, who put over a song number with all the poise and technique of a real artist.

Other outstanding performances were those of Theo. Ramsay, age ten, who displayed a very good singing voice. The Worthman twins in a song and dance number. Bernice Holtz, twelve, tap dancer; Leon Max, four, trap drummer and songster of real ability; Rosedith Butler, eight, readings, toe and tap dancing; Virginia Wisman, Sis Hopkins. She has worked with Harrison Ford at Warner Bros. Jackie Lowe, tap dancer, gave a good account of himself in Fox's "Sunny Side Up"; and last but not least, adorable little Helen Clair McAllister, ten, who put on a slow control acrobatic number that was nothing short of marvelous and who does toe and tap dancing equally well. She traveled with George White's "Scandals" in 1927 and has worked in pictures. If the writer is any judge, Miss McAllister is a finished product. Many others performed and it was a remarkable assemblage of juvenile talent.

Mr. Overdorff announced that his purpose would be to develop talented children for all branches of theatrical work and that he has obtained the services of two well-known and competent instructors: Stephen Granger, vaudeville and night club star, who also operated a dancing school in Houston, Texas, will have charge of tap, eccentric and soft shoe dancing; Anton Yaratski, who can point to a very colorful background as a successful performer and instructor, will teach Russian, ballet and toe dancing.

The dance studio occupies the same building as the new and up-to-the-minute Haydon Pythian gymnasium. Arrangements have been made whereby the students will have free access to the gymnasium and lockers. Mr. Overdorff is of the opinion that no other dance school in Southern Califonria offers these facilities.

DAN TIERNEY.

SIGNED

Henry Kolker, former star of the Broadway stage, has been engaged for the opening sequences of "Abraham Lincoln," D. W. Griffith's epic life of the Liberator now in production at the United Artists studios. Kolker, playing an embittered New Englander who rants against the Southern aristocracy, was the first artist engaged for the picture since the signing of Walter Huston as "Lincoln" and Una Merkel as "Ann Rutledge."

"THAT'S WHAT THEY ALL SAY"

By CHAS. SAXTON

THAT'S what they all say—Saxton.. Hi—Ho—Hum! A great business, this! It it ain't Margin, it's Mergin'.

As one of the wags said on the boulevard t'other night: Phil Scott hit the canvas for divers reasons!

What would be the use of awarding the belt to Phil Scott? He'd probably think it was a collar!

And now the good ole westerns are coming back in the talkies. Hoarse Operas.



Chas. Saxton

This is going to be a big season for "shorts"—that's what they tell us.

The boys on the shorts are always looking for the big season.

Pardon me, while I pause in my work, to give three cheers for Beryll Mercer.

She knows her character acting—so, WHAT HAVE YOU GOT?

I would add to it. That's my way!

As I type, there's a dame singing "Foor Butterfly." It reminds me of so many of our old picture stars—just waiting for their sailor boy—Lieutenant Silence—ot come back!

Oh, well—what's the Shanghai Gesture for the goose—is the Fascist Salute for the gander.

Columns to the right of me—columns to the left of me—volley and thunder—but still I'm reaching for a gag!

To most of us—the real third dimension is the depth of the other fellow's pocket!

The picture business is still in its infancy—and now the big baby is crying out loud!

And I think it was my old friend Franklin P. Adams who once said: "All work, and no play, makes jack."

Emil Jannings is making talkies in English. His first theme song should be: UFA meant for me!

What do you think of the new GRANDEUR film?

Oh, it's just as broad as it is long!

One minute we are promised that next week things are going to pick up—and about the time we invest in a new make-up case, the studios go in for their annual lay-off.

Believe It or Not: The Chinese put holes in their coins, so the poor people can see their way through.

Fidelity to Hold Convention at Roosevelt

Three Days Conclave to Discuss Future Business Slated in Film Capital

A gathering of the home office officials with those connected here in Hollywood is slated by the Fidelity Investment Insurance Corporation over which Ralph H. Rice presides as president will take place in Los Angeles March 17, 18, 19, during which time they will hold a convention here, discuss future business of the company, and close their stay here with a dinner at the Roosevelt Hotel.



Ralph H. Rice

Accompanying Mr. Rice here will be Dr. J. W. Wear, medical director, and Mr. F. E. Young, secretary. While those who are connected with the organization here who are interested in the firm are Capt. H. J. Wallis, F. R. Lamkin, Judge Arthur C. Dayton, Dr. Donald Cass, W. H. Barley, Prince R. L. P. Ram Candra, Frank O. Reed, Dr. Frank A. Barz, F. B. Teasdale, E. Thomas Taylor, W. E. Hammond and Thomas H. Thorton.

The National Fidelity Insurance Company, of which Mr. Rice is the president, is the first company to issue insurance at birth as well as the first company to offer health service to policyholders which service consists of providing policyholders of National Fidelity Life with free physical examinations. It is a combination of insurance and investment all rolled into one, which makes their policies so attractive.

President Ralph H. Ince is known as a leader of men and not a follower, and will be given a rousing welcome on his arrival here.

SNOW SCENE PROVES HOT FOR ACTRESS

Singing in the snow is the warmest job Jeanette MacDonald has attempted during her professional life as a light opera prima donna. The snow scenes in "Bride 66," Arthur Hammerstein's musical production for United Artists under the direction of Paul L. Stein, are filmed with the temperature around 80 Being film snow, it cannot melt and the leading lady has to wear heavy furs. Her popularity on the New York stage and her success in several film productions persuaded Hammerstein to engage her for the feminine lead in his first screen venture.

George M. Cohan Returns To The Stage

Famous Author, Comedian and Producer Appears in "Gambling" Play

SAN FRANCISCO.—George M. Cohan is now playing the Erlanger Theatre in the Bay City for a two weeks' run and will on closing come here to Los Angeles where he is slated to play three weeks, commencing March 25, at the Biltmore Theatre.

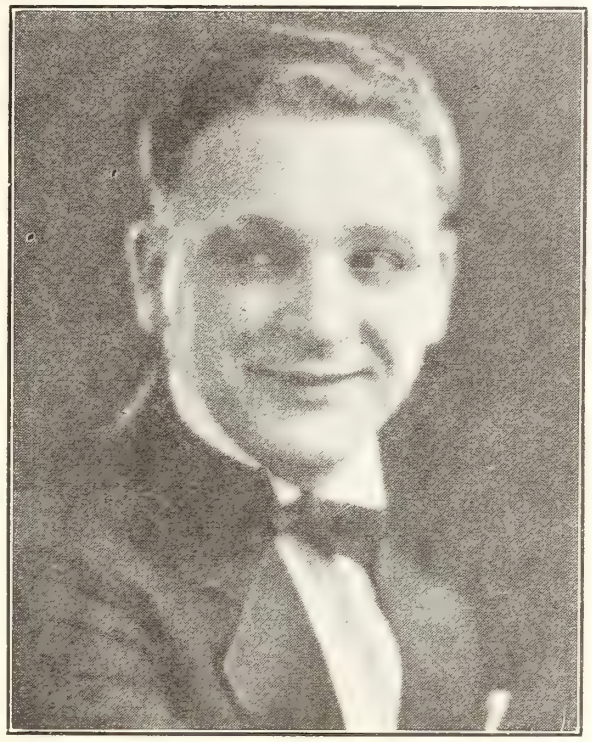
While in the Angel City he will be the guest of his old friend, Mannie Lowenstein, who has known him for over thirty years. They first met at the old Grand Opera House on Main street, near First, when George M. was one of The Four Cohans. At that time he was 17 years of age and quite an eccentric and acrobatic dancer, appearing with his sister, Josie, mother and father.

Mannie Lowenstein and George M. Cohan haven't seen one another for eighteen years, when he played in "The Yankee Prince" at the Mason Opera House; the pair dined at the Alexanderia which was then the leading hotel in Los Angeles.

George M. Cohan will be given a rousing reception when he and his company come to Los Angeles, where he recently visited the United Artists studios and worked with Joseph M. Schenck on an idea for some future pictures via the talkies.

* * *

Sally O'Neill played in twelve feature talking pictures last year and is now co-starring with her sister, Molly O'Day, in "Sisters" at Columbia Pictures studio.



RICHARD TALMADGE

After a long idleness Richard Talmadge is making a comeback in the talkies. When he was working as a silent star, there wasn't a more popular drawing card than Richard was, for he had the knack of putting pep and zip into his pictures that proved good box office for any firm that he was producing them for. Right now Richard Talmadge is working on his first talkie.

The first scenes of his first production, "Yankee Don," are now being taken at Nogales, Mexico. Mr. Talmadge found it necessary to go to Nogales because it was impossible to find sufficient horses in Hollywood to give him the added feature of his picture that he is now making, hence his going to Mexico for the atmosphere and background for his story.

LEWIS STONE

His services as an army major won Lewis Stone one of the outstanding roles of the year. He was yesterday chosen to play the role of the warden in "The Big House," Metro-Goldwyn-Mayer's grim drama of prison and penitentiary rioting.



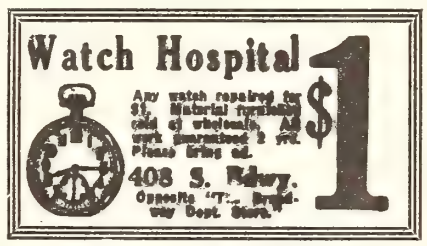
Lewis Stone

The script, as written by Frances Marion, called for a warden who was brought to the prison from the army, as is being done in a number of prisons nowadays. Stone, a major in the Army Reserve Corps, was immediately chosen. By odd coincidence George Hill, directing the picture, is a former army captain.

The new play is a vivid drama of causes leading to recent American prison riots. The cast includes Wallace Beery, Karl Dane, Robert Montgomery, Chester Morris, Leila Hyams, DeWitt Jennings, and others of note.

"TOAD IN THE HOLE"

A rather unique special meal is being offered by McHuron's Grill, which is known as "Toad in the Hole." To try and describe what it is like would be rather difficult, but we are willing to admit that it's a man's size meal, well within the reach of everyone's pocket, and that they are doing a land-office business through this very feature that they offer.



CHARLIE CHAPLIN STATEMENT IS UNTRUE, SAY MESSRS. GILBERT AND MAYER

Following are statements issued by John Gilbert and Louis B. Mayer in connection with reports that Mr. Gilbert was to become associated with the production activities of Charles Chaplin:

By JOHN GILBERT:

"I have never discussed, nor have I any knowledge of Mr. Charles Chaplin's business plans. Beyond trying to lick him at tennis on Sundays, I know nothing of his comings and goings. My association with Metro-Goldwyn-Mayer for the past six years has been a happy and successful one. I can only foresee another three years of harmonious team-work."

By LOUIS B. MAYER:

"The report about Mr. Gilbert's future affiliation is another motion picture rumor. Like most motion picture rumors, it is untrue. John Gilbert is under contract with Metro-Goldwyn-Mayer to appear in a series of productions. Advance preparations for his next picture under this contract are now practically completed and actual production will be started in the near future."

Rudolph Friml Tells of Early Struggles

Now Writes Original Scores for "Bride 66"

If Rudolph Friml had not shivered through the cold of a Bohemian winter when he was four years old he might not be numbered today among the world's virtuosi composers of light opera.

But he did, through no fault of his own, and perhaps that is the reason he prefers a warm climate in his middle years and is basking happily in the sunshine of Southern California making new melodies for the audible screen.

The creator of an amazing list of light operatic hits is living in a gardened retreat in Beverly Hills writing original scores for Arthur Hammerstein's series of full-length musical features for Joseph M. Schenck and United Artists, the first of which, tentatively called "Bride 66," is in production.

An astonished visitor to the Friml home first asks about three youthful Chinese beauties, richly pajamad in native brocades and silks, who flit like exotic butterflies about the premises.

Then Friml confides that they are members of his Oriental servant staff and that they provide the inspirational atmosphere he requires for a Chinese symphony which is beating like cymbals in his brain, demanding expression. And, incidentally, of all foods he prefers Chinese cookery.

Now, about that epochal winter back in Prague when Friml kept his four-year-old fingers warm by banging them on ivory keys. As he tells it:

"My parents were very poor. The weather was harsh—biting—and my sister and I huddled before a dying fire. The family budget allowed only ten dollars for coal and wood. Father went out determined to drive the best possible bargain for fuel. He came back an hour later—with a piano.

"It was a battered piano and the keys were yellowed. Ten dollars worth of piano. Mother scolded a bit, of course, but father said he had always cherised an ambition to play and this was his chance. He discovered it was more difficult than he had surmised and the piano became my toy. I was very happy. The cold didn't matter."

Friml's childish fingers began to pluck out simple little tunes. Neighbors would drop in and applaud the infant concerts. So when he was seven his parents, convinced they had a prodigy in the family, scrimped to pay for lessons.

Their fond belief began to come true. It was a proud day when, at the age of fourteen, the boy was admitted to the Prague Conservatory of Music. In the formative years that followed he made incredible progress, so that at eighteen when most boys are debating the choice of a career, his was already established. He made his debut as concert pianist with Kubelik, the great violinist.

As accompanist to Kubelik, he traveled the continent, appearing in the centers of musical culture with laudable results. It was in England that Daniel Frohman, the impresario, listened to a concert and was won. He signed Kubelik and Friml for an American engagement.

Friml was nineteen. His heart sang and his fingers danced on the keys. Kubelik's wizardry inspired him. There was a burst of music in his being, a surge of creative power. He gave eighty concerts with Kubelik and in between times fashioned his own piano concerto.

That first piano concerto found its own way to the public. He played it for a few musicianly men. They praised it. Steinway engaged him to appear at Carnegie Hall, and with Walter Damrosch conducting his New York Symphony Orchestra, Friml mesmerized a packed audience of music lovers.

Philadelphia, Boston, Chicago, heard him next. They were alike in their praise. He began composing classical music, songs, serenades, concert pieces, chamber music, until, today several thousand of his selections have been published by Schirmer of New York and his royalties would make an oil man gasp.

But it was a series of piano exercises, meant for teachers, that skyrocketed him into light opera.

He was in Los Angeles during a lull in his career, doing very little in the way of composing, but doing a lot in the way of thinking about his next step in life.

Arthur Hammerstein, foremost producer of American light opera, was also in Los Angeles. Hammerstein had a problem. He had engaged Victor Herbert to write the score of "Firefly," and the temperaments of Herbert and Mme. Trentini, prima donna, had clashed. Herbert was the classicist of light opera but he and the colorful songstress were at swords' points. The production was being held up. Hammerstein tore his hair. He considered twenty other leading composers and vetoed them.

In an idle moment he glanced over a series of piano exercises written by Friml. Previously he had considered Friml as merely an exceptional accompanist. But he detected a haunting sense of melody in the piano scales, a melodic touch, a lilt of genius. He followed a hunch and contracted Friml to write the score for "Firefly."

Friml greeted the chance to compose. He had waited for this opportunity during all the years that melodies had welled in his mind. "Firefly" was a success. Hammerstein chuckled. He had discovered a new composer of light opera. When you consider the imposing list of Friml scores you must give credit to Hammerstein's judgment. For Friml has given us "High Jinks," "Katinka," "Rose Marie," "You're In Love," "Blue Kitten," "Kitty Darling," "June Love," "Sometime," "Glorianna," "The Squaw Man," and scads of others. Strangely enough, Friml's favorite was what he, himself, calls a "flop." That was "Sweet Kitty Bellaire."

Friml says he loves that score the best, and "Sweet Kitty Bellaire" was recently revived. But, at the time of its presentation, light and frivolous shows were beginning to sweep the country. The public was caught in a ragtime craze, and Friml's music for this particular production included serious ensembles and classical motifs. Audiences were not in the mood to receive this type of music. But watch! "Sweet Kitty Bellaire," next to "Rose Marie," will live longest. It is Irish music, even though written by a Bohemian. Belasco produced it.

The composer was not soured by this experience. Nothing could stem jazz. Let it come.

"It's like a cocktail before dinner," says Friml of jazz. "And a cocktail is pleasing. But too many of them are sickening."

"The Three Musketeers," for Ziegfeld, and "Vagabond King" are other samples of what Friml likes to do with music. In addition to his contract for screen music he is working at present on music for Ziegfeld's "East Is West."

In this connection he made a tour of the Orient, studying the native music and rhythms of China, Japan, Batavia, Ceylon, Siam and Asiatic races. He says their music is primitive, with few keys and peculiarly fascinating tone effects, but of Chinese music he grows enthusiastic.

In this he disputes those who call Africa or America the cradle of jazz. China was the cradle, he insists. Chinese music, he explains, has no foundation, that is—accompaniment or bass—and is confined to high registers, squeaky one-string violins, reed flutes, bells, cymbals and gongs. But it is the basis of syncopation when you understand it.

He is writing a Chinese symphony, and promises that, with full orchestration, it will complete the musical intention of the Chinese composers. He is also writing an "Around-the-World Symphony," blending the music of all the countries he visited on his tour.

The composer is a high-strung, restless individual. He longs to be continually on the move. It is told that Hammerstein, on many occasions, has had to lock him in a room for weeks at a time, virtually a prisoner, to get a score in time.

Once anchored to a task Firml is a dynamo. He arises early, punches the bag, plays medicine ball, eats a hearty breakfast, and sits down to his piano. He plays for an hour to get himself in the mood. Chopin is his favorite. But he might play a Liszt concerto, or something from Grieg or a Schumann classic. He insists that Wagner is still the most modern composer and it might be Wagnerian music that sets him off for the day's work.

Then, after playing himself into the proper mood, he begins to concentrate, "and," he explains, "my subconscious mind does all my work. It calls up the music I need. I have been able to concentrate for one minute and write a melody in the next five. Or, I may concentrate before going to sleep at night and awake the next morning with the score in my mind."

Friml plans to write the music for four Hammerstein productions for United Artists. In the present one the lyrics are being written by Jack Brennen. Thec omposer is enthusiastic on the subject of film music, feeling that it is the only means of broadening the scope of musical appreciation by giving those in the backwoods the same opportunity enjoyed by metropolites of hearing the world's symphonic and vocal masterpieces.

BEING A BOUNCER IS PROFITABLE BUSINESS IN "BLACKEY'S" CASE

To be able to look and act hard-boiled, be it in a dive or a fashionable club, has proven profitable for "Blackey" Whiteford, for he no more than finished at the Columbia studios in "Around the Corner" with Messrs. Sidney and Murray, where he did a "Bouncer" for Director Bert Glennon, who "Blackey" swears is the best director he ever worked for. Then he was signed for the same kind of a role in "The Big Fight" that Walter Lang is directing at the Educational with Big Boy Williams and Lola Lane as the stars, aided and abetted by Ralph Ince, Wheeler Oakman, Stepin Fetchit and many others...Which is a fair example of what even a hard-boiled "Bouncer" must do to prove his talents and ability these days.

TIFFANY'S "RIO" IS NOW "SONG OF THE RURALES"

Title of the first all-talking-singing production of the new Outdoor Pictures division of Tiffany Productions has been changed from "Down by the Rio Grande" to "Song of the Rurales."

Richard Thorpe is directing Armida, Don Terry, Marjorie Kane, Wesley Barry, Vic Potel, Frank Glendon, Harry von Meter and others in the story, which is laid in the atmosphere of older days in the Rio Grande country.

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Roy Del Ruth Signs New Warner Contract

West Coast Theatre Expansion Revealed by Franklin

Jack L. Warner Tears Up His Old Contract Gives Better One

Roy Del Ruth, recognized as one of the most successful directors of talking pictures in the industry, as is attested by his enviable record of box-office successes, is to remain with the Warner Brothers organization for an indefinite period. Announcement to this effect has been made by Jack L. Warner, vice-president of this company, who stated that this megaphonist had affixed his signature to a new contract recently tendered him as a sincere gesture of appreciation for the excellent results he has achieved for the organization.

It was learned that Del Ruth's previous contract still had some time to run, but that in view of his consistent performances in turning out such productions as "The Gold Diggers of Broadway," "The Hottentot," "The Aviator," "Hold Everything," and a long list of equally ranking directorial achievements, the Warners felt he should be amply rewarded.

Del Ruth is at present directing "Three Faces East," a spectacular production that boasts of an all-star cast containing such names as Eric Von Stroheim, Constance Bennett and others.

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MR. AND MRS. IRVING THALBERG ENTERTAIN MISS EDITH MAYER, WM. GOETZ and FRIENDS

By ED. O'MALLEY

Do you remember the gink that the Devil on Two Sticks carried to the top of Notre Dame and then by his black magic unroofed the houses of Paris? Oh, what a sight!! Well—in the way of charmed orbs, he had nothing on the Peeping Tom who writes these lines. By some quirk of Fate, whom we gratefully salaam, and who, patting us on the back rumbled, "Everything is under control, baby," we were projected to a coign of vantage in the French Room of the Ambassador Hotel last Friday evening where Mr. and Mrs. Irving Thalberg were hosts to William Goetz and Miss Edith Mayer, whose engagement to wed was recently announced. Probably never before was there a more colorful galaxy of celluloid stars ever assembled under one roof in their hours of gayety and relaxation.

The tide of cinema beauty, talent, and grace never broke on a more luminous shore of Shadowland. But the glamour of this ambrosial night was the jocund abandonment of the merrymakers, thrusting "modest stillness" into hushed corners, and breaking loose in all the thrilling ease and exuberance of their softer hours. And high above the twinkling of constellations, the Dressler comet brandished its crystalline tresses with overawing brightness. Marie was at all times high cockalorum of the flickering barn yard. Everyone wanted to chirp with her.

First, Douglas Fairbanks importuned, "You'll come into my back yard sometime, Marie, but whisper—won't you promise to keep kinda in the rear of your usual ardor, so I won't have to have you pinched for larcency?" Then Bill Haines sidled up, "Oh goodness to godness, Marie, how you do carry on so. Do you know I'm almost really tempted to swap wrist watches with you if you'll give me the low down on how to be funny." Then Norma Shearer got her into a pocket alongside the inner rail at the head of the stretch and burbled, "My love for you is eternal, Marie, but don't you dare cross my path in a picture."

Lilyan Tashman kicked in with, "Miss Dressler, I'm working this side of the street, so on your way. I never work well in pairs." Over to one of the corners, Marie cast a benign eye on Bessie Love, but all she got for her graciousness was "Keep your old 'Road Show'; it's your own property and I guess Charley King and I can get along very nicely without you." And if Greta Garbo had been there she undoubtedly would have———.

High spots of this marvelous midnight matinee:—Harry Rapf and his giddy partner jumping straight up and down with their hands at their sides in a foxtrot effusion; Jack Gilbert slipping into a back room and shadow boxing before a cheval glass; Doug Fairbanks, Jr., frantically soliciting change for a twenty dollar bill and with a charitable gleek in his eye; Bill Haines humming birding it to every table; Hedda Hopper waltzing with puritan demureness; Lilyan Tashman, the vitalized life of a party of ten; Edmund Lowe, a generator of smiles, after his triumphant reception, a few hours earlier at the Belmont Theatre, following the preview of "The Bad One," in which he was a knockout.

Leo Mantin and Eleanore Ninon in a series of artistic dances that went over big; Ina Claire throwing her young life away in a hotsy-totsy fox trot conception togged up like Dolly Varden; Irving Thalberg, dancing by inches and looking like a painting by Messioner; Abe Lyman's swell orchestra bringing tempestuous toes onto the dance floor; Joe Schenck primly tiptoeing it with a silver-haired blonde all evening; Lois Wilson on dress parade in the lobby; Gus Edwards dancing with every one; Norma Shearer, one great, big, constant leviathan smile; Conrad Nagel turning in a stately minuet for a fox trot; Tony Moreno tearing off a wow of a tango with all the graceful elan of a moonstruck Argentino;—and then the three diamond special of the wee-hour finale, "Sweet Adeline," intoned from a vast huddle on the center of the polished floor.

Among others present were: Mesdames and Messrs. L. B. Mayer, Arthur Lang, Al Levin, Fred Niblo and Joe Ropf. Then there were Mary Pickford, Enid Bennett, Katherine Bennett, Clara Beranger, Eleanor Boardman, Alice Browning, Joan Crawford, Corinne Griffith, Lettice Howell, Leatrice Joy, Laura La Plante, Rose Levin, Jeanette Loff, Kitty Marsie, Irene Mayer, Betty Montgomery, Carmel Myers, Vivien Newcomb, Gertrude Olmstead, Dorothy Sebastian, Aileen Pringle, Tin Ropf, Edith Shearer, Marian Shearer, Kitty Stromberg and Mesdales Fred Beetson and Tilden. Among others were: Paul Bern, Ralph Blum, William Boyd, Clarence Brown, M. Carroll, George Conn, M. Enrick, Charles Farrell, Cedric Gibbons, William Hawkes, William Jutte, Bob Leonard, Ben Lyons, Gene Marcley, Bob Montgomery, Walter Morosco, Joe Robertson, John Robertson, David Selznik, Douglas Shearer, B. P. Schulberg, Al Schulberg, William Seiter, A. Simon, Everett Smith, Lawrence Stallings, Dave Sull, William Thalberg, Sam Wood. Also Bebe Daniels, Anna Bernheim, Harry Beaumont, Hazel Beaumont, Raymond Hodcutt, Myra Hodcutt, Sam Jaffe, Mildred Jaffe, Larry Weingarten and Sylvia Weingarten.

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"MEDICINE MAN" FINISHED SOON ON TIFFANY LOT

Scott Pembroke is nearing completion of "The Medicine Man," all-talking version of Elliott Lester's play, in which Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren, Georgie Stone, Tommy Dugan, Billy Butts, Will Walling and Dorothea Wolbert have principal roles.

Company Earned Five Million Dollars in 1929

A new era of theatre construction and expansion for the whole Pacific Coast is under way by the Fox West Coast Theatres, according to an announcement from President Harold B. Franklin.

Due to the unprecedented proportions of current business throughout the entire West Coast chain of five hundred theatres, this progressive California corporation has decided upon even further expansion for the future.

"To be specific," says Franklin, "when the year 1929 showed us a profit of five million dollars for Fox West Coast Theatres, we looked upon it as a boom intake. While we made comprehensive plans for 1930, they were based upon an expectation of a smaller income for that year. However, since the first of the year we have found our weekly business continuing well over one million dollars, with all signs pointing to a continuance of that scale. We have, therefore, come to the conclusion that 1930, at least for us, will be another boom year, and for that reason we are increasing our expansion and development program.

"The new program," Franklin continues, "has its first culmination in plans just concluded for a new Fox West Coast Theatre at Huntington Park, on Pacific boulevard, between Zoe and Saturn streets. This theatre will be opposite the plot of ground on which, according to recent announcements, Warner Brothers are to build a theatre. Our plans call for a 1700 seat theatre, and the ground and building will represent an investment of over half a million dollars. While this enormous investment may seem huge for a city so young as Huntington Park, it is merely a recognition of the Fox West Coast plan to build the biggest and the best wherever it builds. Our leadership on the Pacific Coast must be maintained, and it will be."

Two more cities with four more theatres have been added to the circuit of Fox West Coast Theatres. The new holdings are the Palace Theatre, seating 850, the American Theatre seating 400, in Johnson City, Illinois; the Lyric of 500 seats and the Orpheum of 300 capacity, in Salem, Illinois.

Approximately $50,000 will be spent on the four theatres. The improvements will include complete redecoration and installation of the newest models of Western Electric talking picture equipment.

Fox West Coast Theatres have taken possession of the theatres, and will be operated by Tom Reid, district manager of the Illinois Division, from the St. Louis office, supervision of the new theatres coming directly under Harold B. Franklin.

Writing Craft Are Busy Set These Days

Tay Garnett Writes and Directors For Pathe

PARAMOUNT-CHRISTIE RELEASES THIS MONTH FINISH YEAR OF TWO-REEL SERIES.

With three of the Paramount-Christie series of talking two-reel plays released this month, the group of productions from the Christie organization is completed for the current 1929-30 season. Bert Roach and Johnny Arthur in "Down With Husbands," Carmel Myers and Bert Roach in "The Stronger Sex," and Charlie Murray in "His Honor, the Mayor," are the three Christie pictures of the group.

"Down With Husbands" is based on Howard Green and Milton Hocky's sketch, "Wives on Strike," and in addition to Roach and Arthur, is played by Frances Lee, Mabel Forrest, Frank Rice and Alyce McCormick. It recounts the frenzied situation in Paducah when the wives all walk out and the committee of husbands imports fair strikebreakers to take care of them.

"The Stronger Sex" is by Florence Ryerson and Colin Clements, the well known playwrights, and is a comedy in which two couples are juggled apart and together again. It is played by Carmel Myers, Bert Roach, Frances Lee and George E. Stone.

Charlie Murray in "His Honor, the Mayor," is the short play which was previously listed as "Shamrock Alley" and deals with the political adventures of an Irish politician. Supporting Murray are Mary Gordon, Carol Wines, Edward Baker, Jimmie Harrison, Alyce McCormick and Charlie Mack.

✦ ✦ ✦

Once again a literary work of Wallace Smith's is attracting the interest of magazine publishers. It was learned that two of America's most prominent magazine editors are bidding against one another with the firm of George Putnam & Sons, publisher of Smith's newest novel for the serial rights.

Hollywood's Latest Novelty

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JAMES OLIVER CURWOOD STORY FOR ELABORATE FILM STAGING

"God's Country and the Woman," the novel that brought James Oliver Curwood to fame and remains his most widely-loved book, is to be given an especially elaborate film production by First National, according to C. Graham Baker.

While scenarists are analyzing the treatment, Baker and Hal B. Wallis, associate chiefs of production at the studio, are planning the assignment of treatment, continuity and dialogue writing.

No director has been assigned as yet, and the picture, probably to be filmed in Technicolor, is to have an all-star cast, picked to fit the roles of the big North-woods love drama.

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"ROSALIE" NEXT DAVIES PICTURE

Marion Davies' next picture will be "Rosalie," the delightful musical comedy recently purchased by Metro-Goldwyn-Mayer.

Gene Markey, who wrote "The Gay '90's" in which Miss Davies now is starring, is adapting the stage hit.

"Rosalie" has been mentioned for some time as an ideal vehicle for Miss Davies' versatile talents.

J. G. HAWKS TO MAKE ADAPTATION OF "THE LAST OF THE LONE WOLF" FOR COLUMBIA.

Work of adapting "The Last of the Lone Wolf," which relates the latest adventures of the popular Louis Joseph Vance character, has been entrusted by Columbia Pictures to J. G. Hawks. Although Columbia has released a Lone Wolf story each year in response to popular demand, "The Last of the Lone Wolf" will be the first in the series to be made as an all-talking production. "The Lone Wolf's Daughter," released last season, had talking sequences.

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DIRECTOR'S STORY TO BE PUBLISHED

Max L. Haasmann, noted director of Java, received word a few days ago that his story, "Sorrow," which he wrote while en route to America from Java last summer, is to be published in that country by Woord en Beeld, which is the leading publication in the Dutch East Indies.

"Sorrow" is a powerful dramatic love story with an European background. Director Haasmann at the present time is preparing an all-talking and sound film of the South Seas. Further details will be announced in the near future.

Other Screen Writers Are Very Busy at Other Studios

As an indication of the current need of producing companies for worthy material, Tay Garnett, who is under contract to Pathe as a director and writer, will desert the directorial end of his duties long enough to write two stories for that company.

E. B. Derr, executive vice-president of Pathe, who is in charge of production at the Culver City plant, has assigned Garnett to write original stories for William Boyd and Eddie Quillan.

Tay, who directed his first picture for Pathe, began his career in the feature class as a writer for that company. He is particularly qualified to write for Bill Boyd since he wrote and directed "The Flying Fool" and directed "Officer O'Brien," two of Boyd's most recent hits. He is now at work on a story for Quillan, which will be a comedy in a western setting.

✦ ✦ ✦

Is this the beginning of a new epidemic? "She Couldn't Say No"—and now there's one called—"The Girl Said No."





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Universal Appoints New Leasing Department Mgr.

Douglas Fairbanks To Do A Story of California

Andrews Resigns At Universal To Become Director

World News As Picked Up At Random

Many Companies Using Sound Equipment and Sets For Pictures

Universal Pictures Corporation are placing, through their new manager of the leasing department, Mr. Herman Schlom, their Western Electric sound equipment, sets, wardrobe, in fact everything from office space to finishing the pictures in their laboratory for release to theatregoers all over the world.

Some of the independent companies to take advantage of this are Richard Talmadge, who is making his first talkie on the big U lot. Nat Ross is producing twelve two reelers with George Sidney and Charlie Murray. Harry Webb and the Douglas Productions just finished their first feature and are making arrangements to shoot five more pictures there.

D. W. Griffith, who is directing Abraham Lincoln for United Artists, is slated to shoot on the Universal lot for a couple of days on his picture.

Herman Schlom has taken the post of manager of the leasing department vacated by Sigmund Moos, joining the First National-Warner organization. The newcomer has a lot of friends in the industry who will work hand in hand with him to bring to his very door and offices the leading independent producers who can save money by shooting their pictures on the Universal lot.

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Elton Thomas Original Brings Back Wild and Woolly Days

A wild and woolly story of California in the gold rush days is announced as Douglas Fairbanks' next film.

The story is an untitled original by Elton Thomas.

Porter Emerson Browne, well known novelist and dramatist, author of "The Bad Man," in collaboration with James Warner Bellah, of Saturday Evening Post fame, is preparing the dialogue.

This tale revolves around the picturesque bandit Murietta, famous in early California history for his misdeeds which were in reprisal for wrongs suffered by his family. Murietta's blazing romance with the fascinating Lola Montez, who figures largely in the annals of '49 as dancer and adventuress, furnishes the heart interest.

COLUMBIA SIGNING PLAYERS FOR LONG TERMS

Harry Cohn, who always has a keen eye to values, has signed Helen Johnson on a long-term contract. Miss Johnson, who is a newcomer to the screen, has had some years of stage experience. She is the daughter of Merle Johnson, well-known New York newspaper artist. Miss Johnson's first role for Columbia will be in "Soldiers and Women."

Another actress recently signed by Harry Cohn on a similar contract is Joan Peers, who gave a good account of herself in "Applause," the Helen Morgan starring vehicle. Miss Peers is now playing in "Around the Corner," which is soon to finish shooting over on the Columbia lot.

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ARTHUR MORANZ
Musical Director K.F.W.B

Satisfied With Study of Sound Equipment Situation

Years ago Del Andrews was considered one of the best film editors in the business. Satisfied with this title, he turned his attentions to directing. He aided the late Thomas H. Ince on some of his best features and finally took a flyer on his own, and made some very fine productions. FBO had him take over the "Go Getters" and "The Wisecracker" series of H. C. Witwer comedies, and finally Lewis Milestone had him join him in adapting and writing the scripts of "The Racket" and "The Beloved Rogue" and last but not least "All's Quiet on the Western Front." Finally Carl Laemmle, Jr., had Del Andrews take over the post of film editor-in-chief of Universal Studios.

Del Andrews accepted this position because he wanted to make a careful survey and study of sound pictures, and after six months' time, he resigned with the highest recommendation from Carl Laemmle and his illustrious son, Jr., because he had a yearning to again direct, this time talkies, and what we already know of the situation, it is only a matter of days before he will announce his new affiliation, this time as a director, and we feel sure that he will be even more successful this time, since he has gained such a wide experience through the many arduous tasks he has gone through.

MEET THE SOUND MAN OF THE SOUND PICTURES

With the coming of talkies, new demands have sprung up in film circles. The latest innovation is that of a man who specializes in making certain sounds of everything in the animal kingdom as well as in the material world. He answers to the cognomen of Count Cutelli, and as we have been taught the full scale of our alphabetic lessons, so thoroughly is he familiar with every sound and effect that the talkie producers and directors demand, working in everything from the Walter Disney "Mickey Mouse Comedies" to the biggest features that the leading companies at the studios are now producing.

Here Is a Birdseye View of What Is Going On Elsewhere

The number of British films imported into the United States in 1929 dropped 25 per cent below those of 1928 and that the total 1929 American imports of foreign feature films was 50 per cent less than the previous year is revealed in figures just published in New York.

This fact makes a startling commentary on the effects of the talking picture on the film industries of Great Britain and Europe.

Germany shows the largest proportionate drop, one of nearly 45 per cent. The figures refer only to feature length films, and cover both commercial and interest pictures.

On a mission to Europe to buy the best films products of British, Germany and France for distribution in America, Irvin Shapiro, representative of the Unusual Photoplays Corporation of New York, the largest distributors of foreign films in the United States, has arrived in London.

That the production of films in France is doomed and has no hope of surviving unless a combine of French theatres is brought about to insure a market for native pictures is the belief of the premier French film chief, M. Robert Hurel.

Is the British industry content to take second place again in the matter of wide films, as it did with "talkies"? The suggestion has been made, and has had strong support, that the trade should appoint a Research Council to consider this matter. Now, Captain Jack Smith of Williamson Film Printing Company, makes the suggestion that a Research Council will not suffice, and he thinks it will be necessary for the industry to subscribe real money, if this country is to have a share in any benefits that may be coming from wide films.

LONDON.—My advice to girls who have ambitions to be movie stars is to forget it. Making movies today is 100 per cent more difficult than it was a few years ago and a girl's chances of success are about 100 per cent less. This warning to the screen-struck is given by Virginia Lee Corbin, in London.

Pictures---Reviewed and Previewed

Preview

"KETTLE CREEK"

Universal production, all-talkie, starring Ken Maynard.

Previewed at the Belmont Theatre.

Are the westerns coming back?—well—we'll say so, and add that Ken Maynard is surely destined to be one of their big favorites. Ken is one of the sponsors of the screen's big-open-spaces effusions that has the courage of his convictions, and is among the first producers and actors to swing his "ride 'em, cowboys" onto the vocal silver sheet. Maynard's first effort, "Kettle Creek," finds its atmosphere in the mountainous region of good old Kentucky. The motif is the primitive feuds of the hill billies and their isolated intolerance.

Between the families of the McTavishes and the Harlands there is a war of extinction. Ken McTavish's father has been murdeerd (shot in the back) and Ken (Maynard) has good reason to suspect that the dastard is harbored by the Harlands. Throwing caution to the four winds, he boldly invades the enemy in their stronghold, playing off that he is a deaf fiddler. Lem Harland suspects him from the first and wants him drummed out of camp, but Coral Harland (Kathryn Crawford) the school teacher, taking a fancy to him, espouses his cause and hires him to play that same night at a shindig.

The dance ends in a fight and Ken is arrested and taken before an open-air court at midnight. From here to the exciting finish, the old shotguns bark frequently. Ken finally ferrets out his father's slayer and takes him back home for trial. The running fight between McTavish and the Harlands as they scour over the rough mountain roads is intensely gripping and full of novel thrills. Oh yes—Ken wins the school teacher but we'll let you take in the screen to see how he does it.

The character of the courageous mountaineer fits Maynard to a nicety. He has all the allure of a real prairie hero and his voice registers well. He is sure to be one of the "big shots" in the westerns. Otis Harlan's Jud McTavish was a wow and his comedy infectious. Lew Harland was well hit off by Paul Hurst as was Abner Harland by Les Bates. Miss Crawford's Coral was smoothly convincing.

Others in the cast were Richard Carlyle, Len Marsh's country boys, and T. B. Holmes. Harry J. Brown's directing and Ted McCord's photography were adequate in every particular. Don't fail to see "Kettle Creek" if you like talkies of this type for it is just chock full of hair-raising incidents and the suspense throughout is thrilling in the extreme.

ED O'MALLEY.

JULIUS BERNHEIM UNDERGOES OPERATION

Julius Bernheim, Universal official, is recovering at Hollywood Hospital after an operation for appendicitis. The operation was performed by Dr. Louis Felger.

Preview

"THE BENSON MURDER CASE"

Paramount all-talking production, featuring William Powell.

Previewed at Fox Westlake Theatre.

Another S. S. Van Dine murder mystery finds its way to the screen under direction of Frank Tuttle and gives ample promise of developing into good entertainment. Old favorites—William Powell, E. H. Calvert, Eugene Palette and Richard Tucker—are in the cast.

Bartley Cormack, charged with responsibility of bringing Paramount's new Van Dine thriller to the talkies, has made the most of a difficult task. Van Dine's novels, while interesting, are likewise cumbersome; and this spells trouble for the man in the studio who has to handle a big cast and, at the same time, cling steadfastly to the story values. The thing is tricky.

The version we sat in on held our interest, as do all murder mysteries, but there was no escaping the fact that the story limped in its earlier stages. This was due to the usual difficulty in introducing the characters and getting the plot under way. It is hard to focus the interest.

Briefly, the story is that of a New York broker who sells out a number of his clients and thus paves the way for several of his former friends and clients to hate him. In the company of haters we find a gold-digger, a racketeer, a money-grabbing "count," his "sweet mama," and others.

The broker, capably played by Richard Tucker, goes to his lodge to rest, inviting the racketeer to be his week-end guest. Then, in succession, the gold-digger, the "count," the "sweet mama," the district attorney and others drop in—in the midst of a heavy rainstorm. Surely, this setting is fair enough for a nice murder. So, we have it. Tucker is killed—and Philo Vance (Bill Powell) must do his stuff.

From this point, the story moves swiftly and, on the whole, rather acceptably. When Philo Vance goes to work things begin to happen. Powell, as usual, is suave and efficient.

Outstanding performances, aside from Powell, are given by Richard Tucker, as the broker; E. H. Calvert, as the district attorney, and by Eugene Palette, as the loud and lordly Sergeant Heath. Gene is a great bet.

Palette, incidentally, could have been given more leeway. His comedy is big-time stuff and the audiences eat it up.

William Boyd, of stage fame, was a keen racketeer, and Natalie Moorehead a brittle gold-digger. Paul Lukas and May Beatty acquitted themselves creditably. Others in the cast were Charles McMurthy, Dick Rush and Mischa Auer. Auer's bit was especially fine. Archie Stout is credited with the camera work.

TOM LEWIS.

Review

"THE OTHER TOMORROW"

"The Other Tomorrow" now showing at Warner Brothers' Theatre in Hollywood is based on a story by Octavus Roy Cohen, which has a southern background and has to do with the traditions that still exist in small southern towns.

Billie Dove is shown as a bride returning to her village home with her husband, Kenneth Thomson, whom she married after quarreling with her former sweetheart. The jealousy of her husband, along with the gossip of a small town, make life miserable for Billie. The story comes to a climax when Billie is forced to leave her husband and is caught in a storm and has to spend the night in the home of her former sweetheart, Grant Withers. When they are discovered together, the story leads quickly to a satisfactory ending.

Miss Dove is splendid in her part and she has nothing to fear in the talkies. Grant Withers was good, Kenneth Thompson has a rather difficult role as the jealous husband and Frank Sheridan as the sheriff brought forth many laughs from the audience. Others in the cast who did good work were Otto Hoffman, William Grainger and Scott Seaton.

Credit should be given the director, Lloyd Bacon, for making a very entertaining picture out of a mediocre story. James Starr is credited with the dialogue, which was excellent, and Fred Myton adapted the story for the screen.

Three entertaining short subjects and a sound news reel complete a very satisfactory program.

Preview

"MICKEY'S LUCK"

Larry Darmour, famous for making good pictures, has another fine little comedy to his credit featuring Mickey and his gang of funsters. It was previewed at the Wilshire and brought forth gales of laughter.

This time Mickey and his crew of firemen, not overlooking the excruciating mule, lose out on a "firemen's parade," only to score big honors when quick service is needed at the Pet Emporium, where they save their animal friends from fire.

Mickey and his mob do a lot of things, including some nifty singing, and there is a laugh every fifty feet.

The offering is well staged, well directed by Herman Rubin, and excellently cut by Edgar Scott. The sound effects are good and the "chase" to the fire is a scream. Charlie Franklin had charge of the sound recording and James Brown was the cameraman. E. V. Durling is credited with the story.

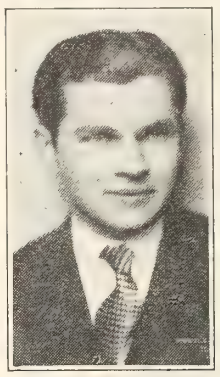
Comedies like this will go over big wherever shown. The kiddies do things in a businesslike but comical way, and there is immediate reaction from audiences.

Every member of the cast is good, including the goat. And there is a baby who is a knockout. **You'll roar** when you lamp him in a fireman's hat.

TOM LEWIS.

HAROLD ROSSMORE

One of the most grateful and appreciative men in Hollywood is Harold Rossmore, who won the assistant casting directors' contest as the most popular entry in Hollywood Filmograph's effort to find out just who is who among the casting and assistant casting directors.



Harold Rossmore

Freddie Schuessler was voted the most popular casting director, with Fred Datig second and Billy Mayhery third in line. Filmland voted heavily on the contest and principals, and we feel that we have placed the casting department of the studios on the map.

Harold Rossmore gained a good raise in salary from Harry Cohn, executive chief of the Columbia studios, for winning the contest, and right now he is more popular than ever, because he feels that he wants to earn the trust that the people place in his hands by voting him the most popular assistant casting director, while Bob Palmer of United Artists was second and Bob Mayo of First National studios third in line among those contesting with him.

PEARSON OFF TO ARRANGE LONDON ROYAL PREMIERE

George Pearson, veteran English film magnate, who left London for Hollywood to supervise the filming of R. C. Sheriff's internationally famous war play, "Journey's End," at the Tiffany studios, left Hollywood Friday night, March 14.

With him will go the foreign negative and two prints of "Journey's End," with advance arrangements already made for a preview in London before members of the royal family.

Elaborate arrangements have been made in London by Gainsborough Pictures, Ltd., and Welsh-Pearson Films, Ltd., for a reception to be tendered Pearson on his arrival there. Principals on the committee in charge of these arrangements include English film leaders and Colin Clive, the London creator of the chief role in "Journey's End," who, with Pearson, journeyed to America for the picture.

"Journey's End" probably will open in the New Gallery Theatre, London's finest talking picture theatre.

Pearson sails from New York on March 22, on the S. S. Carmania.

While in Hollywood Pearson made a large number of friends among the film celebrities, sold several original stories, and made tentative arrangements for further alliances between British and American film producers.

Preview

"THE BAD ONE"

United Artists all-talking production, starring Dolores Del Rio, with Edmund Lowe.

Previewed at the Belmont Theatre.

Never have we tapped our typewriter with a more blithesome touch than when we cut in on a criticism of "The Bad One," exploiting Dolores Del Rio's first vocal effusion. The enchanting Dolores, superbly supported by Edmund Lowe, turns in, to our way of thinking, her best silver sheet portrayal to date. Her voice of marvelous clarity is given an added filip by a musically foreign accent—an accent, in this case, that admirably blends with the character she delineates. "The Bad One's" yarn runs the gamut of a cheap cafe dancer's life, in which a rollicking American sailor plays the leading role.

The story as a whole has a dash here and there of Monte Cristo and Les Miserables, and is essentially French in its fabric. Lida (Dolores Del Rio), a Spanish siren in a cafe dansant in the slums of Marseilles, intrigues Jerry Flanagan (Edmund Lowe), who bids his shipmates goodbye and is about to return to Brooklyn. Jerry is gay hearted, flippant, devil may care, with an easy, celtic flow of humor and a finality of assurance in his ever-ready maxim, "everything is under control, baby."

Lida adores him, but the drab life she has led makes coquetry second nature with her. The impetuous sailor maneuvers an early marriage day and all is ready for the nuptials, when up turns one of Lida's old flames, Barloff (Mitchell Lewis) with an arm full of presents, topped off with a sumptuous necklace. Flanagan surprises Lida, as Barloff is forcing his caresses, and floors him with a right to the jaw. Barloff is killed by the blow; Jerry arrested; tried and is sentenced to ten years imprisonment in a French prison on a small island.

From here to the thrilling catastrophe, the sequences fairly abound in highly exciting incidents and pulsating suspense, but we will let the auditors find out for themselves the fates of Lida and Jerry. Dolores was gorgeous in the scenes of dramatic intensity. Her sustained emotional burst in the trial episode is a cinema masterpiece. Unless we miss our guess, the talkies will raise her to higher thespic flights than she has ever reached in the silents.

Edmund Lowe's Jerry Flanagan was a sterling bit of characterization. He grabs one the moment he rollicks onto the scene. Never for the shortest space does he overdraw the part, and his unctuous humor and spontaneity soon creep into one's blood stream. We say it in all candor —he is one of the greatest character actors on the screen today.

We have words of high praise for Mitchell Lewis' Barloff; George Fawcett's warden and Ullrich Haupt's Pierre. Others in the cast were Don Alvarado, Adrienne de Amdricourt, Ralph Lewis, Yola D'Avril, John St. Polis and Henry Kohlker. George Fitzmaurice's directing was superb and Karl Struss' photography wonderful. Don't miss "The Bad One"—it's one of the greatest films of the present season.

ED O'MALLEY.

Preview

"THE GAY TROUBADOUR"

The Metro-Goldwyn-Mayer all-talkie production, starring Ramon Navarro.

Previewed at the Belmont Theatre.

"The Gay Troubadour" is shadowed forth against an essentially Spanish background and exploits Ramon Navarro at his best. The scenes are laid in Madrid and Santiago and are thoroughly steeped in the romance of surreptitious serenades, moonlight balcony dalliance, fandangos, chivalrous deeds, and daring love adventures. Navarro's exquisite voice, ranging between a baritone and tenor, is heard in several erotic ballads, incidentally giving him ample opportunity to exhibit his vocal wares in keeping with the present cinema vogue that requires stars to sing.

His voice is vibrantly rich and mellow and he handles it with the technical ease of a grand opera star. It is one of the sweetest and most captivating we have heard on the screen to date. Ricardo (Navarro), son of the grandee, hits up the high spots of Madrid during the wee hours he borrows of the morning. He is prone to get bemused in rare vintages and extend his whoopees to the parental home. His father, a Marques, then bundles him off, pronto, to Santiago where he enters the House De Troya as a student. He immediately establishes himself as a favorite among his yokefellows, and falls heavily for the rare charms of Carmina, who is betrothed to Octavia.

Then things happen fast. Ricardo, in the guise of a troubadour, lays siege to her heart; wins her love, after shouldering Octavio out of the running, and all is set for the wedding. Then up bobs one of Ricardo's castoffs from Madrid, brought to Santiago by the jealous Octavio who maneuvers to have Carmina discover Ricardo and the girl in a compromising position. The unfolding of the gripping denoumement we pass for the auditor's pleasure.

Navarro's interpretation is excellent throughout. He has just the slightest foreign accent to his voice, which in our opinion gives it an added grace. He lends a slap-dash, virile manliness to the character of Ricardo in the final sequences, that throws it out in bold relief against the love-dazed youth's frantic wooings as the troubadour. Dorothy Jordan was rather apathetic and wooden as Carmina, but Beryl Mercer's Dona Concha was superbly hit off. She is one of the talkies' best bets. Claud King made a competent Marques but he seemed to measure his words as if laboring for microphonic perfection.

Good portrayals were turned in by Lottice Howell, Eugenie Besserer, W. V. Mong, Nanci Price, Herbert Clark, David Scott and George Chandler. Robert V. Leonard's directing and Oliver Marsh's photography were excellent in every particular. The music is catchy, and the glee songs are thrillers. Don't miss "The Gay Troubadour," for it is one of Navarro's best pictures and is sure to go fine at the box-office.

ED O'MALLEY.

Review

"THE ROMANTIC YOUNG LADY"

Civic Repertory Theatre (Hollywood Music Box).

By Martinez-Sierra.

Directed by Ian McLaren.

Cast—Rosario, Estelle Brody; Dona Barbarita, Daisy Belmont; Maria Pepa, Tempe Uiggott; Irene, Marion Clayton; Amalia, Marguerite Fisher; The Apparition, Boyd Irwin; Emelio, Eric Snowden; Mario, Kenneth Duncan; Pepe, Carleton Young; Don Juan, Harold Minjir; Giulermo, Frederic Harrington.

It's nice to know that people give their time and energy in the service of the theatre.

One need not look for the early demise of the legitimate players when a play by Martinez-Sierra is put on by such earnest efforts.

A delicate romance coupled with light comedy is embodied in the play this week.

A delightful offering which is sheer entertainment throughout.

Estelle Brody, an actress of distinct personality, playing the rather difficult role of Rosario. Seeking a way out of the traditions under which girls of her class are born.

While Irene Clayton as "Irene" is only seen in the second act, she is delightful and natural.

Boyd Irwin is rather of the stage in this part, but his voice and diction are perfect.

The two real stars in this performance are Tempe Piggott and Daisy Belmore. Their work is a delight and shows what training and experience can do.

Marguerite Fisher, a former screen star, fills her role adequately and the remainder of the cast is acceptable.

The settings are distinctive and the direction shows finesse.

Altogether a delightful evening's entertainment and were more people cognizant of these really fine offerings an artistic as well as a financial success could be shown.

By all means patronize these really fine offerings from a body of people who are deserving of support.

Miss Elsie Bartlett, one of the organizers, received the hearty plaudits of the audience as she told of their future plans.

ARTHUR FORDE.

"RADIO KISSES"

The Mack Sennett comedy, "Radio Kisses," which is the first short feature employing the new Sennett color process, has reached the cutting room. Much enthusiasm is expressed over the new Sennett color.

The theory of the new Mack Sennett process is natural color and is shot under the same conditions as black and white film, using less light than any other color process, and the same make-up is employed as now used in black and white.

"Radio Kisses," which features Marjorie Beebe, Rita Carewe, George Duryea and Lou Kelley, is based on the story of advice to Love Lorns and offers many comical situations arising from heart-aches and love interests.

Stage Review

"YOUR UNCLE DUDLEY"

"Your Uncle Dudley," which opened at the President Theatre last Sunday night, is one of the most genuinely amusing comedies that we have witnessed for some time.

The play has been woven around the talents of Taylor Holmes and Florence Roberts, and they leave nothing to be desired in their performance. Taylor Holmes, as Uncle Dudley, unquestionably won the most laughs throughout the performance. However, Florence Roberts, as the grandmother, in her quiet, droll way, shares honors with him, and in one quite unexpected scene she secures the heartiest laugh of the evening.

The play deals with the ambitions of a mother to launch her daughter on an operatic career, and who is willing to sacrifice the life of everyone in the family in order to realize her ambition. Leah Winslow, as the mother, gives a splendid performance and makes one understand why matricide at times is justifiable. Flora Bramley, as the daughter, was very charming.

Charlotte Treadway returned to the Los Angeles stage as the sweetheart of Taylor Holmes and makes the most of the small part that she has. Others in the well-chosen cast are Russell Cushing, Kenneth Gamet and Harry Hollingsworth.

"Your Uncle Dudley" was written by Howard Lindsey and Bertrand Robinson and was well staged by Edwin H. Curtis for Henry Duffy. Don't fail to see this play; you will enjoy it immensely.

B. M. ELLETT.

Theatre Review

"DAS RHEINGOLD"

Los Angeles opera lovers turned out en masse at the Shrine Auditorium last Monday evening for the opening of the German Grand Opera Company, brought here by L. E. Behymer through his arrangement with S. Hurok.

Even those who could not understand the German actors and singers will have to admit that their action carried the theme of the story, which was a musical drama in four scenes, with words and music by Richard Wagner, which was first produced at Munich, September 22, 1869, and for the first time in America January 4, 1869.

The music, in itself, was very entrancing as conducted by Ernest Knoch. The settings and effects proved a great acquisition to the opera as enacted by Gotthold Ditter, Franz Egenieff, Max Wiederhold, Johannes Sembach, Hans E. Hey, Alexander Larsen, Carl Braun, Laurenz Pierot, Juliette Lippe, Milo Miloradovich, Sonia Sharnova, Edna Zahm, Merran Reader and Helena Lanvin.

Music lovers should not fail to patronize the German Opera Company. First, because unless you have seen and heard the works of Wagner you have never had an opportunity of enjoying a more pleasant and entertaining evening. Second, because the program offered is of such a great variety that, no matter what one's tastes are, musically speaking, they will find much in common to enjoy at the performances.

Let's See---Who's Who

By HARRY BURNS

AMBROSE BARKER

Playing his first part since he returned from his fifth world tour, Ambrose Barker has just finished the part of the Reporter in "The Return of Dr. Fu Manchu" at the Paramount Studios. It is a sequel to "The Mysterious Dr. Fu Manchu."



Ambrose Barker

Mr. Barker and his partner, Peg Wynne, Wednesday evening entertained some of the elite of Los Angeles at the Biltmore Hotel where a very high-class concert was staged for the guests present, and next Tuesday evening between the hours of 9 and 9:30 o'clock Mr. Barker and Miss Wynne will appear on the KNX radio station and give their views of their journey through India and other parts of the old world.

WALTER PERCIVAL

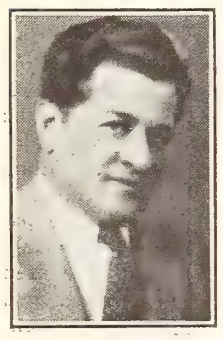
With Al Jolson slated to do "Big Boy" as his next and last Warner Bros. picture, we find that right in our midst is Walter Percival, who played "Jerry" the manager in the stage production back in New York. Percival recently played on the stage here in "Lulu Belle," "The Noose," "Alias the Deacon" and other plays, and in each instance gave a very creditable account of himself.



Walter Percival

WILLIAM L. THORNE

Stage actors who have come here from the East have been playing some of the choice parts. William L. Thorne recently played one of those roles in "Peacock Alley," starring Mae Murray at the Tiffany studios. He is right now being considered for some very excellent assignments in some of our best talkies in the leading studios All on the strength of his work not only with Miss Murray, but, what he did at both Paramount and Universal in other pictures already released.



William L. Thorne

WARNER OLAND

Paramount have Warner Oland established in the character of Dr. Fu Manchu and has just made "The Return of Dr. Fu Manchu," with the noted character actor, who has given more real characterizations to the screen as a silent and talkie actor, than any one in his line. A little side line information: Mr. Oland decided after finishing the first picture to take a much-needed rest and attend to some business in the East. He no more than arrived there and settled down to enjoy himself, when an S. O. S. brought him right back to Hollywood for some added scenes, and now that he has finished this picture, maybe he will have a rest long enough to accomplish what he started out to do a short while ago.



Warner Oland

CHAS. HUTCHISON

There isn't a single man in Hollywood who has had the wide experience and knowledge of directing and starring in his own pictures as has Chas. Hutchison, and when it comes to talkies, why the famous "Hutch," who was known for his dare-devil stunts in Pathe pictures, has a background on the stage that equals his screen experiences, and what more can producers desire of a man these days?



Chas. Hutchison

ERNO RAPEE

Director general of all musical activities on the Warner Brothers and First National studio lots last Monday began the supervision of "Sweet Kitty Bellairs," the First National Musical comedy with Perry Askam and Irene Del Roy in the leading roles.

Rapee took over his new duties with the production of "Mlle. Modiste." He was brought out here from New York, where he was conductor of the symphony orchestra at Roxy's theatre.



Erno Rapee

ATTENTION:

Producers of Spanish Motion Pictures



Enrique (Harry) Vallejo is now at liberty to act as production advisor on pictures made for release in America, Spain, Mexico, Latin-America and all Latin countries.

Senor Vallejo, a native of Mexico, a scion of the famous old family which gave to California a governor and the name of a city, has been a citizen of Hollywood since 1907 and had an enviable record in the motion picture industry since before that date.

He has had wide experience in almost every department of picture making, specializing in cinematography, but an expert also in casting, budgeting, story adaptation, costuming, set designing, editing and directing.

Mr. Vallejo speaks all the different dialects of the Spanish language and is an authority on Spanish and Latin-American history and literature.

His high connections in Mexico give him entree to people, places, art and other rare treasures and material unattainable by strangers.

Many gross and ridiculous mistakes have been made in almost all so-called Spanish pictures filmed in America, because of ignorance of production staffs, and which are prejudicial to the films at the box office. Such blunders the advice of Mr. Vallejo would certainly prevent.

In addition to many notable American features Mr. Vallejo has to his credit three all-Spanish productions, each one a box office success. These pictures are "Mitad Y Mitad" (Fifty-Fifty), "Ultimo Sueno" (The Last Dream), "El Pasado" (Her Past), and were all filmed under Mr. Vallejo's supervision.

Unexceptionable references both local and foreign, personal and professional, on request

Address Enrique Vallejo,
1611 N. Curzon Street
Hollywood, Calif.

GLadstone 0022

NEW YORK MARCH 15, 1930 SECTION

HOLLYWOOD
filmograph

BROADWAY SCREEN

NEW YORK, March 13.—Once again a comedian has stolen a picture, in the case of "Song of the West," another operetta on the hoof which the Warners have just opened on Broadway. The reviewers, while tossing tid-bits of praise to John Boles and Vivienne Segal in the leading roles of this western musical, thought the real honors went to Joe E. Brown as he showed what a lot of fun people could have in the old days of the gold rush if they only went about it in the right way. Besides clowning Brown sings a sad song, "The Bride Was Dressed in White," which is melancholy trap mouth made into a sort of undertakers' national anthem.

Brown proves once again the value of versatility in training for a comedian, for he has bounced around in all sorts of stage productions, and would probably be able to fill the role of a humorous lion tamer. Once when he was at a broadcasting station and one of the speakers told of having his turn on a radio program followed by an act of chirping canaries, Brown said, "Huh, you should play in small-time vaudeville and be followed on the bill by a bear—yes, and never be sure whether the bear wouldn't follow you on the stage before he was meant to."

The only reason, to judge from the reviewers, why he doesn't pilfer the plaudits in the new western right up to the finish is that he's killed just before the end, which is one way of cutting short a comedian's laughs. In fact, it's resorted to in another instance in this picture, for Sam Hardy, who is also something of an amusing player when he gets going, is slain during his second sequence too early for him to begin stealing scenes on his own account. Doubtless this will be considered a good system by some humorless young leading men, who believe that the only good comedian is a dead comedian.

The picturesque story, which was based on the Broadway operetta, "Rainbow," by Laurence Stallings and Oscar Hammerstein II, did not rate so high with the critics as Joe Brown's guitar-twanging, as most of them suspected they'd heard of it before. Incidentally, this picture with its hard-riding, dusty hordes goes another step toward fulfilling the expectation that cowboys will be returning to the screen in large numbers to hitch their horses to the microphones. Those who saw a New York preview of Richard Arlen's new film, "The Light of Western Stars," were further impressed with the fact that a roundup of horses seems so much more real in sound than in silent form, especially when one of the galloping mustangs whinnies and gives himself a voice test.

THE NEW CONTRACT JUSTIFIES EQUITY'S FIGHT IN HOLLYWOOD

(Reprinted From "Equity")

A group of motion picture actors are negotiating a contract and working conditions with representatives of the motion picture producers in Hollywood. The details of that contract and the regulations under which it will function have not yet been made public but from information which has come back from the conferees it is clear that Equity's fight during the summer of 1929 was not in vain.

Aside from the recognition of the Actors' Equity Association as the representative of the actor, and the institution of Equity Shop in motion pictures, Equity's chief request last summer was for a standard working week of forty-eight hours, with pay for overtime.

Now the motion picture producers had never been willing to concede the practicability of a working week based on a definite number of hours. The nearest they had ever come to that was in a previous contract sponsored by the Academy of Motion Picture Arts and Sciences which set the basic working week as six days, without, however, giving any definition as to how many hours constituted a day's work. And Equity knew that this was being construed so loosely that the motion picture players were frequently asked to crowd more than a week's work into one calendar week.

There is no indication that the producers would ever have been willing to concede more than that if it had not been for Equity's unexpected show of strength last summer. Equity did not win, but it came closer to it than was comfortable for the producers.

Now it appears that they are willing to grant a working week defined in hours, with pay for each hour of overtime a player may be required to work. It will probably be a little higher than the forty-eight-hour week for which Equity asked, but the principle is the same and the principle recognizes the fundamental justice of Equity's request, last summer.

Now, Equity is not indulging in any particular claims at the moment, but it is pretty obvious that but for the effort it made there would have been no reason for the producers to concede this point, nor any probability that they would have done so. In all the long history of the stage no producing manager has ever voluntarily surrendered one of his prerogatives, or modified one of his contractual requirements except under necessity, or as a sop to prevent further demands. There is nothing in the present situation which would seem to make this case an exception.

So it is that Equity feels it is no less than right in saying that the already announced terms of the contract which is at present under negotiation, whatever the final form, justify the fight that Equity made from June to August of 1929.

Speaking of comedians, Paramount has no fear of one of them stealing the honors in "Dangerous Nan McGrew," for almost all the principals are comedians. They are, reading from laugh to right, so to speak, such merry madcaps as Helen Kane, Victor Moore, Stuart Erwin and Louise Closser Hale, while even the horse who figures prominently is a clown.

James Hall, the romantic leading man, has had plenty of comedy experience with Clara Bow in "The Fleet's In" and "The Saturday Night Kid," and the very villain, Frank Morgan, in his most nefarious scene, when he holds up a party disguised with a bogus beard, gets his revolvers tangled up in his whiskers.

After loading "Dangerous Nan McGrew" with all this comic talent, Paramount summoned Mal St. Clair to the Long Island studio, in view of his proven ability to provide enough gags to go around for even such an array of wags. Now a keen eye would be hard put to it to find one of these expert comedians beating each other to the punch. The only one they can grab scenes from is the horse.

That animal, by the way, bears the name of Primrose but his appearance hardly classes him with the flower of the equine species. Dumb as he is, this quadruped actor has his temperament. In a recent scene at the studio he was forced to wear two pairs of rubber boots, to which, as Mal St. Clair observed, he decidedly said, "neigh." Still, despite his protests, the boots were really necessary. "Dangerous Nan McGrew" is laid in a part of Canada that is very, very wet.

Speaking of the MacDonalds, the son of the British Prime Minister, Allister G. MacDonald, is getting to be such a well known figure around the studios that even the doormen smile at him. After visiting the Paramount studios in Long Island, his ambition was fired and he went to Hollywood and visited all the studios. Then he came back to New York and dropped into a studio here that he'd overlooked, the Audio-Cinema. While there the expected happened—he was drafted to appear with his friend, Bruce Bairnsfather, in one of the "Ole Bill" two reelers now being hatched out at that place. First thing you know, if he appears in any future talking newsreel shots with his famous father, he'll unconsciously begin to steal scenes from him.

While Charles "Buddy" Rogers has been making personal appearances at the Paramount Theatres in Manhattan and Brooklyn, he has shown himself beyond question, despite all his popularity, to be a plain, democratic man of the people. The youthful star has been detected using a razor and blades of a low-priced and unassuming make. Many another man, the recipient of such homage as Buddy has received, would have thought himself entitled to a pearl-handled razor and solid silver blades with gold inlay.

Buddy, by the way, has been losing a pound a day, due to the exertion of playing six different instruments at six daily shows without running out of wind. He was afraid he'd get so thin that his dog won't recognize him when he gets home—and that's Buddy's idea of a real tragedy.

"Which city was Homer's birthplace?" is a query that is beginning to fade into insignificance beside the much more up-to-date problem, "Which young sporting writer was the original of the hero in 'Young Man of Manhattan'?" Several claimants have already arisen for the honor, one young sporting writer acknowledging himself as such to the publicity department for this picture. The publicity department might have shot out the story, if they hadn't heard of other aspirants to the distinction.

Katharine Brush, author of the original best-selling novel, might settle the dispute, but she has not so far committed herself. She wisely adopts a policy similar to that of the director of the picture, Monta Bell—the policy of chewing gum and saying little.

Bell, incidentally, is developing into the gum-chewingest director in moviedom. Even when everyone else has been barked into silence during the taking of an audible scene, Bell keeps on with his cud, for he has carefully reduced it to a soundless level. The other day, however, he could chew freely without fear of consequences to the sound track, for he was handling the ring-side sequences for the Dempsey-Tunney fight reproduced in the picture, and the crowd were cheering most of the time. They were cheering even when they were being deluged four times with 150,000 gallons of water—just about the heaviest downpour ever let loose in a studio. Bell himself directed in oilskins and boots, and said that all he needed to complete the outfit was a large codfish.

"How do you feel, Br. Bones?"
"I feel like a West Coast Theatre."
"West Coast Theatre? How's that?"
"Low state!"

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Sidney-Murray Pringle-Withers	Glennon-McNutt Ed Sloman	David Selman Buddy Coleman	Phil Walker Ted Tetzlaff	"Around the Corner" "Soldiers and Women"	Joe Siverling Fox-Howell	Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire Vaughan-Cook	Al Herman Lew Foster	J. A. Duffy Wesely Martin	Jim Brown Jim Brown	Mickey McGuire Series No. 9 Record Breakers No. 14	E. V. Darling Uncredited	Preparing Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	H. M. Horkheimer						Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HE 4111—Indv. Casting	Williams-Lane Edward Horton All-Star	Walter Lang Walter Lang James Cruze	Louis Germonprez Louis Germonprez Unassigned	Jack Rose Unassigned Unassigned	"The Big Fight" "Once a Gentleman" "Ann Boyd"	Gropper-Marcin Woods-Fulton Will Harben	Shooting Preparing Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Phillip Schuyler Geo. R. Rogan	Shooting Preparing
FIRST NATIONAL GL 4111 Burbank, Calif. (Bill Mayberry, Casting) HE 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Lee-Blackmer Loretta Young Claire-McHugh All-Star Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Brown-Claire Young-Nagel	Howard Hawks Clarence Badger Frank Lloyd Wm. A. Seiter John F. Dillion Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Frank Lloyd	Frank Shaw John Daumery Unassigned Bill Goetz Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Haller Sol Polito Unassigned Lee Garmes Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Under Western Skies" "Heart of the North" "Mlle. Modiste" "The Girl of Golden West" "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Wom "Forever After" "Top Speed" "The Right of Way"	Hawks-Miller Howard Estabrook John Russell Josephson-Perez Uncredited Uncredited Kenneth J. Saunders Earl Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis . Faragoh	Shooting Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Unassigned Unassigned Will Rogers All-Star Lowe-Owen Ames-Moran Unassigned Unassigned Unassigned Sills-Mackaill Lee-Lake	Al Santell Alexander-Korda W. K. Howard John Blystone Ben Stoloff John Ford Chandler Sprague Wm. K. Howard Victor Fleming R. Walsh B. Viertel Sidney Lansfield	Marty Santell Unassigned Unassigned Jasper Blystone Leu Breslow Ed O'Fearne Horace Hough Unassigned Unassigned Unassigned J. E. Granger Ewing Scott	Glen. McWilliams Unassigned Unassigned Charles Clark L. W. O'Connell Geo Schneiderman Chet Lyons Unassigned Unassigned Unassigned Joseph August Joe Valentine	"Arizona Kid" "Dollar Princess" "The Fatal Wedding" "So This Is London" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "The Fatal Wedding" "Common Clay" "Oregon Trail" "A Very Practical Joke" "Alone With You"	Ralph Block Uncredited Uncredited Owen Davis, Sr. William K. Wells Dudley Nichols Frank Gay Uncredited Uncredited Uncredited Waters-Orth Howard Green	Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting Shooting
METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) Paul Wilkins Rep. 0211 9:00-11:30 9 to 12	All-Star Denny-Johnson Greta Garbo Ruth Chatterton All-Star All-Star All-Star Marion Davies Ramon Novarro Wm. Haines All-Star Buster Keaton Norma Shearer Unassigned	Sam Wood C. B. DeMille Clarence Brown Sidney Franklin McGregor-Grinde Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Fred Niblo Unassigned Ed. Sedgwick Robt. Leonard King Vidor	Wm. Ryan Dick Rosson Vernon Keays Hugh Boswell Mintiz Frank Messenger Wm. Ryan Vernon Keays Earl Taggart Harry Bucquet Unassigned Unassigned Unassigned Red Golden	Henry Sharp Peverell Marley Wm. Daniels Arthur Miller Percy Hilburn Ira Morgan Harold Wenstrom Oliver Marsh Merritt Gerstad Gordon Avil Unassigned Leonard Smith Unassigned Unassigned	"Father's Day" "Madame Satan" "Romance" "The High Road" "Good News" "Locale Mazatlan" "The Big House" "The Gay Nineties" "The Singer of Seville" "Easy Going" "March of Time" "Free and Easy" "Let Us Be Gay" "Billy the Kid"	Nugent-Younger McPherson-Unger Meredyth-Mayer Uncredited Francis Marion John Howard Lawson Hill-Marion Gene Markey Farmun-Colton Morgan-Block Uncredited Spanish Version Francis Marion Stalling-Tuchock	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Caddo Judith Barrie Ruth Roland Fanchon-Marco Red Wing Richard Talmadge All-Star	Unassigned Victor Halperin George Crone Craig Hutchinson Unassigned Unassigned Joseph Henaberry	Unassigned Sidney Marcus Joe McDonough J. Howe Unassigned Unassigned Don Diggins	Unassigned Unassigned Arthur Todd Tom Shirely Unassigned Unassigned Miller Goodfriend	"The Front Page" "Whoopee-Girl" "On To Reno" "Harriscolor" Untitled Untitled "The Love Trader"	Uncredited Gladys Lehman Uncredited Uncredited Uncredited Uncredited Harold Shumate	Preparing Preparing Preparing Preparing Preparing Preparing Shooting
PAN-AMERICAN 6066 Sunset Blvd. HE. 6744	Don Alvarado Unassigned	Fred Windermere Fred Windermere	Walter Krash Unassigned	Paul H. Allen Unassigned	"Bells of San Juan" "International Revue"	Diana Beresford Uncredited	Shooting Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	George Bancroft Jack Oakie All-Star All-Star Nancy Carroll All-Star Moran-Mack Clara Bow	Rowland V. Lee Edward Sutherland Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Richard Wallace Frank Tuttle	Geo. Yohalem Charles Barton Artie Jacobson Henry Hathaway Bob Lee Wm. Kaplan Bob Lee Geo. Yohalem	Harry Fischbeck Allen Siegler Archie Stout Victor Milner Harry Fischbeck Max Stengler Allen Siegler Victor Milner	"Ladies Love Brutes" "High Society" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "Anybody's War" "True to the Navy"	Akins-Young Thompson-Mankiewic Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Mack-Carrigan Thompson-Anderson	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Gloria Swanson Twelvetrees-Scott All-Star	Alan Dwan Joseph Santley Fred Guiol	J. E. Badille Ray McCarey Robert Fellows	Oliver Marsh Dave Abel Edward Snyder	"What a Widow" "Swing High" "Rich Uncles"	Josephine Lovett McCarey-Seymour Fred Guiol	Shooting Shooting Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Compson-Trevor Jack Mulhall Sherman-Joyce	Luther Reed George Seitz Unassigned Hugh Herbert	Freddie Fleck Unassigned Unassigned Charlie Kerr	J. Roy Hunt Unassigned Unassigned Eddie Cronjager	"Dixiana" "Hawk Island" "The Fall Guy" "Second Man"	Caldwell-Reed Uncredited Uncredited Hugh Herbert	Preparing Preparing Preparing Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star Inspiration Pictures Unassigned True-Life Mayfair All-Star Tom Terris Italo-tone	Louis Lewyn Chas. Roberts Burton King Henry King Cliff Wheeler Bill O'Connor Dallas Fitzgerald Elmer Clifton Unassigned Trento-Sabato	George Jeske Unassigned Unassigned Lew King Bud Shyer Mandy Schaeffer J. Berstein Bob Smith Unassigned Bob Brandt	Otto Himm Ray Carlyle Andy Anderson John Fulton M. A. Anderson Henry Cromjaeger Milton Moore Leon Shamroy Unassigned Unassigned	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Eyes of the World" "Inside Story" "Step On the Gas" "Kiddie Kabaret" "Topics of the Day" Topical "Georgette & Co."	Topical Shirley Phillips Uncredited Morse-Silvernail Lee Authman Willis Kent Dallas-Fitzgerald Clifton-Smith Uncredited Uncredited	Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Jack Benny All-Star Benny Rubin	Unassigned Richard Thorpe Perc Pembroke Richard Thorpe Norman Taurog	Unassigned Unassigned Leigh Smith Harry Mancke Unassigned	Unassigned Unassigned Art Reeves Harry Zech Unassigned	"Senor Manana" "Paradise Island" "The Medicine Man" "Down by the Rio Grande" "Hot Curves"	Younger-Snell A. P. Younger Eve Unsell Jack Matteford Uncredited	Preparing Preparing Shooting Shooting Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Art Hammond Paul Ellis	Harry Webb Bob Tansey Unassigned	Doc Joss John Tansey Unassigned	Unassigned William Thompson Unassigned	Untitled "The Lady From Painted Peaks" "Alma Gaugho"	Carl Crusada Grover Steven Hust Spanish Version	Preparing Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Karl Struss Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr.	Shooting Shooting Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	All-Star Paul Whiteman All-Star All-Star Mary Nolan Ken Maynard	Lewis Milestone John M. Anderson Wm. Wyler Wm. Craft Ernest Laemmle Harry J. Brown	Nate Watt Bob Ross Voshell Norman Deming Joe McDonough Mack Wright	Arthur Edeson Hal Mohr Alvin Wyckoff Hal Mohr Roy Overbaugh Ted McCord	"All's Quiet on West Front" "King of Jazz Revue" "The Storm" "Desire of Broadway" "What Men Want" "Songs of the Saddle"	Andrews-Anderson Ed T Lowe, Jr. McCormick-Logue Gene Towne Yost-Clymer Bennett Cohen	Shooting Shooting Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Segal-Grey Eric Von Stroheim Frank Fay Beunett-Halliday	Alan Crosland Roy Del Ruth Michael Curtiz John Adolfi	Gordon Hollingshe Bill McGann Fred Fox F. Rollins	Jimmy Van Trees Chick McGill Dev Jennings John Stumar	"Viennese Nights" "Three Faces East" "Play-Boy" "Fame"	Hammerstein II- Oliver H. Garret Harvey Thew Charles Kenyon	Shooting Shooting Shooting Shooting

MAR 27 1930

ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

10¢

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Grafting Agents Threaten Suit Against Actors

Irving Cummings to Direct Victor McLaglen

Labor Bureau Rules They Can't Collect Publicity Fees Demanded

The latest wrinkle in Hollywood that the so-called agents and representatives are pulling is to demand $15 additional fee from actors for attempting to get them jobs, and when a complaint was issued against them through the efforts of Hollywood Filmograph and the Producers' Association through the Division of Labor Statistics and Law Enforcement the offenders tried to hide behind the fact that they were making this charge for "Publicity." The department ruled that this was illegal, and further discovered that when the contract was entered into by the actor in question, the agency or association had no license to even be operating in Hollywood.

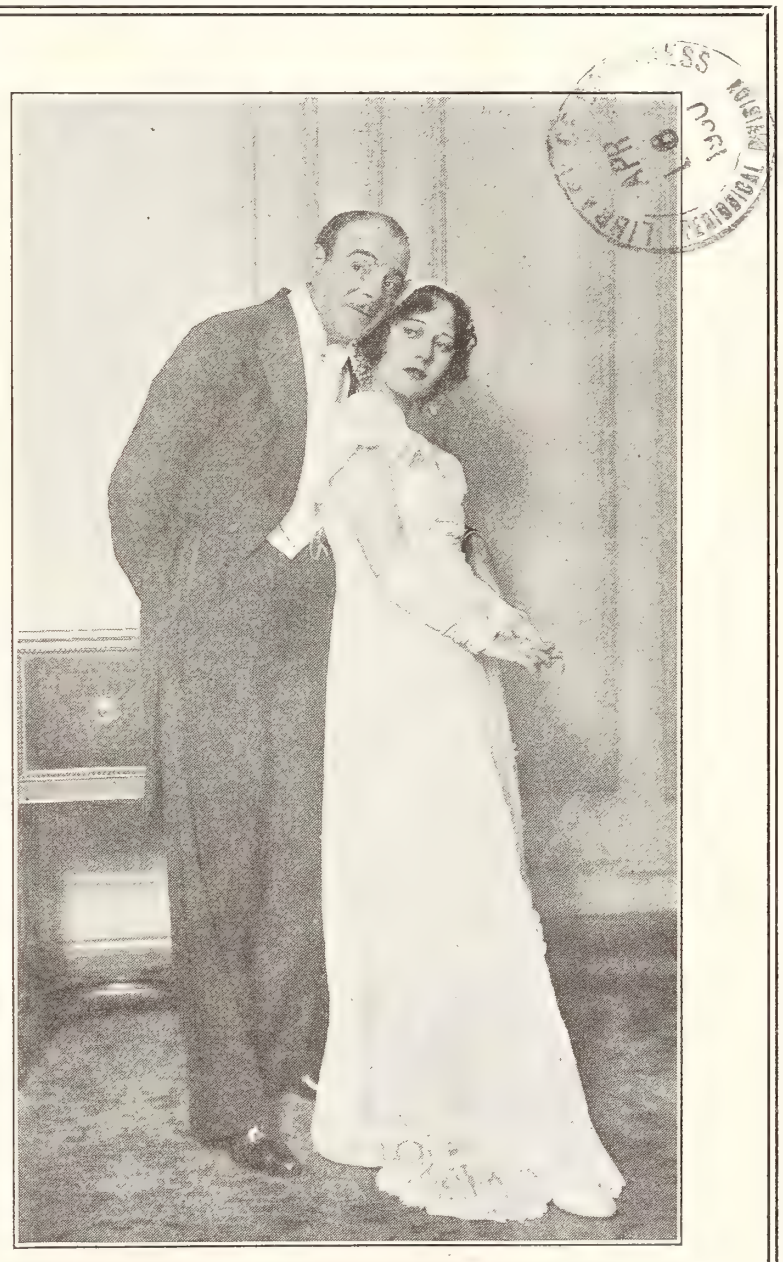
So Hollywood Filmograph this day informs actors to refrain from paying these latest demands of unscrupulous agencies, associations or representatives who are nothing more than racketeers who have struck on another angle to gyp the poor actors, but as long as there are honest men in the labor departments of this community, as Deputy Thomas Barker and Attorney Charles F. Lowy; a real friend of the actor like Fred W. Beetson of the Producers' Association, and this publication on the job they can't get away with it.

GARRETT FORT SIGNED TO WRITE FOR UNIVERSAL

Garrett Fort, well-known writer, has been added to the Universal roster, it was announced recently.

Fort has been signed to write dialogue and adaptations for Universal's new program, it was stated.

Fort recently has been working at the Paramount Long Island studios. Among the pictures for which he wrote the adaptation and dialogue were "The Lady Lies," "The Letter," "The Laughing Lady," and "Roadhouse."



Mr. anb Mrs. Lowell Sherman

[HELENE COSTELLO]

"Dust and Sun" Story Is Selected for His Next Talkie at Fox's

The combination of director and star working together on more than a single picture, is working out very nicely at Fox's where they have slated Irving Cummings to again direct Victor McLaglen in a talkie, "Dust and Sun," which is now in the throes of casting and preparation.

Director Cummings just finished "On the Level" with Victor McLaglen in the leading role, and at a recent preview the picture was voted one of Victor's personal triumphs, which naturally reflected to the man who directed the picture.

WORKING FOR BEST OF 'EM

Dorothy Vernon, on finishing in "Madame Satan," with C. B. De Mille directing, was called for D. W. Griffith's "Abraham Lincoln." On finishing that role she was engaged for John Barrymore's picture, "The Sea Beast," directed by Lloyd Bacon.

Al Short, Tiffany Music Head Prepares "Resurrection" Score

Preparations are going ahead full speed by Al Short, now director-general of music for Tiffany, for the assembling of a voice chorus as the singing feature of "Resurrection." Tiffany plan to make this production one of the outstanding musical events of the season, therefore the selection of Al Short to supervise the arrangements and conducting of the synchronized score.

ADOLFI HAS FINE CAST LINED UP FOR "FAME"

With Belle Bennett in the leading role in "Fame" which John G. Adolfi is to direct for Warner Bros., John Holliday, Junior Durkin and Dorothy Burgess are those already cast for the picture, which is slated to start shooting March 8 as an all talkie.

Monte Carter Directs Shorts for Pathe

Burton King Becomes Free Lance Director

"Two Hungry Romeos" Is Also His Screen Story and Dialogue

Monte Carter, who used to write dialogue and direct the actors in Universal pictures, is doing the very same thing at the Pathe stustudios, where he has just completed directing a musical comedy called "Pick 'Em Young," and is now shooting on "Two Hungry Heroes," for which he wrote the screen adaptation, story and dialogue, and will follow this with "College Sweethearts," which is another from his pen.



Monte Carter

Years ago Monte Carter was a stage star, one of our funniest funmakers. He has at his command more stories and scripts than any other man in his position today. and he should prove an asset to any organization that engages him for he knows the stage and screen through actual experience that prepared him for what he is doing right now with Pathe at their Culver City studios.

Gus Edwards and Armida On a Tour

With a brand-new singing and dancing revue featuring a number of his proteges headed by the little Mexican beauty, Armida, Gus Edwards left Hollywood this week to tour leading houses in four cities of the RKO circuit.

The trip will have a double purpose, according to the famed impressario, for after performances in each city he will hold auditions and take tests to single out local talent with which to augmient the ranks of his proteges, and those selected will accompany him back to the Film Capital.

Included on Edwards' itinerary are appearances in Cleveland, Cincinnati, Chicago, and last, New York. He is scheduled to return to Hollywood and home some time the latter part of April, and at that time will introduce his "discoveries" to the film industry.

OUR ERROR

Al Herman and not Herman Ruby directed the Mickey McGuire comedy that we previewed in last week's issue under the title of "Mickey's Luck" and produced by Larry Darmour at his studios in Hollywood. Director Herman is responsible for all of the Mickey McGuire comedies and we regret that we made an error in giving him credit for this one.

SIDNEY FRANKLIN

Welcomed by a distinguished gathering that greeted her arrival aboard a private car at the Southern Pacific station, Grace Moore, the world's "most beautiful singer," reached Hollywood to make her motion picture debut.



Sidney Franklin

With her arrival the announcement of her initial screen vehicle was made public by Louis B. Mayer, Metro-Goldwyn-Mayer executive, who stated that preparations were now being completed on a story suggested by the life of Jenny Lind. The colorful story of this celebrated artist who took America by storm is expected to offer exceptional screen opportunities for Miss Moore. Sidney Franklin, who guided Ramon Novarro's talking-singing debut in "Devil May Care," has been selected as the director of Miss Moore's initial film vehicle.

HARRY LANGDON

Harry Langdon is to make his feature length talking film debut in a picture for Warner Brothers.

The famous screen comedy star has been signed for a featured part in the Vitaphone production "Come Easy," according to announcement issued by Darryl Zanuck, associate executive.



Harry Langdon

One of the outstanding stars of the silent film era, Langdon made most of his feature length comedy hits for First National to whom he was under contract.

He has a co-featured role with Lotti Loder and Ben Lyon in "Come Easy," an original story written especially for the screen by Vina Delmar. Miss Loder is the Budapest beauty whom Zanuck discovered abroad.

Michael Curtiz is to direct.

PICTURES DIRECTED BY

DEL ANDREWS

"GALLOPING FISH"—Thos. H. Ince	First National
"THE HOTTENTOT"—Thos. H. Ince	First National
"JUDGEMENT OF THE STORM"—Thos. H. Ince	F. B. O.
"THAT DEVIL QUEMADO"—Fred Thomson	F. B. O.
"THE BANDIT'S BABY"—Fred Thomson	F. B. O.
"WILD BULL'S LAIR"—Fred Thomson	F. B. O.
"RIDING THE WIND"—Fred Thomson	F. B. O.
"HERO ON HORSEBACK—Hoot Gibson	Universal
"THE RAWHIDE KID"—Hoot Gibson	Universal
"THE WILD WEST SHOW"—Hoot Gibson	Universal
"THE YELLOW BACK"	Universal
"IS THAT NICE?"	F. B. O.
"COLLEGIATE"	F. B. O.
"SHERMAN WAS RIGHT"	F. B. O.
"HI TAXI"	F. B. O.
"NO MAN'S LAW"—Bob Custer	F. B. O.
"THE RIDING ROMEO"—Bob Custer	F. B. O.
"MAN RUSTLIN'"—Bob Custer	F. B. O.
THE "GO GETTERS" SERIES—2 Reelers	F. B. O.
THE "WISE CRACKERS" SERIES—2 Reelers	F. B. O.

ALSO WROTE THE ORIGINAL STORIES OR THE CONTINUITIES ON MOST OF THE ABOVE PICTURES

Adaptation and Continuity—"THE RACKET"
Adaptation and Continuity—"ALL QUIET ON THE WESTERN FRONT"

Feels Talkies Has Better Field For Director Than Ever

After many years as director of stage and screen productions, and finally turning his attention to producing as well as directing, Burton King has decided to give his entire attention to directing talkies.

Director King for years was a leading man on the stage. He sang in musical comedy, staged shows, produced his own, and finally turned his attention to the screen. His experience as producer-director has made him a commercial asset for some of the big line companies, who will no doubt have him sign on the dotted line as a director of talkies.

William Miller En Route To New York; Is To Talk Over Releases

William Miller, head of the William Miller Productions at the Tec-Art Studios, has left for New York at the request of Eastern film executives to confer with them on the release in this and foreign countries of the super-production, "Treadmill."

He plans to start his year's production by making some program material at the Tec-Art's New York Studio. These pictures will be made in New York before his return.

Ray Smith, head of the William Miller Productions' Art Department and the one responsible for the many unusual settings designed for "Treadmill," is planning to leave for Honolulu where he will look after some of Mr. Miller's interests in the Hawaiian Islands.

C. Edward Roberts, director for Mr. Miller and author of "Treadmill," is finishing the preparations of the picture so as to be ready to go into production when Mr. Miller returns, which will be about six to eight weeks.

All registering of talent and casting has been put aside until after Mr. Miller's return.

ROBERTSON WILL RETURN TO UNIVERSAL STUDIOS

John S. Robertson, director of "Shanghai Lady" and other outstanding pictures, has signed a new contract to return to Universal when the studio goes into production with its new program in May.

This announcement was made by Carl Laemmle, Jr., general manager of Universal.

Besides directing "Shanghai Lady" with Mary Nolan, Robertson also made "The Night Ride," with Joseph Schildkraut and Edward T. Robinson, for Universal. The title of the picture which he is to make under the new contract was not announced.

Norman McLeod Is To Direct For R K O

De Sylva Brown And Henderson Come To Coast

Bob De Lacey Directs Tom Tyler For Pathe

Dorothy Burgess Is Signed For "Fame" By Warner's

Cartoonist, Writer and Dialogue Creator Turns Director

RKO is specializing in developing new directorial talent. They have just started Hugh Herbert, who has clicked and has been signed for a long term, and we learned today that they signed Norman McLeod, who has been working with Paramount for some time; in fact ever since he left the fold of the Christie Comedies, which is some time ago.

Norman McLeod will make good as a director for RKO, because he has made a careful study of this business from every angle and point, and knows what it is all about, and with the coming of the talkies he has sat right in the midst of its development and has a great knowledge of what it all means as far as the talkies and the public are concerned.

NOT THE J. C. (JACK) FOWLER WHO ACTS IN PICTURES THAT IS CASTING DIRECTOR

Our attention has been called by J. C. (Jack) Fowler, the well known character actor, that many producers, directors and casting directors have been misled as to his real identity, for there is a Jack Fowler. publicity and advertising representative of the Fowler studios, whom he has been mistaken for, and that he wished this matter clarified, and in fairness to both, we herewith print this explanation. So now you have it—and govern yourselves accordingly.

STARTS HIGH SCHOOL GIRLS' CLASSES IN TAP DANCING

The succes of tap dancing taught to El Monte High School girls by Bud Murray has prompted him, through many school girls' requests, to form a special spring term commencing April 1st, in stage tap dancing. These girls must present certain high school credentials to be able to obtain the special rates for this class. The class meets Tuesdays and Thursdays and Saturays at 4 o'clock. Registration is now in progress for this particular class.

Famous Music Writers Publishers To Be Fox Studio Standbys

Buddy DeSylva, Lew Brown and Ray Henderson, comprising the most successful song writing team in modern music history, have definitely forsaken Broadway stage production and have signed a contract to write musical comedies exclusively for Fox Films for the next three years.

Announcement of the signing of the "three musketeers" of the musical world and of their departure yesterday from New York was received last night in a telegram from Winfield R. Sheehan, vice-president of Fox Film Corporation.

The contract to which the three composers were signed by Sheehan is the biggest financial agreement entered into with any artist by any film company since talking pictures came into vogue, the Fox Films official said.

Traveling in a private car, the party will arrive in Los Angeles Wednesday night on the Santa Fe Chief. Brown's wife and two children are in the car, as well as Mrs. DeSylva, the team's attorney, A. L. Brennan, and their sales manager, Harry Liebman. The composers and their families will all live at Malibu Beach, the newest and most remote film colony.

The first business appearance of DeSylva, "head man" of the song writing team, occurred when he rode a bicycle from Azusa, his home town, to Los Angeles to peddle his first song writing efforts.

The world-wide success of their first and only venture into motion pictures a year ago, "Sunny Side Up," which they wrote for Fox-Movietone, is responsible for their decision to give up the Broadway stage and to return to Hollywood. This Janet Gaynor-Charles Farrell production already has played in 5100 theatres, while the greatest number of theatres to play any of their stage productions was 40. The sale of song hits from "Sunny Side Up" has doubled the number of sheet music and record sales from any of their stage successes.

Last year they had five stage hits on Broadway at one time, "Good News," "Hold Everything," "George White's Scandals," "Three Cheers" and "Follow Through." Their newest production, "Flying High," is now playing in New York.

DeSylva graduated from Los Angeles High School in 1915 but gave up his studies in medicine at the University of Southern California after two years to play in the orchestra at the Vernon Country Club. Al Jolson, visiting the cafe, heard him sing an original song, 'N'Everything." Jolson bought the song and attached its writer to his personal staff. A few years later DeSylva formed the partnership with Brown and Henderson.

No combination has ever turned out so steady a succession of hits. These include "A Talking Picture of You" and "I'm A Dreamer," from "Sunny Side Up," "Button Up Your Overcoat," "The Varsity Drag," "My Lucky Star," "California, Here I Come," "April Showers," "A Kiss in the Dark," "The Birth of the Blues," "Black Bottom," "Last Night On the Back Porch," "Collegiate," "I Want to Go Where You Go," "A Cottage Small by a Waterfall," "Georgette," "That Old Gang of Mine," "Bye, Bye, Blackbird" and scores of others, including—with several words of apology—"Yes, We Have No Bananas."

The acquisition of De Sylva, Brown and Henderson, who will write at least four musical comedies for Fox-Movietone during the next three years, brings the number of composers under contract to Fox Films to 21.

In Two Reel Western 'Half Pint Polly'; Fine Supporting Cast

With westerns making a complete comeback Pathe have a couple of units producing two-reelers. Bob De Lacey started shooting Wednesday on a picture with Tom Tyler playing the lead. He has in the supporting cast Marcia Manning, Mona Ray, The McFarland Brothers Hal and Tom, Al Smith, Chas. Clary, Harry O'Connor, Bobby Dunn, James Casey, and others.

Director De Lacey worked on the FBO lot the same time that Tom Tyler did; in fact, he directed him there, and this is a sort of a reunion for the pair, and what's more, it is in a talkie. Bob has been making 'em at Pathe and this is Tom's first talkie on that lot.

Finishes in 'Swing High' At Pathe; Directed By Joseph Santley

Dorothy Burgess seems destined to make her mark in the talkies. When she first came here on the stage, producers, casting directors and directors sort of felt that her place was on the stage, and that she wouldn't click in pictures because of her conflicting emotions in "The Squall" at the Belasco, but they were mistaken. She has proven a very capable actress; in fact, she has opened the eyes of everybody by her remarkable adaptability to the screen in "Old Arizona," and when she played "Lulu Belle" again at the Belasco Theatre, and came right back and played in "Swing High" for Pathe directed by Joseph Santley, producers, casting directors and directors have had to admit that Miss Burgess is worth keeping an eye on, and Warner Bros. just signed her to appear in "Fame," which John G. Adolfi is directing. Miss Burgess is free-lancing and will go in for more leading role parts than ever before, for she seems best suited for this sort of work than the vampires of the screen, which, although she can play, doesn't favor as other parts.

SIGNS AT P. F. L.

William Boyd, noted star of the New York stage. has been awarded the plum of the season's heavy roles in his choice opposite George Bancroft in "The Spoilers," Edwin Carewe's forthcoming talking version of the famous Rex Beach novel.

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HARRY BURNS, President and Editor

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HOLLYWOOD BOOKING AGENTS

It is housecleaning time among Hollywood booking agents.

The field is overcrowded with undesirables who interfere with the officially recognized desirables; and the desirables, realizing their lack of organization, want to get together, secure the stamp of official approval of their organization, and rid their business of the undesirables.

Getting down to brass tacks without loss of time, it may be stated that the film industry in Hollywood has been preyed upon by a horde of self-styled "agents" whose methods have been the methods of racketeers. There is reason to suspect that they have been in cahoots with studio officials, splitting commissions for favors.

This is a serious charge difficult to prove; however, the suspicion generally prevailing throughout Hollywood must have a life source. Until absolute proof is available we must treat it at face value.

In this connection it is but fair to observe that there is no substantial reason to believe that any of the heads of the various producing companies are aware of the collusion between their employees and crooked booking agents. The present hub-dub may cause them to investigate. Let us hope so.

It is but natural that the small army of high-salaried Hollywood picture players should attract racketeers. And what more promising field than the business of booking agent? Any citizen may secure a license to conduct an employment agency. The rest is a matter of finding pliable studio officials so placed that they engage players.

Hollywood suspects that many such pliable studio officials have been reached by the racketeers, one result being a cornering of a large amount of booking business rightfully belonging to the legitimate agents; men who are known for their honesty and general good standing in the motion picture field. These men, their years of hard work menaced by the unscrupulous racketeers, are in fighting mood; and they are going to fight until the entire booking field is rid of its parasites and their business reorganized from top to bottom. Hollywood Filmograph will help them in this commendable work.

While the legitimate, officially recognized and respected booking agents are fighting to clear out the racketeers we are impelled to pause and give more consideration to the chief victim, not only of racketeers but sharp-practicing legitimate agents—the ACTOR. The one who PAYS both the good and the bad agent. To earn a decent living, the actor cannot stop to investigate the moral standing of the man who finds him a job.

Cold fact shows the actor caught between two millstones: the legitimate agent, who secures his name to a contract and seemingly forgets him—but suddenly remembers to collect a commission when the actor finds a job via other channels, and the out-and-out racketeers, who, through their secret contacts, have him thrust aside to make room for their clients, given preference because their racketeer agents allegedly split commissions with studio officials.

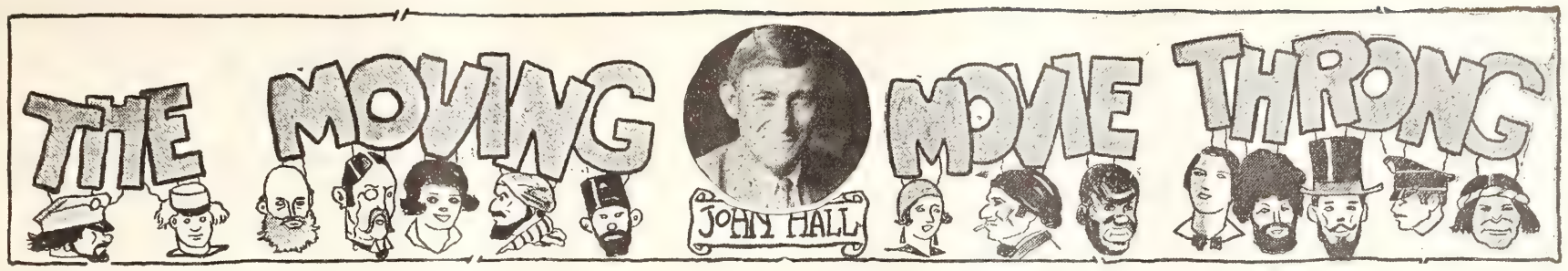
Any number of Hollywood players can be found who will complain that they are seemingly neglected by legitimate agents who hold them under contract to pay commissions for ALL work they do, no matter where or how secured. On the other hand, their long periods of idleness and repeated turn-downs at all the larger studios, month after month, while players of similar standing seldom lose a day, feeds the flame of suspicion that all is not as it should be. There is a palpable gross unfairness the most reasonable-minded man cannot dismiss without sensing something calling for an explanation.

Intemperate language will not help. Without doubt, the situation screams for clarification. Cool judgment points to two outstanding defects: There are racketeers, and there is the impression that there are too many legitimate agents. A third thought is that there is an element of unfairness in collecting UNEARNED commissions; that is, collecting a commission from an actor when the work is secured by the actor or some other person not officially connected with the agent holding the actor under contract. Such a contract, in the absence of a GUARANTEE of a specified amount of work, seems inequitable. Under certain conditions, and in the hands of a certain type of agent—indifferent, resentful or what-not—such a contract might keep an actor out of work for all time. While we are at it, let us clear up this—and all other angles.

AMONG THOSE PRESENT AT THE WEDDING OF MR. LOWELL SHERMAN and MISS HELENE COSTELLO

Mrs. Laurene Santley
Mr. Ernest Westmore
Mrs. Milton Cosby
Mr. Abe Waxman
Mrs. Ralph Lewis
Mr. Edward Brandstetter
Miss Doris Lloyd
Mr. John Wodey
Mrs. Harrison Carroll
Mr. S. N. Behrman
Mrs. Purnell Pratt
Mr. Milton Cosby
Mrs. Ralph Kellard
Mr. Joseph Cawthorne
Miss Dorothy Herzog
Mr. Arthur Klein
Mrs. Edward Carewe
Mr. William Merrick
Mrs. Katherine Gardner
Mr. Norman Kerry
Mrs. Henry Hobart
Mr. Darryl Zanuck
Mr. Allan Dwan
Mr. Frank Fay
Mrs. Jack Dempsey
Mr. Jack Warner
Mrs. Jack Gardner
Mr. Gordon Tevis
Miss Alice Joyce
Mr. John Gilbert
Miss Jeanie McPherson
Mr. Miles Connolly
Princess Mdivani
Mr. William Courtney
Mrs. Tomlinson
Col. Tim McCoy
Mrs. John Gilbert
Mrs. Douglas Fairbanks
Mr. John Barrymore
Miss Betty Brent
Mr. Harry Edwards
Miss Julia Sherman
Mr. Harry Warner
Mrs. Tim McCoy
Mr. Tommy Tomlinson
Mr. Douglas Fairbanks
Mrs. Leslie Carter Payne
Prince Mdivani
Mrs. William Courtney
Mr. William Louis Payne
Mrs. L. D. Lowen
Mr. Lionel Barrymore
Mrs. Frank Lloyd
Mr John Gilbert
Mr. Lothar Mendes
Mr. Al Jolson
Mrs. Harry Warner
Mr. William De Mille
Miss Hedda Hopper
Mr. Herbert Sanborn
Mrs. Joseph Cawthorne
Mr. Edwin Carewe
Mrs. Darryl Zanuck
Mr. Hugh Herbert
Mrs. Ernest Westmore
Mr. Allan Crosland
Miss Mary Quinn
Mr. Charles Byers
Mrs. Michael Curtiz
Mr. Harold Wallis
Miss Mary Paine
Mr. Clifford Wheeler
Miss Ebba Holingshead
Mr. Robert Webb
Mrs. Gordon Hollingshead
Mr. Sam Shipman
Mrs. Hugh Herbert
Mr. Lynn Shores
Mrs. Frank Lloyd
Mr. Milton Cosby
Mr. Levy Hoffman
Mrs. Chas. McNaughton
Mrs. Al Jolson
Mr. Henry Hobart
Mrs. Harry Cohen
Mr. Sewell
Mrs. Hughes
Mr. Harrison Carroll
Miss Dorothy Spencley
Mr. Weslie Stuart
Mrs. Jack Warner
Mr. Chas. Eyton
Mrs. Wheeler
Mr. Lawrence Grey
Mrs. Polly Garland
Mr. Harry Cohen
Mrs. Hal Wallis
Mr. Michael Curtiz
Mrs. Jerry Hoffman
Mr. John Dillon
Mrs. Joe L. Brown
Mr. Millard Webb
Mrs. John Dillon
Mr. Gordon Hollingshead
Mrs. Maurice Quinn
Mr. James Kirkwood
Mr. Frank Lloyd
Mrs. Miles Connelly
Mr. Lew Cody
Mrs. Claire O'Neal
Mr. Edward Darling
Mrs. Wm. DeMille
Mr. Allan Dwan
Mrs. Frank Fay
Mr. John Davidson
Miss Grace Kingsley
Mr. Lothar Mendes
Miss Natalie Morehead
Mr. Marshall Neilan
Mrs. Charles Eyton
Mr. Sol E. Brown
Mrs. Millard Webb
Mr. Jerry Hoffman
Mrs. William Koenig
Mr. Harry Burns
Miss Bibsey Hearn
Mr. Hadster Ring
Miss Peggy Hearn
Mr. Ralph Kellard
Mrs. Randolph Bynam
Mr. Ralph Lewis
Mrs. Harry Burns
Mr. Charles McNaughton
Mrs. Abe Waxman

YE EDITOR takes this means of thanking the happy couple for the most enjoyable evening we ever had. It was one of the most delightful evenings; everyone present was so democratic, so real, so loveable and charming, that when the night closed down upon us and daybreak came looming on the horizon, well it was too bad we had to wend our way homeward. The floral pieces and designs that were furnished and handled by the Parisian Florists, set off the beautiful Beverly Wilshire Venetian room so it all seemed to be a happy dream from which one didn't want to awaken or be awakened. Our closing words are MAY HAPPINESS BE YOURS LIKE IT WAS SATURDAY EVENING, MR. AND MRS. LOWELL SHERMAN, FOR YEARS AND YEARS TO COME, AND WHEN THE FINAL FADE-OUT COMES ALONG—STILL IN THE SELF-SAME EMBRACE.



Hollywood short short story: "YES."

Hollywood serial: "Nothing today."

Life of a Hollywood star: "!". (The big noise). "," (Brief pause). "?". (See us later about a new contract.) ";" (Longer pause. "At liberty"). ":". (New start; same thought). ".". (The end).

The only plot certain Hollywood people can't steal: The Einstein theory. Only twelve living men understand it.

Answer to correspondent: No; Hollywood's Embassy Club is NOT where the local Diplomatic Corps enjoys its chow.

It is a wise Hollywood author who knows his own brain child when he goes to the premiere.

Stories with "punch" have k.o-ed a lot of audiences—for the full count.

"Sex appeal" never does. "It" ain't. Make-believe; just make-believe, that's all.

Oh, yes; "production values" frequently work—when they gag the "gag man" and follow the story.

The best picture directors all agree that actors are useful in making pictures. "Great" directors don't need actors. The names of the "great" directors bring home the bacon—rind.

The box-office NEVER lies—but the man in the box-office is something else.

A lot of Hollywood screen credits wouldn't pass a cashier. And, by the by, a false screen credit never produced a final winner. It's that old showdown, ye know.

Quite a few Hollywood producers are paying the salaries of writers they never heard of. Ain't that a fact, mister?

HOLLYWOOD AGENTS; personal representatives, are suffering from over-production of—agents.

They multiply by division. Every time a team splits two agents grow where there was but one.

Both take partners; they split, and —adlib as far as you want to—and see if we care.

This microbe-like growth by division brings the logical result, too many mi—agents, and the actors are screaming to be saved from the horde.

Hollywood Filmograph has joined forces with those trying to save the actors and producers before they go broke paying for the right to work.

Yes; there are phonys among the Hollywood agents; and the legitimates, aided by Filmograph, are going to send them back to their original rackets.

Racketeers and grafters can't hope to hold on. The real agents are going to put them out of the business. Let's go!

"BIRDIE": There is said to be a funny little birdie in Hollywood. Frequently we hear of it thiswise: "Becky Buty, according to a little birdie, is facing stardom."

That little birdie is sought by an army of Becky Butys. Now and then one of the army has a handy handful of salt, and lo! little birdie grants a wish!

Wonderful little birdie. A wisecracker says it is a pelican, because it just can't do what it does—with a small bill.

COMPLIMENT: A certain prominent New York stage player who recently played an important part at Universal said: "I would rather be with Junior Laemmle looking forward than with almost any Hollywood producer looking backward." Pithy, we say.

EVOLUTION, the bugaboo of all good True Believers, should NOT shake faith. Aeons of TIME, bringing changes—always IMPROVEMENTS, by the way—may be but a single split second in the TIME of the Creator. In the known universe man is less than sub-microscopic. How, then, may he CONCEIVE of the TIME of the Maker of all things? His EVOLUTION, covering his aeons of aeons, gives him a conception of TIME which, measured against the universe, is as infinitesimal as himself.

Oh, my gracious, NO! We don't mean Hollywood big 'uns!

"Silver King" To Make Bow As Horse Star

Roy Mack Starts Another Vitaphone Short

Messrs. Dawson and Sper Are to Produce for Sono-Art

Final negotiations bringing back to the screen the world famous horse Silver King were completed today. Contracts involving the expenditure of one million, seven hundred and fifty thousand dollars over a period of three years nave been signed. The productions starring Silver King will be produced by Douglas S. Dawson and Norman L. Sper.

Dawson and Sper have long been associated with the picture industry. Dawson's apprenticeship was served as actor, assistant director and production manager. He was responsible for much of Silver King's work in "Jesse James," "Kit Carson," "Sunset Legion" and other productions that were released through Paramount.

Norman L. Sper has been active in picture circles as press agent and writer the past ten years. He has press agented the activities of B. P. Schulberg, the present general manager of Paramount, and Hunt Stromberg, now an associate producer at M-G-M. He has collaborated in his screen writing at various times with such prominent writers as James Gleason (K. C. B.), Kenneth C. Beaton and George R. Rogan. Like his two former bosses, Schulberg and Stromberg, both ex-press agents, he is graduating into the producers field.

A series of six productions a year for the next three years, starring Silver King, will be released by Sono Art World Wide. The first picture will be placed in production within three weeks and will appear on the screen as "Hello, Silver King." Douglas S. Dawson is to direct. This will be the first time that a horse will be starred in all-sound and dialogue pictures.

WORKING

Chaz Chase, together with all his stunning pantomime and insatiable appetite for indigestible food, is principal headliner of the "Gyp Gyp Gypsy" Idea,, which opened in Pasadena, California, March 13, at the West Coast Theatre.

FERIKA BOROS SCORES AT PARAMOUNT AND IS NOW WITH FOX FILMS

After finishing a fine part with George Bancroft as the star at the Paramount studios, Ferika Boros, who is known as the woman of 1000 parts, meaning that she has played that many roles on stage and screen, was signed by Fox Films for the mother of Louis Bereti, an underworld story that John Ford is directing. Miss Boros commands the strictest attention of producers, casting directors and directors, for she is a finished actress.

ENTERTAINED

Miss Betty Healey, famous New York star, who has recently definitely decided to make California her home, entertained in the Blossom Room of the Hotel Roosevelt on St. Patrick's night at a charmingly appointed dinner in honor of Mr. and Mrs. Harry Carey.

The following were other prominent guests of Miss Healey: Mr. and Mrs. Frank Mayo, Miss Mignon Carey, Mr. Jack Connelly of Paris, and Mr. Billy Joy.

Selects "Modern Business" as Vehicle Starring Bernard Granville and "O Girls and Boys"

Bryan Foy, who is supervising the Vitaphone shorts, doesn't believe in losing any time in between pictures for his organization, he no more than finished a comedy with Bobby Vernon, directed by Del Lord, than he assigned Roy Mack to direct Bernard Granville, aided and abetted by Paul Howard, the Lewis Sisters and twenty girls and boys in a funny idea, "Modern Business." The staff are busy individuals working out the story ideas with Bryan Foy on the First National lot where the shorts are being produced.

"SKETCH BOOK"

William Demarest writes us from New York that "Sketch Book," in which he is now appearing, is the longest running musical show in New York, and that the show will play there for another eight weeks. The show will open again in Brooklyn about Setpember 24.

Browsing Around With The NIGHT HAWK



Norman Manning, the "big shot" night club entertainment caterer, was surely good to St. Patrick last Monday night in the Blossom Room of the Roosevelt Hotel. His program fairly scintillated with verdant offerings to Ireland's patron saint—and gee, how they did click! "Genial George" Olsen and his temperamental baton (it goes "boom" once in a while), put the roller skates under the festivities near midnight with his famous "National Emblem" march. Ted, Dan and Doris, from the County Mayo, Ireland, cut into a real celtic jig.

Followed Officer Ted Stewart, the golden-voiced copper of Hollywood, singing "A Little Bit of Heaven" and "Smiling Irish Eyes" and getting a rousing reception. Cathleene Bessette, late of the "Follow Through" company, cleverly favored with a tap dance. Then, one of the big hits of the evening was Keerhoff's Versatile Harpists, six all told, playing a number of Erin's revered gems. The six young ladies were all beautiful, and how dexterously they twanged the pride of Tara's Halls! Ray Loomis electrified all present with his marvelous tap-dance offering. William Heughen, famous bass baritone, came through with "The Minstrel Boy" and "Bill Coopers' Party," both numbers going over big.

Then the night's guest of honor, Eddie Peabody, and his renowned banjo. Eddie took the patrons by storm, starting off with selections from "Sunny Side Up" and ending with "The Rhapsody in Blue." The greatest ovation ever tendered a Blossom-Room guest was given to him. Next Monday night, George Olsen intones "finis" to his Blossom Room engagement. The next night (Tuesday), will be surprise guest's orchestra night and the following evening (Wednesday), Aaronson's Commanders will begin an indefinite engagement.

But to the fads and fancies of the joy-thrilled patrons—Whitney Williams of the "Times" slithering across the polished floor with an houri in his romantic arms; Charlie Chaplin parked near the door in dismal gentility; Billy Kent twirling with a vision of delight; Owna Brown's party consisting of Mr. and Mrs. Ralph Sugar of New York, Graec Fineberg, Mildred Layton, Allan Rolff and Harvey Brooks; C. E. Toberman; Alice White as demure as a cuddling canary; Miss Ohio lending the beauty of her form and face to the dance floor; Betty Healy hostess to Mr. and Mrs. Frank Mayo, Mr. and Mrs. Harry Carey and Billy Joy; Mack Sennett in the royal loge; white-top Jack Schulz doing a whirling dervish with the comely Miss Tarbell; the sunshine of Lou Anger's smile beaming impartially on all present.

Prince of Publicity, Sam Cohn, the cream of Maitre D's Alphonse Strahl; Ethel Shutta, one of Broadway's big shots; Joe Spagat, just arrived from Chicago to take charge of George Olsen's Plantation, regarded as a past master in the managerial line; Sam Holland shuffling off a fox-trot with the winsome Miss Ann Howland; Joe Schenck giving things the once over; Sid Grauman and his perennial smile; Sol Solinger; Lou Mann peaking out over a collar of the 1860 vintage; Buster Collier,, wall flowering it, and Mildred Miller, the Lone Star State's most beautiful and colorful contribution to Hollywood, in a stunning symphony of white, the cynsosure of many admiring eyes and a bird of paradise on the dance floor.

The Cocoanut Grove felicitated itself last Tuesday evening, and even the monkeys in the tropical treetops and the parrots from their snug perches in exclusive loges, gave signs of gratulations, when it was announced that Ben Frank had given the glad eye to the banner assemblage (Tuesday), of the present season. Ben's smile, as it were, gave the keynote to every temper for the evening and attuned all spirits to harmony.

The Grove was dignified by the presence of some of Chicago's hautton, among the number being the Hillmans and also Adolph Magnus, grandson of Adolphe Busch of St. Louis. Mr. Magnus, twirling a sprightlier toe than usual, and looking younger than ever, payed a supple and fitting tribute to Terpsichore with the graceful and undulating assistance of a charming brunette. Many joyous coteries of suburban elite dotted the Grove here and there; and close within the hearing of the boom and croon of the famous waterfall, William Morris, Jr., entertained a party of 80 congenial spirits. The movie's latest contribution to Romance, Grant Withers and Loretta Young, billed and cooed under a swaying palm.

Estelle Taylor frequently lent her charms to the dancing floor. Montagu Love irradiated good fellowship and jollity to all that came within the precincts of his table; the G. sisters flitted in and then flitted out, but this time the G. string didn't break; Julanne Johnson and Denny Dowling were loudly acclaimed when they favored with an exquisitely graceful waltz effusion and followed with a sinuous tango of arresting loveliness. Their offering was one of the cleverest ever seen at the Grove. In an exclusive loge near the rear sat Elia F. Morgenstiern, the famous Sage of Beverly Hills, scientist, linguist and telepathist. He was one of the advisers of the last Czar of Russia; is a globe trotter, connoiseur of art and music and au fait with the world's most illuminating classics from the days of Confucius up to Schopenaur.

Among others present were Mrs. Mildred Manos, the most handsomely gowned lady present, in a Parisian creation of yellow flowered chiffon and an exquisite white-velvet robe of bizarre design and workmanship. Then there was Mrs. Tom Mix; Mr. Walpole, Mrs. Aldhouse, of Kansas City, and party of eight; Mr. and Mrs. Stamm; Dr. Stanley Immerman; Walter Donaldson and Gus Kahn, who, as joint composers, have turned out many of the world's greatest song hits; Babe Kane, and Mr. and Mrs. Moses, of Centerville. Johnny Hamp's orchestra harbors probably the greatest trumpeter in his line in the world. His name is Skeeter Brewer and he is looked upon as the originator of whispering harmony. His flawless, muted notes in the high register are of angelic purity. It's a privilege to listen to him.

ARTHUR MORANZ
Musical Director K.F.W.B

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Will H. Hays Organization Creates Interest

Oscar Strauss Writes Operetta In Record Time

Carl E. Milliken Speaks To 600 Representative Washington Women

WASHINGTON, D. C., Mar. 14.—America is making new tradition for the world and future generations in her development and application of a sense of social responsibility, Carl E. Milliken, former governor of Maine and principal aide to Will H. Hays in the motion picture industry, told 600 representative Washington women who met here today under the auspices of the Better Films Committee of the Eastern Division, Daughters of the American Revolution. The meeting was attended by all groups at the capital interested in the community values of motion pictures.

"In our recognition of the rights of children; in the devotion of our busiest men and women to such common needs of the race as the increased will to peace, in the self-study and self-discipline by our mediums of expression of their own attitude-forming power, and in the conduct of our national affairs, political and economic, under a white light of publicity and public interest, rises promise of a future that could never be attained merely by adherence to a particular structure of government," Mr. Milliken said.

"The efforts of your organization in preserving and accentuating the glorious record of America's leadership in establishing freedom for the common man would be but playing in dust and ashes if you did not also concern yourselves in helping to make the new tradition, in stimulating thought and action to see that the freedom we have won is pointed to high purpose.

"The motion picture industry is very proud to bear in mind, while it fulfills its necessary and wholly self-justifying purpose of entertainment, the corollary duty of assuring to that entertainment the qualities which tend to build character. No interested student of pictures, and particularly none with constructive suggestions to offer, has any need to stand away from the motion picture industry. The open door policy established by Mr. Hays presents at once a forum for discussion and a direct translation into action of every helpful contribution toward improving pictures.

"The Daughters of the American Revolution is one of the disinterested organizations now accorded the privilege of viewing pictures in Hollywood before their general distribution, and of passing on to the parents and teachers of the country an unbiased opinion as to which of the current and forthcoming product is most adapted to youthful audiences and to the highest purposes of entertainment for all. The General Federation of Women's Clubs, the Young Men's Christian Association and the International Federation of Catholic Alumnae are typical examples of other organizations which similarly cooperate.

"Evidence abounds on every side that the quality of pictures is constantly improving, due to the considered purpose of the industry to seek a higher standard than the box office and aided by the counsel and support of responsible elements in the community. One pioneer organization reports that while ten years ago it was able to recommend only half of the pictures produced, it recently placed the stamp of approval on 517 out of the last 550 pictures seen. A local group in New Haven, Connecticut, starting with what could scarcely be described as a friendly attitude toward pictures, reported that 42 per cent of the current product in that city was decidedly helpful from a moral standpoint, 44 per cent seemed to them to have no significance one way or the other, and only 14 per cent were classed as unhelpful. No picture will ever please everybody, and it is difficult to find even two people in exact agreement as to the worth of a picture; but the bulk of motion picture product is overwhelmingly wholesome, and that is by design.

"Motion pictures have trebled their audience in the United States in the eight years since the industry organized, under the leadership of Mr. Hays, to take full recognizance of its community responsibility. We are not a degraded or immoral people, in spite of the fact that looseness makes more noise than virtue, and such an indorsement by the American people could only come to an essentially wholesome product. The present weekly audience at motion picture theatres in the United States is 115,000,000, as against 40,000,000 in 1922."

VIOLET HEMING AND JANET (HAWING)

By JANET ELSIE CLARK

Some years ago, my father wrote an extremely successful play: "De Luxe Annie." In the Chicago run of the play, a sensational success was scored by a beautiful young actress who played the leading role, one Violet Heming. Therefore, what a co-incidence that twelve years later, ye editor, knowing nothing of this, should assign me to interview Miss Heming, who is now practicing her art daily at the El Capitan Theatre, in that delightful comedy, "Let Us Be Gay."

Going to her dressing room, I found Miss Heming hurriedly making up for the matinee performance.

"You'll excuse me, if I go on making up, won't you?" she graciously asked. "I'm dreadfully late. Just go ahead and ask me whatever questions you want to, and I'll answer them."

Of course, I wanted to know if she was going to do any pictures while in Hollywood.

"Well, that depends on whether I'm offered any parts at an inviting enough salary. I think the picture field seems so over-crowded, though, don't you? And as long as I can go on and be successful on the stage, it's a lot more fun.

"I love the stage, anyway. You have your regular hours, and don't have to work all day and all night the way you do in pictures. Of course, you get more money on the screen, but then it doesn't last more than a couple of years, and you're through. On the stage, if you're successful, you can go on indefinitely. Of course, it's nice to have a lot of money to put away to keep you secure, and stage players seldom do. But I've figured out that I might get as much money in two years on the screen as I would in ten years on the stage, so I might as well have the ten years of fun.

"What paper did you say you wrote for?" she asked, pausing in her facial preparations.

"The HOLLYWOOD FILMOGRAPH," I replied.

"Is that a movie paper?"

I answered in the affirmative.

"Oh dear, then I suppose I should have told you how I adore the movies, and how crazy I am about Hollywood, and——"

"Thank heaven you didn't," I interrupted.

"The trouble is, people misunderstand you. I met a friend on the Boulevard the other day, and he stopped me, and said: 'Say, you're going to get yourself popular around here.' I said: 'Why? What's the Matter? What have I done?' And he said: 'That's a fine interview you had in the paper, with all those remarks about not liking the movies, and wanting to go back to New York.' The fact is, I was entirely misquoted. The interviewer made it seem as if I was high-hat, and didn't like the movies, when what I actually said was that I hadn't been **asked** to make any pictures.

"I like California, but it isn't home. After all, you know, home is where your family is, and your friends. And I've been in New York so long."

It seems to me that it would take an extraordinarily near-sighted interviewer to gather the impression that Miss Heming is "high-hat," for she proved herself unusually unassuming, and devoid of ostentation, and chatted away in a most charming and friendly manner. She speaks crisply, and rapidly, and though she is English by birth, has not nearly as much accent as some of our Broadwayites who never got any nearer to England than Staten Island.

She is also blonde, and extremely pretty, but not with the vapid prettiness of some of our best ingenues. She is intelligent, poised, sophisticated—a woman of the world, and an extremely charming one.

MOTORING

Mr. and Mrs. Ken Maynard have left by motor for Arrowhead, where they will attend the winter sports. They plan to be away from Hollywood nearly a week.

'The Danube Love Song' To Be Produced By Warner Bros. Soon

Oscar Strauss, who never before wrote an operetta in less than three years, has just completed one in six weeks.

He thinks it is as good a one as he has ever written the forty years he has been actively composing, including even the famous "Chocolate Soldier."

It was Hollywood atmosphere that speeded him up to such a record, he declares.

The Strauss office on the Warner Brothers' lot, where this new operetta, named "The Danube Love Song," was written in such an amazingly short time, is in the very center of studio noise and activity.

On one side the great dynamos hum constantly. Above the property room boys playfully drop bedsteads and center tables on occasion. All about steam fitters are installing an automatic sprinkler system. On one side Al Jolson rehearses Mammy songs and calls New York on long distance.

Strauss admits he never experienced anything like it before. In his native Austria, Strauss has generally retired to a country villa to write his operettas. The tranquil atmosphere and the great quiet houses were thought to be most conducive to musical expression.

But, in a way, Strauss burned his bridges behind him when he finally came to Hollywood. He was determined to take things as he found them and he found them very interesting and very speedy. Strauss has always been interesting and he determined to be speedy, too.

"I think Hollywood has influenced my work very materially," he says. "I find that I compose faster here, that my surroundings and the noise do not disturb me—I like it."

It seems that the composer and his wife took themselves a hillside home surrounded by gardens and far removed from the din of Hollywood Boulevard or the tinkle of Hollywood entertainments. But when they were all settled, Strauss found he couldn't work there as well as at the studio, with Jolson on one side of him and a mechanical dynamo on the other.

The twist to the whole thing is that Strauss has written his first screen operetta about his native country, about the softly flowing Danube, the leisurely life and love along its banks.

And if, in the final pictured version of "The Danube Love Song," things aren't just what they used to be in Strauss operettas, fast moving and quick acting, Hollywood can have the credit or the blame.

DON DONAHUE
EXposition 2707

THE KIDDIES CORNER

By JEAN RILEY

The Children's Playhouse presents its second program on two Sunday afternoons, March 23 and 30, at the Music Box Theatre.

The Children's Playhouse fills a long-felt need in this community. Here, children of all ages are provided with clean, entertaining acts of all description. Most of the numbers are given by children.

The first program was given on February 23, at the Auditorium of the Temple B'nai B'rith. Little Mitzi Greene was the star. Dick Winslow and many other talented children took part. Jackie Coogan officiated at the opening and so successfully was the little theatre launched that it has taken as its new home the Hollywood Music Box. Following is the program for the 23rd and 30th:

Little Jerry Burton—an unusually gifted child dancer who has just arrived from the east and whose work is a distinct novelty. Among Jerry's dances is an Indian war dance learned on a reservation. She wears the genuine Indian costume of the Osage tribe and is accompanied by Chief Willow Bird.

Philippe DeLacy and Anita Louise, the two well-known screen children, will offer an original pantomime, together with a minuet and doll dance.

"School Days," a comedy by Madeline Brandeis, presented with twelve 'naughty" children and their long-suffering school teacher. The scene takes place in a rural school house and promises much fun.

Dick Winslow, boy actor and musician, offers a special number.

There will be a short play for the little folks by the pupils of Evelyn Baer.

Phil La Toska, a comedy juggler.

Some short skits or blackouts, which, by the way, are perhaps the first children's blackouts ever to be essayed.

The Nature Music School is presenting an attractive act with fifteen children, who play ukuleles, sing and dance.

There will be approximately fifty children participating. Among them are:

Henry Magnin, as master of ceremonies; Lillian Cogen, Norton Nathan, Henry Weil, Leon Berman, Marjorie Berman, Charlotte Weinberg, Robert Halperin, Lenore Goldson, Jane Friedenthal, David Davis, Charlotte Horowitz, Minna Ruth Berman, Georgie Musaphia, Muffet Badt, Norma Siegel, Rachel Friedberg, Doris Rosenberg, Harriet Jacobs, Betty Lou Alter, Jane Hexter, Elise Wolff, Babette Friend, Barbara Wolff, Marie Brandeis, Janet Dorgeman, Dorothy Lee Williams, Billy Seay, Jack Warner, Jr., Roberta Podoll, Dan Miller. Adults who take part are Regina Berman, Jeannette Cooper and Ruth Carol Pinks.

Jack Warner, Jr., will present a number of famous motion picture stars and will introduce them to the young audience.

The Repertory Theatre is lending its support to this Children's Playhouse project which is under the direction of Madeline Brandeis and Maxwell H. Dubin.

* * *

I. C. Overdorff, producer of juvenile presentations, has just completed a scenario featuring child performers and the entire cast will be selected from the pupils of the Hollywood School of the Dance, located at 5653½ Hollywood Boulevard. Plans are under way to film this story as a musical comedy and, according to comments heard, this subject will revolutionize juvenile pictures; for it is unusual in composition, unique in form, and while presenting brilliant kiddie revues promises to be a great laugh-producer when set to talking pictures.

* * *

Dickey Kilby has completed the featured juvenile role in "The March of Time," to be released by M-G-M as The Revue of 1930. Dickey was the wonderful little boy in "Sunny Side Up."

* * *

Little Dorothy Gray has been chosen by Director Archie Mayo for a speaking part in his current Vitaphone production at Warner Bros. Studio.

* * *

Davey Lee, with his lovely mother, has just returned from an extensive vaudeville tour. The writer is pleased to note that "Sonny Boy" has lost none of his baby ways that have endeared him to the hearts of millions of fans.

* * *

Marilyn Harris is one of the most versatile tots in Hollywood, for besides being a champion swimmer, she possess a lovely singing voice, rides horseback and dances. Marilyn has been playing prominent parts in Trem Carr Productions.

* * *

Clifford Carpenter has been cast in the leading child part in a new Stone Production for Sonoart. He will be remembered for his marvelous portrayal of Shakespearean roles.

* * *

Billy Butts has completed the part of "Buddy" in "The Medicine Man" for Tiffany-Stahl.

* * *

"Royal Romance," a 100 per cent talkie, made by Columbia with Buster Collier, Jr., Pauline Starke and a stellar cast provided a marvelous part for tiny Dorothy De Borba.

* * *

Wally Albright recently finished a part at First National in Penny Wise." a short subject directed by Carter De Haven.

* * *

Dorothy Lee Williams recently completed a part in "The Audio Revue"—a Pathe picture. She is seven years old and an ingenious trapeze and acrobatic performer.

* * *

Douglas Haig and Tommy Conlon, two of the rapidly rising child players of the colony, have been cast as the young sons of Marie Dressler in "Caught Short," a Metro-Goldwyn-Mayer comedy which co-stars Miss Dressler and Polly Moran.

Nine-year-old Douglas scored recently in the Harold Lloyd vehicle, "Welcome Danger," while Tommy Conlon comes direct from the John McCormack picture.

"Caught Short" is an original story by Willard Mack. Chuck Reisner is the director.

* * *

In between her work in the Mickey McGuire comedies, Delia Bogard is free lancing, appearing in features and comedies and making quite a hit for herself, as she has a very splendid voice for the talkies.

ORIGINATOR OF REVUE OPENS CREATIVE SHOP

Phillip Moss Vernon, known throughout Europe for his style shop at 22 Rue Caurmartin, Paris, has come to Hollywood with his Parisian creations for feminine Hollywood. Hollywood is his choice for this new style shop, Mr. Vernon said today, because of the recognition won for Hollywood as the style center of the world. Further reasons attracting Mr. Vernon to the Southland are reviewed by the stylist.

"Your wonderful country," he said, "attracted me. Your climate, your buildings, your everything and above all your beautiful women found in Southern California."

Originates Review

Mr. Vernon has also the distinction of being the originator of the Fashion shows and Mannequin shows throughout the world. The first style show held in New York in 1912 was presented by Mr. Vernon at "Castles by the Sea," Long Beach, Long Island. Coincident with the first fashion show, showing the full length dresses, is the style showings of full length dress here in Hollywood today. Mr. Vernon's mannequin reviews, style shows and style reviews, have been enormously popular in The London Palladium, Civic Club London, Paris and Monte Carlo.

Shows in Europe

He has also shown in Berlin, in musical personalities, and ensuing films will no doubt show the producer's wisdom in importing such fine talent.

Vienna, Budapest, Brussels, Montreal and enjoyed a 48 weeks tour on the old Orpheum circuit, as well as the Winter Garden, New York. Hollywood will have the pleasure of seeing some of Mr. Vernon's reviews in the near future. Feminine Hollywood will find a new haven for exclusive individuality in marvelous dresses, coats and gowns. No Vernon creation is a duplicate of any of his other models, which are made of all imported materials. Mr. Vernon is now showing his original designed sketches, which he will duplicate from his Parisian models, for those who want absolute exclusive gowns, wraps and dresses for which the patron may select materials individually.

The new shop is located at 6629½ Hollywood boulevard, Suite 5.

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FOR SPACE PHONE HARRY BURNS, PRESIDENT-EDITOR HOLLYWOOD FILMOGRAPH, HOlly 6024

M-G-M Borrow Gilbert Roland From Jos. M. Schenck

Walter Lang Directs Horton Next for Cruze

Hal Roach To Direct Some of M.-G.-M. Foreign Features

With the announcement of the filming of "Monsieur Le Fox," Metro-Goldwyn-Mayer disclosed what is perhaps the most radical producing innovation since the advent of talking pictures.

The producing plans for this picture call for the simultaneous filming of the play in five different languages. English, French, German, Spanish and Italian casts will be assembled and rehearsed in advance. As soon as a scene is filmed with one cast, another cast will move into the set to enact the scene in a different language.

Gilbert Roland has been borrowed from Joseph M. Schenck Productions to portray the male lead in "Monsieur Le Fox." He will play in at least two languages, English and Spanish.

The picturization will also mark the affiliation of Hal Roach with the M-G-M studios in the capacity of a director. Arrangements have been made whereby Mr. Roach will personally direct this unique undertaking, to be produced in the actual locale of the story and at the M-G-M studios.

The plan embraces the most extensive bid for the foreign markets yet made in a studio. Single versions of pictures have been made, following English productions, as in the cast of "A Lady To Love," starring Vilma Banky; "Le Spectre Vert," directed by Jacques Feyder, and "La Estrellada," which Buster Keaton is now appearing in in Spanish. The production of a play. however, in five different languages with one operation is proclaimed by experts as the most drastic reform since the inception of the "talkies."

"Monsieur Le Fox" is an original story of the Northwest by Willard Mack. One of the largest casts in months is necessitated through the unique producing program prepared for this picture upon which actual "shooting" is to start shortly.

TOM MIX AND TONY TO BE IMPERSONATED

Associated Sound Film Industries, Ltd., London, has started the production of a series of original talkie comedies in their studios at Wembley. These will be burlesques of well-known films in which famous film "stars" will be impersonated by dolls manipulated by members of the Gorno troupe of marionettes. The dolls are lifelike in their assumption of the forms and features of the "stars" and are expected to create something of a sensation when they are shown mimicking the gestures and mannerisms of established film favorites. The first of the comedies is now ready. Its heroes are Tom Mix and his wonderful horse Tony.



Rita La Roy's intriguing beauty will furnish the motive for one of the most thrilling climaxes ever flashed on the talking screen.

This will occur in "Hawk Island," the dynamic talking thrill-romance shortly to enter production at the RKO studios.

Announcement of the selection of Miss La Roy for one of the featured roles was made today by William LeBaron, vice-president in charge of production of Radio Pictures.

The former Canadian actress joins a cast headed by Betty Compson and Hugh Trevor, with Lowell Sherman, Raymond Hatton, June Clyde and Ivan Lebedeff featured in supporting parts.

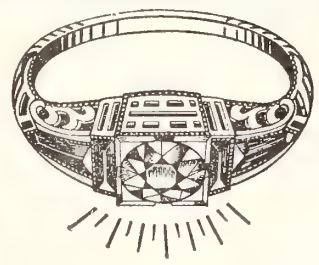
Hawk Island," adapted from Howard Irving Young's stage sensation, will be Miss La Roy's third appearance in a Radio Picture. Her first work was done opposite Rod La Rocque in "The Delightful Rogue." She recently completed a featured role in Richard Dix's new starring vehicle, "Lovin' the Ladies."

"Once a Gentleman" Is Vehicle Selected to Follow "The Big Fight"

Walter Lang will immediately plunge into preparations for the next picture he will direct for James Cruze following the completion of "The Big Fight" with Guinn Williams. Lola Lane. Ralph Ince, Stepin Fetchit and others. Lang himself adapted the picture from the stage play, deviating from it only with the sole addition of the character which he wrote in for Fetchit. His next picture will be "Once a Gentleman," with Edward Everett Horton as the hero. Reports of his first picture, "Hello, Sister," are excellent. The picture opened last week at the Maltbaum, Philadelphia, and was the first independent production ever shown in this theatre.

Tyrrell Davis recently played the lead in "The Circle" on the Metro-Goldwyn-Mayer lot and has now been cast in "Let Us Be Gay" opposite Norma Shearer, Robert Leonard directing.

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Chit-Chat an' Chatter About

Song--Music--Voice--Dance

By LAURENCE A. LAMBERT
Music Editor

ATTENTION!
Music Teachers, Studios, Artists' Representatives, etc.

The music editor of Filmograph will welcome brief items concerning singers who are participating in the Motion Picture Industry in any phase, or who are training for any special roles.

Please send your notices to "Music Editor," Filmograph, Warners' Theatre, Hollywood, by by Tuesday of each week, for publication in current issue.

John E. Ince Clicks As an Actor in the Talkies Now Making

Finishing his first part in "Smooth As Satin" at the RKO starring Bebe Daniels and Ben Lyons, as his first real acting part in years, John E. Ince proved a very capable actor in the talkies as he did years ago in the silent pictures.

Warner Bros. signed him for a fine role in "The Sea Beast," starring John Barrymore, and under the direction of Lloyd Bacon, and the first few days' work which was seen in the projection room listens good for Mr. Ince's future as a talkie actor.

Frances Lee has renewed her contract with Christie studios with the reservation that she be allowed to make feature length productions for other companies when not engaged in a picture on the home lot.

AUTHOR OUT-TALKS A TALKING ACTOR—WHO LOSES PART MADE TO ORDER FOR HIM.

An actor on stage and screen the past 25 years allowed an author or dialogue writer to talk him out of a part that was made to order for the actor—just because the actor didn't seem to understand the author who talks half broken English and expects a man who speaks the King's English to possibly speak it his way instead of as it should or is spoken by most Americans.

At any rate, the part was a big one and the actor passed the O. K. of casting director and director, but, the author had the last word, and a real actor was taken out of the part—an actor no better or just as good was rushed into the role. He really didn't want to play it, for he felt that the actor being forced out of the part was made to order for it. However, what can a poor actor do but do as he is told—play the part or else—so one man's loss was another man's gain—but—the author—we wonder if he knows what he wanted in the first place?

Walter Donaldson And Gus Kahn Arrive at U. A. Studios

Walter Donaldson and Gus Kahn, creators of the original score for "Whoopee," arrived in Hollywood recently to write a half dozen new musical numbers for the Samuel Goldwyn-Florenz Ziegfeld screen version.

No attempt will be made to change the "headline" hits of the famous stage production. Among the numbers left in for the screen version will be the "Makin' Whoopee" number, "Come West, Little Girl, Come West," "Stetson," "The Song of the Setting Sun" and others.

Donaldson and Kahn are two of the best known composers of popular music. Among their greatest hits are "Carolina Morning," "My Buddy," "My Blue Heaven" and "Yes, Sir, That's My Baby."

Thornton Freeland will direct "Whoopee" which will be a million dollar all-color production. George Olsen and his orchestra will furnish the music. Eddie Cantor will be starred in the production while the cast includes Ethel Shutta, Paul Gregory and others.

Recent Music Publications

Reviewed By
Richard Drake Saunders

FOR THE VOICE:

A very remarkable new song is "Death Calls in Vain," by Cecil Ellis (G. Schirmer), which handles the difficult subject of bereavement with tact and delicacy, as well as presenting a very beautiful melodic line. "Sketches of Paris," by Kathleen Lockhart Manning (G. Schirmer), is an exceptionally lovely set of numbers, very colorful and decidedly atmospheric.

From abroad, the firm of Maurice Senart sends a very interesting group of songs. "Soir Sur La Mer," by Jean Cras, gives the impression of a delicately tinted marine pastel. A bright and engaging number is "Tonadilla," by M. Palau, with Spanish and French text, and the Spanish atmosphere is further sustained by "Dos Poemas Afro-Cubanos" by Alejandro Garcia Caturla, enjoyable and strongly rhythmic. Jean Binet is represented by a group of "Six Melodies," graceful and effective mood pictures displaying facile melodic invention, and there is a lovely "Ave Maria," by Renee-Philippart Gonzales, for two voices and organ.

Now that Olive Borden is working at Paramount she has completed the rounds of Hollywood studios. Miss Borden has worked at every important motion picture studio in the city with the exception of Universal.

ON THE SICK LIST

Charles McHugh is sick at the Queen of the Angels Hospital and would be very glad to see his many friends. By the way, Ben Rothwell is also on the sick list and is living at 395 Theodora street, Banning, California. Anyone driving that way that knows Ben would surely please him if they would drop in.

OPENS MONDAY

Lenore Ulric will start her first local stage engagement in some time Monday evening in "East of Suez," at the Belasco Theatre, with an all-English cast, including Leyland Hodgson, Reginald Sharland, Kenneth Tresseder, Eily Malyon, John Ivancovitch and Virginia Bradford. The play is being staged under the expert direction of Edward Elsner.

"EAST IS WEST" TO BE FILMED BY UNIVERSAL

Universal has purchased the rights to "East Is West," which ranks with "Abie's Irish Rose" and "Lightnin'" among the sensational stage successes of the past decade, Carl Laemmle, Jr., general manager, announced.

'East Is West" was written by Sam Shipman and John B. Hymer, authors of "Friendly Enemies" and "Crime." It ran for three years on Broadway, with Fay Bainter in the starring role. It has been translated into many languages and played in nearly every country on the globe.

Lupe Velez will be starred in "East Is West."

BUSTER TO SPEAK UP IN SPANISH

Buster Keaton will be the star of the first feature production in Spanish to be filmed at the Metro-Goldwyn-Mayer studios, when, in a few days, he starts work on a Spanish version of "Free and Easy," his recently completed talkie, and his first appearance on the talking screen.

"Free and Easy" has elaborate musical sequences in which the comedian sings and dances. "Free and Easy," "Down in Arkansas," "Land of Mystery" and other numbers by Roy Turk and Fred Ahlert will be sung in Spanish in connection with

PROMOTED

Ben Pivar, brother of Maurice, was promoted by Harry Cohn as chief film editor of Columbia Studios when Maurice rejoined Universal at the head of their department. Ben's assistant is Leon Barsha, who has long been working with him on the lot.

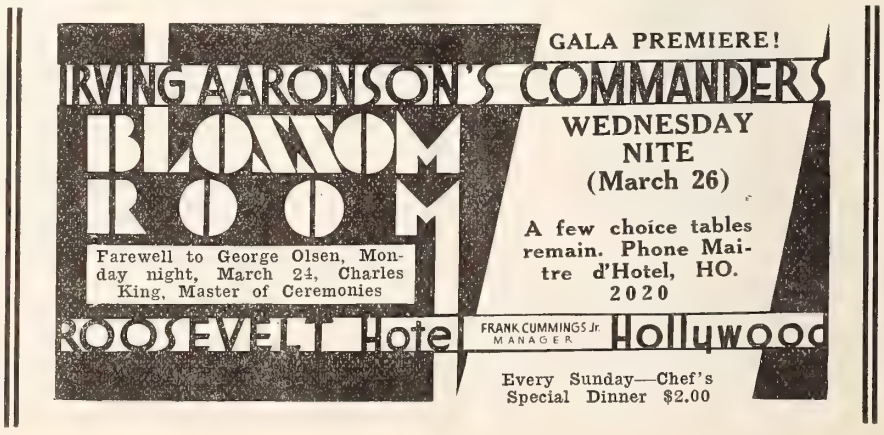


CARLYLE MOORE, JR.

Carlyle Moore, Jr., the son of the well known playwright, the late Carlyle Moore, author of "Stop Thief," "Listening In," and many other Broadway successes, recently completed a featured part as the juvenile in "Jonesy" at the Vine Street Theatre. He was so well liked in this role that he was soon signed for the part of "Kane" in Reginald Denny's latest picture, "The Dark Chapter," for Sono-Art. Judging from the preview, he will soon be rated among the top-notchers of the juvenile actors in Hollywood.

"STAR GAZING"

Charles Delany and Jess De Vorska have just completed the roles of masters of ceremonies in the all-talking Screen Snapshots, issue number seventeen, directed by Ralph Staub for Columbia release. Through a telescope built in the Screen Snapshots observatory, Charlie and Jess see and introduce to the audience Joe Cook, Broadway star; Andy Clyde, Joe E. Brown, Buster Collier, Norman Kerry, Marjorie Beebe, Charles Murray, George Sidney, Walt Disney, cartoon creator of Mickey Mouse and his pal Mickey.



HOLLYWOOD TOPICS

By TOM LEWIS

THE TENDENCY on the part of some producers to cast inexperienced players for talking roles is doing much to cheapen the screen as a medium of intelligent entertainment. A case in point is a picture, shown here, in which four actors were assigned prominent roles. Two of the players, with stage and screen experience, were excellent. The other two, with limited screen experience and no stage training, were lamentably weak.

BUT THIS is not designed as an unreserved boost for stage talent. Nor is it intended as a blanket knock for all screen players. There are plenty of stage actors who are terrible—just as there are innumerable screen players who are excellent. My point is, that producers should show finer discrimination. Studio favorites may be all right on the payroll, though I doubt it. but they are all wet on the screen. The public expects and will demand polish where polish is due.

WARNER BAXTER has polish. Bill Powell has it. And a fair degree of naturalness along with it. Naturalness, of course, is the heart and soul of good acting. Lionel Barrymore tells me that an actor without this equipment is an actor without hope. Tibbetts has it—and very few thought he would have it. Imagine some of the stiff-laced gentlemen of the Metropolitan doing the things Tibbetts does. But, of course, this is not all. The current runs deeper.

AMONG THE women there is a leaning toward hysteria and a deplorable lack of understanding. Girls like Janet Gaynor and Norma Shearer have understanding. Yet, only recently, I saw a stage actress trying to get inside a role that she didn't begin to understand. She was a total washout. Perhaps you will say the producers don't give the actors sufficient time. So much the worse for the producers. And so much the worse for the actors! Can you fancy Arliss doing thoughtless work?

BERYL MERCER, in two pictures, has given us some unforgettable sequences. If any young actress wants to know how to get inside a part, let her study the work of this artist. This woman has an understanding heart and knows how to use it so that we, in the audience, will get the full reaction—whether it be a moment of comedy or a prolonged scene shot through with drama. Yes, you object, but Mr. Arliss and Miss Mercer have had deep groundings in stage technique. That's different!

BUT IS it so very different? Feeling is feeling, on stage or screen, as Janet Gaynor has shown again and again. This child-woman, with little stage training and not a great amount of screen experience, has done some of the greatest work the cinema has developed. Nothing could be finer than her scene of complete paralysis in Frank Borzage's matchless production. "Seventh Heaven." I saw her making this picture and she knew what she was doing. Every moment of it was lived!

YES, BUT what has she done since? The question is a fair one. It is not a question of what she has done. It is the absolute certainty of what she can do! If you put her in cheap tommy-rot and try to make her sing and dance like Marjorie White, you are bound to get nothing, for you have nothing to start with. Nor is this a slam at Marjorie White. I like Marjorie. But Miss White is a boisterous comedian. Miss Gaynor is a consummate artist and a sensitive soul. She needs stories!

GIVE THIS girl a good story and an intelligent director and she will again break the hearts of the world. Her voice is light, but not too thin for pathos, and Chaplin has shown that pathos is the highest order of screen entertainment. Borzage proved this with Miss Gaynor. So, too, did Murnau, in lesser degree. Murnau never understood her. His mind is too adamant. Borzage, on the other hand, appreciates the fine balance of the sensitive nature. He has that sort of nature himself.

WHAT, THEN, is the hope for scores of other good silent players who have been demoralized by the new medium? There is ample hope for those who have inherent ability and the courage to develop their latent possibilities. Many good players were on their way out when the talkies saved them. We have only to mention Baxter, Miss Love and others we know. These actors had ability plus, and they have capitalized it. Others can do the same.

BUT PRODUCERS will be wise to recognize and reward those who possess the magic charm. Cheap actors and cheaper vehicles will go far toward demoralizing the entire business. Flat personalities on the screen are worse than stale beer.

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Character Actor Wants to Become Director

To Stage Charles Wakefield Cadman Musical "The Golden Trail"

Melville Brown to Direct "Tommy" for RKO

Has Worked for the Best Directors and Feels His Time Coming

Success sometimes defeats ambition, and it is so with Lucien Littlefield for his success as an actor has stood persistently in the way of his long-cherished desire to be a director.

Littlefield. who has had outstanding roles in two recent successes, "No, No, Nannette" and "Seven Keys to Baldpate," until a few years ago regarded his acting career chiefly as a preparation for the field of directing. Since his earliest association with pictures he was conscious of an ambition to be a foremost director of them.

But Hollywood will not have it that way. His success in comedy character roles has kept him so in demand for this type of parts that he has been unable to get away from the make-up box long enough to launch himself upon a career as a director.

"I suppose I ought to feel satisfied," said Littlefield in speaking of his thwarted ambition, "but I can never get rid of that secret conviction that I would succeed as a director. Some day I mean to have a fling at it if I have to buy a megaphone and direct a herd of cows with it."

* * *

USING HENRY'S DOG

John Barrymore, on Thursday, did one of the most touching scenes in the interior of a church in "The Sea Beast," directed by Lloyd Bacon. He fondled a small dog and watched some action supposedly out of the scene that brought tears to his eyes. It was indeed touching. Henry East is the owner of the dog.

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THE TALK OF THE TOWN

Dad Says

Did You Know—

Al Jolson will remain in New York for the premiere of "Mammy" . . . Emil Jannings will return to this country in a few months, to make dialogue films. Since his return to Germany, he has made an intensive study of English . . . Betty Bronson has a part in Tiffany's picture, "The Medicine Man" . . . Eddie Borden has one of the leading roles in "The Land of the Sky Blue Daughter" at Darmour's studio . . . Dorothy Burgess plays the part of "Peggy" in "Fame," Belle Bennett's starring picture for Warner Bros. . . . Hampton Del Ruth on the scenario staff at Darmour's studio . . . Laura La Verne has the part of the proprietress of a modiste shop in "The Devil's Holiday" . . . Donald Reed is in the cast of "The Texan" . . . Ray Cook, who was the property boy in Al Jolson's picture "Mammy," has one of the principal roles in "True to the Navy." Cook was an extra for three years . . . Paul Lukas was added to the cast of "The Devil's Holiday" . . . Harry Langdon may go with Universal . . . New York has a picture Theatre where you can take a nap, sleep it off . . . Can Lila Lee sign? Wait for "Under Western Skies," you'll know . . . L. A. Auto show forked over $15,000 to the Motion Picture fund; six stars made personal appearances; Mary Pickford responsible for it . . . Erle Kenton, director, now free-lancing, signed by M-G-M . . . "Hell's Angels" booked for Chinese Theatre . . . "Radio Revels" title changed to "The Cuckoos" . . . Joyce and Sclznick putting out a new casting directory . . . Mal St. Clair, when he returns from the East, will go with M-G-M . . . C. Gardner Sullivan quits the big "U" . . . Del Andrews hands in his resignation also . . . Rufus LeMaire fills William Perlberg's place with Wm. Morris Agency . . .



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Rehearsals Now Are In Order With Some of Our Best Singers

Another meeting was held last Tuesday evening to hear for the first time the interpretation of the score and report developments for promised premiere of Charles Wakefield Cadman's new musical comedy, "The Golden Trail."

The entire score was rehearsed by a large chorus, among which were some famous voices, such as Belle Chamberlin of the Bostonians (opera company) and who was alternate for Jessie Bartlett Davis. In the Mentor of February, 1927, this light opera singer contributed a most interesting article on the famous opera company. Belle Chamberlin was also with Fritzi Scheff in Victor Herbert's operas for four years, and as a very young singer she appeared in the original production of the "Chocolate Soldier" here.

Harry A. Truax, a recent addition to the rapidly increasing galaxy of singer personages here in Hollywood, also appeared, evincing a most enthusiastic interest. Mr. Truax sang in the Savage operas, in the Castle Square Opera Company, the Metropolitan, and has numbered among the roles to his credit that of Rigoletto in the opera of that title, Valentine in "Faust," Du Lung in "Il Trovatore," and about eighty others.

And there was L. Latta, well known in the character tenor part in "The Wizard of the Nile" and in "The Idol's Eyes" with Frank Daniel's opera company.

Gonzalo Goderich, tenor, another new arrival from Havana, Cuba, lent a warmth of presence to the assemblage and sang to the utmost delight of those present last evening, Puccini's Aria, "Girl of the Golen West."

The Cadman rehearsals seem to be individualizing a light opera renaissance with the Hollywood charm, offering as they do the opportunity for expression by the legitimate actor and professional singer as well as for at least a hundred in ensemble who have good voices, and "The Golden Trail" rehearsals are proving to be a place of interesting contacts.

The finance committee, headed by Mr. E. Washburn, has plans under way for that important end of the undertaking, which will be made public in a few days.

Rehearsals at 7:30 p. m. on Tuesday of each week will be continued.

Katheryn Orr accompanied for the singing of the score last evening. Charles Wakefield Cadman, the composer, probably will be present at the next rehearsal.

William Le Baron Now Arranging Cast and Production for an Early Start

The question as to who will direct that popular stage success, "Tommy," for the screen has been settled, coincident with the arrival of William LeBaron, chief RKO executive, from New York. Melville Brown. who recently completed the direction of Richard Dix's newest opus, "Lovin' the Ladies," has been selected by LeBaron to transfer this play into one of the company's feature productions for this year's releasing schedule.

Brown has already started selecting his cast from an enviable list of available players, to support Arthur Lake, who is to enact the stellar role. Several months ago this same juvenile actor co-starred in a Vina Delmar story, "Dance Hall," under Brown's direction and elicited spontaneous plaudits from exhibitors throughout the country, according to authentic reports. As a result of this the director was given one of the much coveted term contracts with the LeBaron company as was Lake.

* * *

Hollywood has been going along on its own two feet for many years. How some folks got by has been a mystery to us. We sort of felt that they must have a rich uncle some place, but with the advent of the Hollywood Loan Company, the secret has come out that more than likely this firm has been their rich uncle to tide them over many a rough spot.

It is nice to feel secure. Whenever one gets in need through an Equity strike or a stock market crash, you can always borrow money on "what have you?" at the Hollywood Loan Company headquarters.

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About The *Writing Craft*



Edgar Scott, film editor of Darmour-RKO, will shortly celebrate his twenty-fifth anniversary in the film business. Scott has worked for every director of importance in the business. One of his longest associations was with D. W. Griffith.

Johnnie Grey, Darmour-Rko scenarist, is devoting all his spare time to polo. Johnnie hopes to be a member of the International cup team. He is negotiating for the purchase of Hal Roach's polo ponies.

"New Boy" is the new title selected by J. L. Warner for the Warner Brothers special, formerly called "A Woman's Game." This will be one of the Vitaphone productions on the 1929-30 schedule.

John Russell has been assigned to write the continuity for "The Painted Lady," Lawrence Evans' dramatic story of the South Seas which will be one of the first pictures on the 1930-31 Fox-Movietone program.

Gerrit "Jack" Lloyd, formerly scenario writer and personal representative for D. W. Griffith, has been signed to write the adaptation and dialogue for "The Last of the Duanes," which is one of the pictures on the Fox-Movietone list of great outdoor romances. George O'Brien will be featured with A. F. Erickson directing.

George Manker Watters has completed the adaptation and dialogue of "The Fatal Wedding," last picture on the Fox-Movietone 1929-30 schedule. Filming will start shortly with William K. Howard directing. Edmund Lowe will head the cast. Robert Ames and Warren Hymer also will be featured.

Keene Thompson, co-author with Doris Anderson, of Clara Bow's new starring picture, "True to the Navy," has written 554 short stories that have been published in various national magazines. Miss Anderson herself is an author of short stories as well as screen stories. She came to motion picture work from newspapering, having been assistant drama editor of a Los Angeles morning newspaper for several years.

BUSY

Ella Hall has been kept very busy. Upon finishing at Fox's she was engaged by Universal in "All's Quiet on the Western Front," and now she has returned to Fox's for "Born Reckless," a story taken from Louis Bereti and directed by John Ford. With this picture out of the way, Miss Hall has something coming up at the M-G-M studios.

Espionage and counter-espionage comprise the theme of "Inside the Lines," Earl Derr Biggers' famous war thriller, which has just been purchased for the talking screen by Radio Pictures.

Announcement of the acquisition was made today by William Le Baron, vice-president in charge of RKO production.

In order to secure the exclusive services of James Gleason, Pathe has placed this well-known star and playwright under a long-term contract by the stipulations of which he will figure prominently in a number of forthcoming pictures, both as a featured player and dialogue writer.

Gleason's first appearance under his new contract will be in one of the most important parts in "Beyond Victory," the dramatic special in which practically all of Pathe's stars will appear. It is interesting to note that in this feature he will play the buddy of Robert Armstrong, who has been so closely associated with him ever since their dual success on Broadway in "Is Zat So."

"Beyond Victory" is an original story by Lynn Riggs, dealing with a hitherto untold side of the great war. It will be directed by John Robertson.

Reaves Eason is busily engaged preparing his third consecutive all-dialogue production for Hoot Gibson. The title of the western opus, which will go into production on or about the first of April is "Spurs" and has to do with a trick riding contest in which Hoot captures first prize—a pair of golden spurs. Eason will also direct the picture from his own story and continuity. He is also writing the dialogue.

The "dress rehearsal" test in which "What a Widow!" Gloria Swanson's new singing and talking picture for United Artists release, was completely filmed in three days' time, has resulted in even greater benefits than had been hoped for in the experiment, according to Joseph P. Kennedy.

Under the direction of Allan Dwan, the story was filmed and the dialogue recorded as in actual production practice. The work was done, in some cases, on unfinished sets and without wardrobe changes, and little attention was paid to lighting or photography. Insofar as the action and dialogue are concerned, however. the picture as cut and run in a projection room for Miss Swanson, her director, cast and staff within twenty-fours hours after the final scene had been shot, is complete.

ALBERT ESCHNER

A most noteworthy record of success has been made by Albert Eschner, who came to Los Angeles about four years ago to preach the gospel of Thrift and Life Insurance.



Albert Eschner

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A list of Mr. Eschner's clients reads like the "Who's Who in Filmland," and the Filmograph is pleased to know that its friends in the studios are using foresight and are saving for the future.

The Pacific Coast Building-Loan Association, one of the several associations represented by Mr. Eschner, has grown until its resources exceed $6,700,000. The last dividend was 8% on membership shares.

"THE MASQUERS" STAGE ANOTHER FINE REVEL AS ST. PATRICK CELEBRATION

Ben Bard did one thing for "The Masquers." he closed up the show so that the members and their guests could be safely home at midnight, unless they cared to drop downstairs and have a bite to eat and hobnob with the boys.

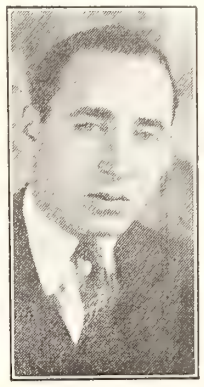
The show was the snappiest and wittiest of any put on, and every artist that worked was entitled to a vote of thanks for they sure strut their stuff, so much so that Ben Bard, aided and abetted by a young army of masters of ceremonies, could not keep ahead of the fun the the others were putting across the footlights.

James Eagles was one of the big surprises of the show. He did a hard-boiled yeg, and did it so natural that the know-it-alls forgot that he ever dressed as a pretty girl and thrilled 'em with his charm and appeal in other acts.

Sam Hardy was a riot of fun in himself, as was George Stone with his broken English. Ben Bard was a sort of a jack of all trades and master of all, if you please. Harry Joe Brown staged the show back stage and it would be needless for us to go any further than to say A GOOD TIME WAS HAD BY ALL.

SAM JAFFE

There are many unsung heroes in Filmland. Sam Jaffe belongs to that clan. For years he has been working silently but surely in the capacity of production aide to B. P. Schulberg, chief executive of the Paramount studios, and only those who are familiar with Sam and his work can realize what he really is accomplishing for the good of the firm. To one on the inside, he is a sort of a "Silent Sam." He would rather talk by his actions and accomplishments than to even think anyone actually realizes what a burdensome task has been wished on him. Paramount are making bigger and better pictures, which makes Sam's job bigger and productive of greater accomplishments, if you please.



Sam Jaffe

Harry Sauber was brought out here from New York City to write some funny dialogue for M-G-M pictures. He is well known and liked back on the real old Broadway, and is making many friends on the Culver City lot since he arrived here but a short time ago.

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Al Dubin-Joe Burke Write "Top Speed" Music

Bryan Foy Directs Another Vitaphone Short

Wright To Stage "Philadelphia" at Vine St.

White Opens California As Spanish Theatre

Warner Brothers Now Preparing to Make This Musical Outstanding

"Top Speed," the New York musical comedy success of several seasons ago, will be the next assignment for Al Dubin and Joe Burke to compose an entire new musical score. Not one strain of the original tunes will be heard. Warner Brothers have made elaborate preparations for this musical to be one of the big specials of the year.

In addition to this assignment, Dubin and Burke are busily engaged in the same capacity on "See Naples and Die," the musical comedy that will feature Charles King and now being prepared and directed by Archie Mayo.

Story Was Written by Herman Ruby and Has All-Star Cast

The public are eating up the old-fashion melodramas as they are being produced by Vitaphone-Warner Brothers and Bryan Foy, who is in complete charge of this department at First National studios, is directing another of these fun-films which was written by Herman Ruby and carries the title of "An Ill Wind" or "No Mother to Guide Her," which has as the stellar players Edna Hibbard, Eddie Graham, Theadore Lorch and others, that will aid and abet Director-Producer Bryan Foy to keep up his high standard of comedies for Warner Brothers.

Play Scored Big Hit in East and Should Click Here

"Philadelphia" will be the next attraction in the Vine Street Theatre where it opens next Sunday night, March 30. It is a three-act melodrama based on modern life, written by Samuel L. Parks and will be presented under the management of Andy Wright, who has engaged a cast of well-known players.

"Philadelphia" enjoyed an extended run last season at the Mansfield Theatre in New York City, where it was acclaimed both original in theme and daring in treatment. It will be a timely offering for Los Angeles inasmuch as it deals with the inner workings of graft-hungered public officials. Much of the basic plot was obtained by the author while serving as a newspaper reporter.

An imposing cast has been engaged; practically every player being favorably known on both stage and screen. The principal roles will be interpreted by Rockcliff Fellows, Barbara Bedford, Franklin Farnum, Ora Carew, Robert Milliken. Kit Guard, James Gordon, Frank Dawson, Ross Chetwynd, Kitty Leeds, James Guilfoyle, George Morell, Frank Lengel and Rank Baker.

A special production has been provided and the play goes into the Vine Street Theatre for an indefinite run.

OPENS CAFE

Mr. Oscar Ball of Nutis City, Montana, well-known sportsman and bowler, has taken over the St. Francis Cafe and will operate it under the name of The Met Cafe. Mr. Ball has been the owner of a number of cafes in Montana, and those who knew him there, know without doubt that his foods are superior in quality and that once a customer, always a customer with him.

This Will Be Try-Out House for Spanish Made Pictures

In line with his policy to produce foreign-language films for the foreign colonies of the United States—the Germans and Scandinavians of the Northwest, the Japanese of the Pacific Coast and the Mexicans and Spanish along our southern border, Tom White, independent Hollywood producer, has leased the California, a Los Angeles Theatre, and will open March 29th with the first all-Spanish program to be shown in America.

The feature of the opening will be one of the lessee's own productions, "La Rosa De Fuego," a seven-reel feature picture, with Don Alvarado, Rene Torres and Emanuel Martinez.

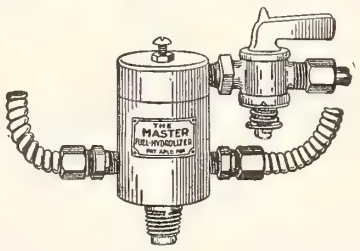
White's experiment, according to other Hollywood producers, is one of the most unusual in some time, and may prove to be one of the most useful. It will not only serve as a "try-out" for a purely Spanish reaction to Hollywood product made in the Spanish language, but will serve as well as a laboratory in which the Latin mind may be observed at first hand and its likes and dislikes carefully noted for future productions.

Eustace Ball, author of "The Gaucho," wrote "La Rosa De Fuago," and W. L. Griffith, for many years unit production manager and Hector Turnbull's assistant at Paramount, is associated with White in his production and exhibition venture.

ENTERTAINS

Mathew Betz and his charming wife entertained an even dozen friends at the Ambassador Cocoanut Grove last Friday evening. It is needless to say that those fortunate enough to be in the party had a good time, for with the atmosphere, music and what goes with a perfect evening, they couldn't miss just being happy.

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EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	H. M. Horkheimer						Preparing
JAMES CRUZE 7350 Santa Monica Blvd. HE 4111—Indv. Casting	Williams-Lane Edward Horton All-Star	Walter Lang Walter Lang James Cruze	Louis Germonprez Louis Germonprez Unassigned	Jack Rose Unassigned Unassigned	"The Big Fight" "Once a Gentleman" "Ann Boyd"	Gropper-Marcin Woods-Fulton Will Harben	Shooting Preparing Preparing
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FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Lee-Blackmer Loretta Young Claire-Horton Dorothy Mackaill Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Brown-Claire Young-Nagel	Howard Hawks Clarence Badger Frank Lloyd Wm. A. Seiter John F. Dillion Unassigned Unassigned Eddie Cline Unassigned Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd	Frank Shaw John Daumery Unassigned Bill Goetz Unassigned Unassigned Unassigned Irving Asher Unassigned Unassigned Unassigned Unassigned Unassigned Ben Silvey	Ernie Haller Sol Polito Unassigned Lee Garmes Unassigned Unassigned Unassigned Sid Hickox Unassigned Unassigned Unassigned Unassigned Unassigned John Seitz	"The Dawn Patrol" "Under Western Skies" "Heart of theNorth" "Mlle. Modiste" "The Girl of the Golden Wes "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Wom "Forever After" "Top Speed" "The Right of Way"	Hawks-Miller Howard Estabrook John Russell Josephson-Perez Waldemar Young Uncredited Kenneth J. Saunders Weil-Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis Faragoh	Shooting Shooting Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Warner Baxter Unassigned Unassigned Will Rogers All-Star Lowe-Owen Ames-Moran Unassigned Unassigned Sills-Mackaill Lee-Lake	Al Santell Alexander-Korda W. K. Howard John Blystone Ben Stoloff John Ford Chandler Sprague Victor Fleming R. Walsh B. Viertel Sidney Lansfield	Marty Santell Unassigned Unassigned Jasper Blystone Leu Breslow Ed O'Fearne Horace Hough Unassigned Unassigned J. E. Granger Ewing Scott	Glen. McWilliams Unassigned Unassigned Charles Clark L. W. O'Conell Geo. Schneiderman Chet Lyons Unassigned Unassigned Joseph August oJe Valentino	"Arizona Kid" "Dollar Princess" "The Fatal Wedding" "So This Is London" "Fox Movietone Follies 1930 "Born Reckless" "Solid Gold Article" "Common Clay" "Oregon Trail" "A Very Practical oJke" "Alone With You"	Ralph Block Uncredited Uncredited Owen Davis, Sr. William K. Wells Dudley Nichols Frank Gay Uncredited Uncredited Waters-Orth Howard Green	Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting
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METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) Paul Wilkins Rep. 0211 9:00-11:30 9 to 12	All-Star Denny-Johnson Greta Garbo Ruth Chatterton All-Star All-Star All-Star Marion Davies Ramon Novarro Wm. Haines All-Star Buster Keaton Norma Shearer Unassigned	Sam Wood C. B. DeMille Clarence Brown Sidney Franklin McGregor-Grinde Wesley Ruggles George Hill Harry Beaumont Chas. Brabin Fred Niblo Unassigned Ed. Sedgwick Robt. Leonard King Vidor	Wm. Ryan Dick Rosson Vernon Keays Hugh Boswell Mintiz Frank Messenger Wm. Ryan Vernon Keays Earl Taggart Harry Bucquet Unassigned Unassigned Al Shenberg Red Golden	Henry Sharp Peverell Marley Wm. Daniels Arthur Miller Percy Hilburn Ira Morgan Harold Wenstrom Oliver Marsh Merritt Gerstad Gordon Avil Unassigned Leonard Smith N. Brodin Unassigned	"Father's Day" "Madame Satan" "Romance" "The High Road" "Good News" "Locale Mazatlan" "The Big House" "The Gay Nineties" "The Singer of Seville" "Easy Going" "March of Time" "Free and Easy" "Let Us Be Gay" "Billy the Kid"	Nugent-Younger McPherson-Unger Meredyth-Mayer Uncredited Francis Marion John Howard Lawson Hill-Marion Gene Markey Farmun Colton Morgan-Block Uncredited Spanish Version Francis Marion Stalling-Tuchock	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Caddo Judith Barrie Ruth Roland Fanchon-Marco Red Wing Richard Talmadge All-Star Al Rogell Harold Lloyd	Unassigned Victor Halperin George Crone Craig Hutchinson Unassigned Unassigned Joseph Henaberry Unassigned Unassigned	Unassigned Sidney Marcus Joe McDonough J. Howe Unassigned Unassigned Don Diggins Unassigned Unassigned	Unassigned Unassigned Arthur Todd Tom Shirely Unassigned Unassigned Miller-Goodfrie Unassigned Unassigned	"The Front Page" "Whoopee-Girl" "On To Reno" "Harriscolor" Untitled Untitled "The Love Trader" Untitled Untitled	Uncredited Gladys Lehman Uncredited Uncredited Uncredited Uncredited Harold Shumate Uncredited Uncredited	Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing
PAN-AMERICAN 6066 Sunset Blvd. HE. 6744	Don Alvarado Unassigned	Fred Windermere Fred Windermere	Walter Krash Unassigned	Paul H. Allen Unassigned	"Bells of San Juan" "International Revue"	Diana Beresford Uncredited	Shooting Preparing
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	George Bancroft Jack Oakie All-Star All-Star Nancy Carroll All-Star Clara Bow	Rowland V. Lee Edward Sutherland Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Frank Tuttle	Geo. Yohalem Charles Barton Artie Jacobson Henry Hathaway Bob Lee Wm. Kaplan Geo. Yohalem	Harry Fischbeck Allen Siegler Archie Stout Victor Milner Harry Fischbeck Max Stengler Victor Milner	"Ladies Love Brutes" "High Society" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "True to theNavy"	Akins-Young Thompson-Mankiewic Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Thompson-Anderson	Shooting Preparing Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Gloria Swanson Twelvetrees-Scott All Star All-star	Alan Dwan Joseph Santley Monte Carter Monte Carter	J. E. Badille Ray McCarey Bob Fellows Unassigned	Oliver Marsh Dave Abel Ted Snyder Unassigned	"What a Widow" "Swing High" "Two Hungry Romeos" "College Sweethearts"	Josephine Lovett McCarey-Seymour Monte Carter Monte Carter	Shooting Shooting Shooting Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Compson-Trevor Jack Mulhall	Luther Reed George Seitz Mel Brown	Freddie Fleck Tom Atkins G. Bertholon	J. Roy Hunt Joe Walker Leo Trover	"Dixiana" "Hawk Isalnd" "The Fall Guy"	Caldwell-Reed Uncredited Uncredited	Preparing Shooting Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star Wm. Miller Prod. All-Star Inspiration Pictures Lon Young Prod. All-Star Tom Terris Italo-tone Disney Bros.	Louis Lewyn Chas. Roberts Burton King Henry King Cliff Wheeler Elmer Clifton Unassigned Trento-Sabato	George Jesse Unassigned Unassigned Lew King Bud Shyer Bob Smith Unassigned Bob Brandt	Otto Himm Ray Carlyle Andy Anderson John Fulton M. A. Anderson Leon Shamroy Unassigned Unassigned	"Voice of Hollywood" "Treadmill" "Rose of Santa Barbara" "Eyes of the World" "Whispers" Topical "Georgette & Co." Mickey Mouse Shorts	Louis Lewyn Shirley Phillips Uncredited Morse-Silvernail The Staff Clifton-Smith Uncredited Trento-Sabato	Shooting Preparing Preparing Preparing Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned All-Star Benny Rubin	Unassigned Richard Thorpe Richard Thorpe Norman Taurog	Unassigned Unassigned Harry Mancke Unassigned	Unassigned Unassigned Harry Zech Unassigned	"Senor Manana" "Paradise Island" "Down by the Rio Grande" "Hot Curves"	Younger-Snell A. P. Younger Jack Matteford Uncredited	Preparing Preparing Shooting Preparing
TELEFILM STUDIO 4376 Sunset Drive OL 2111	All-Star Art Hammond Ellis-Rico	Harry Webb Bob Tansey Henry Otto	Doc Joss John Tansey Unassigned	Unassigned William Thompson Leo Shemroy	Untitled "The Lady From Painted Peaks" "Alma Gaucha"	Carl Crusada Grover Steven Hust Spanish Version	Preparing Preparing Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Lupe Velez Unassigned	Paul L. Stein D. W. Griffith George Fitzmaurice Unassigned	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Karl Struss Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Blind Raftery" "Sea Tang"	Herbert Stothart Stephen V. Benet Uncredited John W. Considine, Jr.	Shooting Shooting Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst HE 3151	All-Star All-Star Starke-Lyon Hoot Gibson	Lewis Milestone Wm. Wyler Ernest Laemmle Arthur Rosson	Nate Watt Voshell Joe McDonough W. B. Eason	Arthur Edeson Alvin Wyckoff Roy Overbaugh Harry Neumann	"All's Quiet on West Front" "The Storm" "What Men Want" "The Concentratin' Kid"	Andrews-Anderson McCormick-Logue Yost-Clymer Tarshis-Saxton	Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Eric Von Stroheim Bennett-Halliday Claudia Dell John Barrymore	Roy Del Ruth John Adolfi Al Green Lloyd Bacon	Bill McGann F. Rollins Jack Boland G. Hollingshead	Chick McGill John Stumar Jimmy Van Trees Bob Kurrle	"Three Faces East" "Fame" "Sweet Kitty Bellairs" "Moby Dick"	Oliver H. Garret Charles Kenyon Uncredited Uncredited	Shooting Shooting Shooting Shooting

RKO To Spend $6,000,000 On Improvements
Victor McLaglen Tells of Some of His Thrills

New Stages and Number of Buildings to Soon Rise on Lot

One of Hollywood's largest picture studios has taken an important step toward relieving employment conditions in Southern California.

Moving its program forward several months, Radio Pictures, the motion picture unit of the Radio-Keith-Orpheum interests, awarded a contract aggregating $2,000,000 for new construction at the studio, Melrose and Gower streets.

More than $3,000,000 has been spent in improvements and additions to the studio since October 1. The new program will bring the total close to $6,000,000 and will make the RKO plant one of the most modern and complete in the motion picture industry.

Several hundred workmen will move onto the "lot" at once to break ground for a building and expansion program that will not be completed until mid-summer.

Chief among the contemplated additions are two new sound-proof stages. They will adjoin a mammoth stage just completed in the studio grounds—a stage 500 by 150 feet, said to be the largest structure of its kind in the world.

Roy A. and John H. Myers, builders, were awarded the contracts for the two newest stages.

Other structures and equipment for which contracts were awarded include:

A four-story dressing room building which will include stars' suites of two rooms and bath, individual and extras' dressing rooms and the largest make-up and hair-dressing department in Hollywood.

A four-story building for the housing of properties and drapes.

A three-story building for the camera, "still" and special effects departments, including a new portrait photograph gallery and laboratory.

Additions to the electrical and plaster shops, and an addition which will double the space allotted to the sound department.

Two generator sets, which will be especially built in eastern laboratories and rushed to Hollywood by early summer. These generators are so large and heavy that special truck trailers will be built to convey them to the studio from Los Angeles harbor. They will generate enough electrical current to light a city of 50,000 population.

New lighting equipment agggregating $200.000 in value.

Fire-proofing and sprinkler systems throughout the new portions of the studio.

The contracts were signed last night by William LeBaron, vice-president in charge of production of Radio Pictures. He said:

"We are glad to be able to cooperate in the national efforts toward relieving employment conditions.

"It had not been intended to launch this vast program until later in the year. When it became apparent that new fields of employment were advisable for thousands of men, we moved our entire production program forward, making this new construction necessary without further delay."

Radio Pictures came into existence a year ago. Since that time it has assumed front rank among makers of motion pictures. "Street Girl," "Rio Rita," "Hit the Deck," "The Case of Sergeant Grischa" and "The Cuckoos" are among the most ambitious productions to date.

COMMUTER

Natalie Kalmus, color supervisor for Technicolor, appears by all odds to be the most extensive coast to coast commuter in the film colony.

DO YOU REMEMBER WHEN THIS PICTURE WAS TAKEN?



It wasn't so long ago that Ralph Ince was discussing with Mrs. Jack London the prospects of producing and directing some of the famous authors on the screen. At that time he was thinking about reproducing "The Sea Wolf." Today Ralph Ince would be the ideal man to play the lead in this talkie, which Fox Films, we learn, are to produce within a very short time.

Having finished the American version of "The Big Fight," Ralph Ince is now doing the Spanish version, which will take him about a week to complete as far as his part is concerned, and then we can look forward to an announcement of another picture contracted for with one of the leading companies.

VIC REVEALS HIS GREATEST CAMERA THRILL

Finds Dizzy Height More Nerve Wracking Than Battle

By Victor McLaglen

The best thrill I've had in some time is still thrilling me. We just finished making a picture called "On the Level," in which I play the part of a riveter. An important part of the story takes place on a skyscraper and the Fox studios arranged to shoot these scenes on a building under construction in Los Angeles.

I have been in many battles and I have fought many times in the ring. I have been in danger in real life many times—but I have never been able to look down from a high place without feeling a horrible, sickening feeling in the place where my stomach is supposed to be.

William Harrigan and I are buddies in the story and fellow workers on the skyscraper but the height doesn't bother him a bit. I have known many men who are affected in the same way. I have seen Noah Beery snap the head off a rattlesnake with his bare hand. I have seen him ride outlaw horses. But put him on a 10-foot elevation and he becomes dizzy. In spite of that he often travels by airplane—but he doesn't look down much.

SAILING

Mrs. Gordon Hollingshead left Los Angeles Thursday for Norway. She sails from New York on the SS. Stavanfgord. She will be away three months. Her folks live over there and Mrs. Hollingshead is heading homeward while her husband is assisting Lloyd Bacon on the "Sea Beast" as a talkie, starring John Barrymore. It's a Warner Brothers Vitaphone Special.

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Westerns to Bring Back Old Favorites—Eason

Producers Find It Hard to Cast Stories of the Plains, Says Director

The ensuing six months will witness a comeback of the western picture once so popular with movie fans throughout the world.

At least this is the prophecy of one who should know—a director who has perhaps filmed more outdoor pictures than any other of his profession.

"With the coming of summer, producers are making preparations to 'shoot' westerns on a heavy schedule," declares Reaves "Breezy" Eason, who at the same time predicts a dearth of talent for this class of screen entertainment. "Since the outdoor productions went into disfavor a few years ago, many of the erstwhile stars and featured players who specialized in this class of pictures have turned to other vocations while others have permanently retired from the field. Now it will be a problem to assemble adequate casts for the many western films contemplated and unless new actors are developed or some of the former stars and players are induced to return to the screen, Hollywood will have to round-up some real cowboys from the ranges and train them for picture work."

According to Eason, the producers have ascertained through the medium of a questionnaire and by the number of "fan" letters sent to motion picture magazines demanding more outdoor pictures that this type of photoplay will find new favor among fans everywhere as soon as they are released.

Eason, who has filmed western productions since the early days of the picture business, has directed such stars as Tom Mix, Hoot Gibson, Buck Jones, Ken Maynard and many others. He will shortly begin work on "Spurs." an original story written by himself and featuring Hoot Gibson.

BILL CODY

The return of Bill Cody via our "talkies" will be watched with interest. Sono Art has signed the youthful star for a series of outdoor pictures, six in number, and Cliff Broughton is to supervise making of the pictures on the Metropolitan lot. Bill Cody at one time was one of the best Pathe box-office attractions they had in the western field, and the company finally did away with a number of their series and serials and discontinued production for a short spell, until Joseph P. Kennedy came into the picture and brought the company back to life.



Bill Cody



—Photo by Paul Allen

Flashlight of banquet tendered to Ralph H. Rice, president of the National Fidelity Life Insurance Company of Kansas City, Mo., by the Fidelity Investment Insurance Company of Hollywood, at the Roosevelt Hotel Wednesday night.

Standing, right to left: Ralph H. Rice, president of National Fidelity Life Insurance Company; Noah Beery, Thomas H. Thornton, Frank D. Reed, E. G. Chouteau, William H. Barley, Albert B. Ellis and Prince R. L. P. Ramchandra. Seated, right to left: Mr. Cummings, manager of the Roosevelt Hotel; William E. Hummand (Bob Roper), Harry Burns, Gilbert G. Heyfron. Samuel T. Terry, Judge Arthur C. Dayton and J. R. Tilley.

Tiffany Outdoor Special With Ken Harlan

"Under Montana Skies," a Tiffany talkie version of a silent film produced as "Montana Bill" by Phil Goldstone nine years ago, will go into production at the Tiffany Studios within two or three weeks.

"Under Montana Skies" was written by James K. Aubrey, with screen play by Ben Cohen. It will be produced as one of the Outdoor Pictures division specials.

Although the director has not yet been chosen, Goldstone, chief studio executive, has made his selection of leading player and comedian.

Kenneth Harlan, favorite of stage and screen, and remembered for countless fine performances in pictures of western or outdoor character, will play the role of "Montana Bill."

Slim Summerville, who gave an outstanding performance in "Troopers 3," recently completed Tiffany special which will open the New Fairfax Theatre in Hollywood, March 26. has been chosen for the chief comedy portrayal.

Embellished with songs and musical features, the new outdoor operetta will be supervised by Lester Scott. Scott is at present busy with "Song of the Rurales," directed by Richard Thorpe, with Armida, Don Terry, Wesley Barry, Vic Potel, Harry von Meter, Frank Glendon and Marjorie Kane.

PARISIAN FLORIST

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WORKING

Jane Talent is working in "The Sea Beast" in which she is playing a very fine part, and she has just finished an extra fine part on the Paramount lot with more good work looming on the horizon for her and her talents.

By the terms of his RKO contract. Ned Sparks will make five pictures for that company this year. When he is not engaged in one of these productions, the comedian is free to accept engagements

THE MOVIE TAILOR

Instead of asking "Who's your tailor?" it's getting to be a common byword "Otto the Tailor" among the best dressed men in filmdom. Otto has a pleasing personality and believes in rendering a real service and can be seen on most any lot hobnobbing and talking with our best actors, executives or what have you? So, we herewith dub him "The Movie Tailor Otto."

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McCormack Picture Starts at Chinese April 16

"Broken Dishes" Opens 30th At El Capitan

Erle C. Kenton At M-G-M As Feature Director

Warner's to Offer Plenty of Work to Actors

McCORMACK RECALLS HIS UPHILL FIGHT

Dame Rumor Has It That "Song of My Heart" Follows "Rogue Song" Into Grauman's Chinese

Luxury of Tenor's Talker Debut Leads Him to Draw Contrast

Noting the lavish expenditure on his first talking picture produced by Fox Movietone, John McCormack recently recalled the days before fame and fortune found him a favorite child.

"I received fifteen lire, about three dollars, for my first operatic appearance," McCormack related. "I sang in 'Amico Fritz' at the Teatro Chiabrora at Savona, 25 miles from Genoa, Italy. My appearance was successful—at least the Italians accepted me as one of their own, and I was able to secure an engagement at Naples where I sang 'Faust' on ten successive evenings for 200 lire—about forty dollars.

"Those were the days of hardest work for me," he said. "I had a repertoire of more than a dozen Italian operas. No two or three-a-day vaudeville artist was driven harder than I to get that first foothold. After a period of six months, living sparingly on what plain food I could afford and in second-rate pensions, I was ready to resign my ambitions as an opera artist."

After his operatic barnstorming in Italy, McCormack returned to London to spend more months of his lean,ladder-climbing youth. securing odd engagements until he made his first appearance at Covent Garden in "Cavalleria Rusticana" in 1907, at the age of 23. Since then he has given hundreds of concerts all over the world, always to crowded audiences.

At the opposite extreme of finance and comfort lay the singer's debut in talking pictures. The first thing he did when he went to Hollywood was to lease a home in Brentwood Heights where he had a private swimming pool and tennis court. He purchased two Cadillac cars to drive from his home to the Fox West Coast studios where everything possible had been done to make his motion picture work enjoyable.

The Fox executives had ordered the construction of a thatched roof cottage, a replica of one painted in Ireland by Power O'Malley, Irish artist. The cottage was built next to the hacienda constructed for Will Rogers, and was set aside as a rehearsal studio and dressing room for McCormack. It was furnished throughout with great attention to practical comfort and interior attractiveness. One room was set aside as a music room with a baby grand occupying a conspicuous position.

Instead of working on a repertoire of more than a dozen Italian operas, McCormack practiced ten numbers, four in foreign tongue, for his picture.

Percy Pollock Is to Be Star—Was Great Hit in "Lightnin'"

"Broken Dishes," the Martin Flavin comedy that is now running in New York and is one of the major comedy hits of the current season, will be given at El Capitan by the Henry Duffy Players starting with the Sunday matinee, March 30. This comedy will bring back to the theatre Percy Pollock, the noted character actor, who will be remembered for his fine portrayal of Bill Jones in "Lightnin'."

Martin Flavin, author of "Broken Dishes," is the outstanding playwright of the year, three of his plays having been offered in New York since last October, "Broken Dishes," "The Criminal Code" and "Crossroads." Flavin, now here writing for talking pictures, has drawn a humorous picture of family life in his comedy which revolves around the revolt of Cyrus Bumpsted, a downtrodden and overworked husband and father, who finally rebels at his lot under the influence of an old friend's companionship and a jug of hard cider. Percy Pollock has been brought from New York to play the role of Cyrus and there will be a notable supporting cast. The comedy will be produced under the direction of Edwin H. Curtis.

Violet Heming and the Henry Duffy Players are in the final fortnight of "Let Us Be Gay," the Rachel Crothers comedy which is the current attraction at El Capitan. Audiences will say farewell soon to this amusing play and to the cast that includes Virginia Valli, Niles Welch and Grayce Hampton.

Leaves Columbia Pictures After Making Eight Features

We learn from very good authority that Erle C. Kenton is now on the M-G-M payroll, since he left Columbia Pictures after making about eight of their most successful features.

Director Kenton has had a wide experience in talkies, and is in line for some very big things this year, and his signing with the Metro-Goldwyn-Mayer organization means that he will be assigned bigger and better pictures than he has had up to date.

LLOYD HUGHES

Lloyd Hughes will play the role of "Derek," rascally brother of the mad Captain Ahab in John Barrymore's Vitaphone version of "Moby Dick," which is starting into production on the Warner Brothers lot.



Lloyd Hughes

The role offers Hughes an entirely new opportunity. Long featured with Mary Astor in First National productions, Lloyd Hughes has been one of the popular leading men in pictures. In "Moby Dick," as "Derek," he will play an effective character role, altogether different from anything he has previously attempted.

"Moby Dick" is adapted from the famous Melville novel of that name and is the Vitaphone version of the story once before filmed by Warner Brothers with John Barrymore starred, under the name of "The Sea Beast."

Joan Bennett will play the feminine lead, a role previously played by Dolores Costello, now Mrs. Barrymore. Hobart Bosworth is also in the cast, as well as a collection of the hardest-looking seafaring extras and bit players ever grouped on one set.

Lloyd Bacon is directing "Moby Dick" and the seagoing sequences have been made in part during the past few months.

Number of Talkies Starting and More to Come Very Soon

Four new productions start at Warner Brothers' studios within the next ten days.

'Fame," based on Basil Woom's "Misdeal." was the first of the four to get under way, with John Adolfi directing. Belle Bennett and John Halliday are featured.

Two musicals are to start also. They are "Sweet Kitty Bellairs," with Claudia Dell, Perry Askam and Walter Pidgeon, and "See Naples and Die," which will feature Irene DelRoy and Charles King, with Oleson and Johnson, the famous vaudeville team, in comedy roles.

The fourth picture to start is "Moby Dick," starring John Barrymore, with Joan Bennett playing opposite the star. This is the Vitaphone version of "The Sea Beast," one of the finest silent pictures ever made, which Lloyd Bacon is directing.

Three pictures are nearing completion at Warner Brothers. They are "Viennese Nights," the all-color operetta by Sigmund Romberg and Oscar Hammerstein II; "Three Faces East," the war play with Eric von Stroheim and Constance Bennett, and "Playboy," with Frank Fay, a French farce.

Completed pictures, now being edited, include "The Second Floor Mystery." a melodrama; "Dumbells in Ermine," comedy drama; "Courage," from the famous stage play of that name, and "Three Flights Up," an epic of the dance halls.

Eddie Lambert to Remain in Hollywood

As a result of his graduating into the feature picture ranks after starring in a series of short comedies for Jack White, Eddie Lambert, musical comedy and vaudeville star, has decided to refuse an offer to return to New York where he was saked to appear as the featured comedian in a play slated for early production.

This decision was reached after Harry Rapf, Metro-Goldwyn-Mayer executive, signed him to do a sequence in his spectacular revue, "The March of Time." Immediately following this assignment Lambert was given the comedy role in "The Big House," now nearing completion under the direction of George Hill.

Parents Need Keep Kiddies From Few Pictures

William Boyd To Do Specials For Pathe

Now Being Produced, Says Roy Del Ruth, Noted Warner Director

Fear of the influence of motion pictures on youth have been allayed to the extent that few pictures are now produced which intelligent parents would restrain their children from viewing, declares Roy Del Ruth, director of "Hold Everything," the current Warner Brothers Hollywood attraction. This is due not only to the case of the producers in keeping their product up to a high moral standard, but to a growing realization that good drama is a healthful influence on the adolescent mind, he maintains.

"There is far more to fear from the current literature to which children are daily exposed than from the ordinary program of the picture theatre," said Del Ruth. "True, there are some pictures which are not intended for children, and which the young mind cannot understand, but as a general thing the child cannot be harmed and in most cases is benefited by the pictures now being made.

"Life in its normal and romantic aspects should be revealed to the child with accompanying explanation. The curiosity of youth is insatiable and is going to be satisfied somewhere, somehow. There is no better place to satisfy this curiosity than a good picture, presenting as it does the multiplex problems of living, if the child's reaction is guided by sound moral teachings in the home.

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SID GRAUMAN

Ballet girls descend on Sid Grauman and present him with an elaborately wrought birthday cake on behalf of Miss Albertina Rasch, internationally famed maestra of the dance, in appreciation of the fact that the theatrical magnate was responsible for bringing her to Hollywood to stage the ballet for one of his famous prologues. Left to right: Olga Chalmers, Mabel Berry, Sid Grauman, Portia Grafton and Marion Wellman.

FRANK McHUGH SIGNED BY FIRST NATIONAL

Frank McHugh, one of Broadway's best known comedians, has been signed to a long-term contract by First National Pictures, according to an announcement made today by Hal Wallis and C. Graham Baker, co-executives in charge of production.

McHugh was signed as a direct result of his work in "Madamoiselle Modiste," now in the filming, in which he plays the role of the comedy ex-husband of Madame Cecile, the modiste shop owner in this famous Victor Herbert operetta.

COSMO KYRLE BELLEW

At the First National Studios Billie Dove is working in "The Devil's Playground" under the direction of William Beaudine. One of the stellar players in the cast is Cosmo Kyrle Bellew, who needs no introduction in filmland. He came to the screen from an acting family on the stage of world fame, and he is fast making his mark on the the screen, especially in the talkies, for he has the commanding appearance along with a splendid voice.



Cosmo K. Bellew

According to E. B. Derr, Executive Vice President of the Company at Culver City

William Boyd's future Pathe productions will be confined to specials instead of the program pictures in which he has been seen in the past, according to E. B. Derr, executive vice-president in charge of production.

Boyd has been one of the most consistent stars on the Pathe lot ever since his success in "The Volga Boatman," but with the advent of the talkies, his popularity has been greatly increased. The deep southern drawl in his voice gives him a distinct microphone personality and he may be cited as one of the few stars whose voice registers in keeping with the character impression created in the silent drama.

Boyd's first three appearances on Pathe's new program will be in unusually important specials. The first is "Beyond Victory," an original story by Lynn Riggs. So enthusiastic are Pathe executives over this production that arrangements are already being made to give it a Broadway run in a legitimate theatre in the early spring.

This will be followed by an elaborate talkie version of "The Last Frontier." This picture was made three years ago in silent form, with Boyd in the leading role, and it proved to be one of the most successful pictures of its kind.

With the new scope now offered by the talkies and natural color, it is expected that the new version of "The Last Fontier" will take its place with the greatest historical romances ever screened. Abraham Lincoln, Buffalo Bill and Kit Carson are a few of the famous historical characters who figure in this story.

"The Painted Desert" will be the third of Boyd's new specials and it will be produced entirely in the out-of-doors in the Painted Desert of Arizona on a highly spectacular plane. It will doubtless be an all-color feature and some idea of the care being exercised in its preparation may be gained from the fact that W. C. Tuttle, well known writer of western fiction, has been signed to write the original story.

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Pictures---Reviewed and Previewed

Stage Review
"HELENA'S BOYS"

Starring May Robson.

At the Hollywood Playhouse.

If you are a May Robson "fan" then see 'Helena's Boys." More amusing than "The Rejuvenation of Aunt Mary" or "Mothers' Millions." The star sends her audiences into hysterics with the comedic opportunities provided in this vehicle.

In "Helena's Boys" we find Miss Robson playing the role of Helena Tilden, an old-fashioned mother, who finds herself wooed by James Truesdale, a wealthy manufacturer of umbrellas. How she turns the tables on her two young sons who arrive home filled with ideas on the freedom of the individual, bringing with them Moresby Girard, a leader of "new thought" cult, is quite amusing.

No other actress could play that scene about the "cerise complex" with quite the spirit she affects, and there are moments of intense satire.

James Bush and William Kirby play the rampant youths and Goeffrey Wardwell is the new thought advocate. These three young actors give good performances. Two fine character roles are filled by Lillian Harmer and Willis Marks. Ben Taggart as Helena's lover gives a splendid portrayal, as do Myra Hubert and Tove Lindan, Dolores Brown and John Mackenzie.

MORRIS.

"SUCH MEN ARE DANGEROUS"

At Loew's State Theatre

After losing all the money he had saved in a garage venture at Tulsa, Oklahoma, Warner Baxter went to Hollywood determined to crash into motion pictures, but he met the same fate experienced by thousands of others. He made the rounds of the studios for six months and, notwithstanding the fact that he boasted of a previous stage career, he met with no success and finally gave up completely discouraged.

This is the same Warner Baxter who created little less than a sensation for his portrayal of the "Cisco Kid" in "Old Arizona" a few years later, and whose latest acting triumph finds him playing the leading role in "Such Men Are Dangerous," Elinor Glyn's ultra-sophisticated love drama, now playing at Loew's State.

After every studio in Hollywood had turned him down, Baxter finally joined the Burbank Stock Company, and remained with it seven years. His work attracted the attention of Oliver Morosco, who engaged him to appear in several New York productions... Then the flicker-film world reached out for him... His meteoric rise in the latter field is well known to all theatregoers. ..

Catherine Dale Owen, feminine lead in "The Rogue Song," is cast opposite Baxter in the new Fox all-talking drama. The supporting cast includes such well-known names as Albert Conti, Hedda Hopper, Claude Allister and Bela Lugosi.

Preview
"YOUNG EAGLES"

Paramount all-talking production.

Staring Charley (Buddy) Rogers.

Previewed at the Paramount Studio.

"Young Eagles" is just another of the stereotyped, upper-ether films that had its glorification in "Wings." This latest aviation effusion has nothing new to offer in the way of aeronautics. Its one great asset is a stunning exploitation of subtle airplane maneuvers (mostly over Luneville) between the Allies and the Germans just before the armistice, each stunt being fully explained by frequent subtitles flashed across the picture. These are wonderful, from an educational viewpoint, and are attended by the auditors with gripping and breathless enthusiasm. It is a war a outrance between "Grey Eagle," German ace, and "Young Eagles," American ace.

Into this tilt for supremacy are drawn the fortunes of Mary Gordon (Jean Arthur), a clever American spy, whose linguistic accomplishments have won her a place of high importance in the German Secret Service. It is easily to be guessed that "Young Eagles" (Buddy Rogers) falls heavily for her charms. "Grey Eagle" is brought to earth by the American Ace, who is assigned the task of "roping" him for valuable information. The two go to Paris to Miss Gordon's apartment, where, better to consult the fruition of her scheme of luring "Grey Eagle" into an exchange of confidence (she has flashed her German credentials to him from the bottom of a cigarette case) they drug Lieutenant Banks (Rogers) and fly to Paris.

Then the tempo quickens to an exciting and suspenseful catastrophe the kick of which we leave to a first-hand perusal of the auditors. Buddy gives a patriotic dash and youthful freshness to the character of Lieutenant Banks that is pleasing in the extreme. Old Mike has drawn him to his bosom with rapturous acclaim, but Michael, old boy, is not so het up over Jean Arthur. Jean galled the part of Mary Gordon too much with a faulty, measured articulation, and her play at subtlety in the drug scene was rather lame and insincere and yet this is the same little lady that stole "The Saturday Night Kid" from Clara Bow.

Paul Lucas lent to the character of "Grey Eagle." a vividly sympathetic interpretation, made doubly effective by his German accent. The part fit him like a kid glove and he very nearly copped the picture. Stuart Erwin's Pudge Higgins was capitally hit off, especially in the whoopee night at Mary Gordon's Parisian apartment. Others in the cast that turned in good performances were Gordon De Main, Frank Ross, Jack Luden, Raymond Wood, Stanley Blystone, Newell Chase, George Irving, Virginia Bruce and Jim Finlayson. W. A. Wellman's directing was clean cut throughout and A. J. Stout's photography noteworthy in every particular. Those that like airplane films are sure to get a kick out of "Young Eagles," but we don't think Buddy Rogers' fan mail will be benefited much by it.

ED O'MALLEY.

Review

Warner Brothers' Hollywood Theatre.

Edward Everett Horton in "Wide Open."

Edward Everett Horton or Eddie Horton, which seems much more appropriate for a comedian, can always be depended on for many laughs and this week in "Wide Open" at Warner Brothers' Hollywood Theatre is no exception to this rule.

It's a musical comedy plot, in its never being able to happen in real life. He's such a sap and how a man of that character could persuade hard-headed business men to show them how to run their business is farce enough, BUT the cast and direction make up for any deficiency in the story.

Eddie Horton is always good for much hilarity and in this one he gives us full measure.

Patsy Ruth Miller is a revelation in this. At one time this young lady was very negative but time, or is it congugal experience that has put understanding in her, and while she plays her part seriously throughout, she is an able foil for Horton's whimsicalities. Watch out for the future of this young lady.

Her voice, and who doesn't need a voice these days? is pleasing and her diction almost perfect.

I'd like to have seen a lot more of Louise Fazenda but her one outstanding scene where she gets intoxicated at a party and sings is a whole show in itself.

T. Roy Barnes as a high power salesman is himself and what more could one wish. Edna Murphy while being briefly seen is certainly good to look upon and she handles the role of Nell Martin beautifully.

We mustn't forget Vera Lewis as the dominant mother or that other sterling actor, Lloyd Ingraham. He lives his parts. E. J. Ratcliffe, Frank Beal. Bobby Gordon and B. B. B. add much to a well balanced cast, while Louise Beaver as Easter is especially worthy of comment.

I almost left out the principal personage in this picture, Archie Mayo, the director.

I have followed the work of this man for a number of years and he never has fallen down on an assignment and this one adds to his long list of successes.

The story is based on the novel, "The Narrow Street," by Edward Bateman Norris and was adapted to the screen by James Starr and Arthur Caesar.

The photoplay was clear and flawless and the recording all that could be wished for.

ARTHUR FORDE.

Review

"EAST OF SUEZ"

Lenore Ulric can always be relied upon to give such an excellent performance in whatever stage show that she appears in that the elite of the key cities that she appears in always turn out to witness her work, as at the Belasco Theatre, where Messrs. Belasco and Curran did themselves proud by giving "East of Suez" as fine a staging as any play that they put on their boards. The story is from the pen of W. Somerset Maughn and staged by Edward Elsner.

"Kipling" was responsible for a whole lot of folks traveling east of Suez, but his words would be lost on their ears if they had witnessed some of the treachery of the natives as pictured in this play. Miss Ulric is the pin point on which the whole play revolves and she keeps 'em sizzling hot throughout. although at times we felt she was just walking through her scenes instead of trying to rise to the heights that she can when she will.

Eily Malyon was supposed to have just a minor part, but she more than ran the two male stellar players, Leyland Hodgson and Reginald Sharland, a hard race for attention, her work was the most sincere and appealing. Kenneth Tresdler came in for a number of laughs for his work well done. Good character work was brought to the surface by John J. Ivancovich, Virginia Bradford and John Deweese answered to their roles sufficiently to hold attention.

Go see Lenore Ulric in "East of Suez," it is a play well worth while, she will hold you and entertain you, the rest we will leave to you and added perfection to the performance that repeating of shows gives to the artists.

HARRY BURNS.

Stage Review
"ROPE'S END"

Theatregoers who attend the Vine Street Theatre find themselves torn between three actors who are striving for stellar honors in Patrick Hamilton's three-act drama, "Rope's End," presented by William E. Smith and very ably staged by Arthur Greville Collins.

Noel Madison, who hasn't appeared here in years, is billed as the star of the production, but he will have to share honors with Dwight Frye and Hugh Huntley. Others who served to hold the interest of this thrilling drama were Brenda Forbes, Peter Shaw, Vesey O'Davoren, Suzanne Leach and Alfred Jenkins.

To our way of thinking this story smacks of the Leopold-Loeb murder in Chicago. It is a very gripping mystery drama and must be seen to be thoroughly appreciated.

HOLLYWOOD
filmograph

New York City,
March 15, 1930.

Dear Old Harry Burns,
Hollywood Filmograph,
Hollywood, California.

Just a line or perhaps a few, letting our dear old Filmograph know we in the East do not forget our West. Harry, this is just to let you know the Hollywood crowd do get around, as I've met a few here in New York that we all know. So, here is the lowest down.

Sincerely,
RICARDO CORTEZ.

Was over to Pathe offices on Broadway today and Nat Nealon, former Hollywood young man, was introduced to me by Mr. Flinn. Seems as if the astute Nat Nealon is being groomed to assist Mr. Sistrom, from current reports. Nealon will best be remembered by his work with Fox a few years ago.

Joe Bonomo took Broadway as all the capable actors do. Joe received the plaudits of the public and press and let it be known Joe deserved every bit of it.

John McCormack about town after his first trip East since making "Song of My Heart." John looks as happy as ever and never grows old.

Alma Rubens well—going great—feeling greater and will yet rise to be the greatest.

Happened into Roy D'Arcy a few days ago. Roy looks as if he longs for home. Said, "Oh, yes, New York is a great place but give me a nice quiet little spot with a party now and then in that Garden Spot you all know."

Herbert Rawlinson, playing the Eltinge Theatre in "City Hall," has had quite a run in New York and is enjoying the "first love" stage. Herb has been out of the films for at least three years now but he has also been going over very big in the legitimate.

Willie Sheehan seen about town. Here—there and mostly at those meetings. Guess he and "Bill" Fox have put the final O. K. on the finance arrangements for the Wm. Fox Corporation.

Well, that is all, Harry. Maybe it will be printed—maybe not. It may not even be news or a scoop—or what is it you say? However I just had to let it go.

Give my best wishes to everyone of your staff and to Mrs. Burns.

As always,
R. C.

Victor Heerman To Direct Marx Bros.

BOOTLEG DIRECTORIES AND ANNUALS ARE PANNED TO A QUEEN'S TASTE

Mr. Harry Burns,
President-Editor, Hollywood Filmograph.

Dear Mr. Burns: Knowing how fair that you and Hollywood Filmograph are to those in the motion picture industry, I am writing you right now to ask you: IS IT FAIR THAT AN AGENCY WHICH HAS OVER 100 (OR IS IT 200) ACTORS, ACTRESSES AND DIRECTORS ON ITS LIST TO START A DIRECTORY IN DIRECT OPPOSITION TO THE STANDARD DIRECTORY WHICH HAS BEEN THE "STANDARD" AND MOST RELIABLE OF ALL DIRECTORIES IN THE INDUSTRY FOR YEARS?

Don't you think that it is about time that the actors and actresses, as well as directors and writers, stop supporting these so-called year books and annuals, which have no claim to recognition and attention, than to blackjack the poor folks who "come through" through fear of being knocked by publications which are published thousands of miles away from here?

Can you see any reason for some of the directories already in existence? Can you tell me why the producers tolerate such grafters and cut-throats who gyp the people in filmland like the Chicago racketeers have stuck up the Windy City's best people, without any regard for the laws of the country?

IF THIS AGENCY, WHICH IS NOW ABOUT TO START A DIRECTORY, IS SUPPORTED EVEN BY THEIR OWN PEOPLE, IT WILL BE JUST ANOTHER GAG OF FLEECING THE POOR ACTOR, ACTRESS, DIRECTOR AND WRITER, WHO ARE POWERLESS TO SAY "NO" FOR FEAR THAT THEIR AVENUES OF WORK WILL BE CUT OFF—JUST LIKE THE "ROTTEN AND BACK-BITING AGENTS AND PERSONAL REPRESENTATIVES" HAVE THROWN FEAR INTO THE HEARTS OF THE PEOPLE SO THAT THEY CAN'T GET A JOB UNLESS THEY KICK IN TO THEM.

Hollywood Filmograph never molests any one with such hold-up tactics; it is the cleanest and most fair publication on the West Coast and has only the right (with maybe one other exception—the Film Mercury) to expect to be supported by actors, actresses, directors, writers, song writers and technicians, for, whatever your advertising rates, one is willing to pay, because they do it without fear of being roasted and panned into spending their hard earned money for space that is like throwing one's money into the ocean and expecting it to come up 10 for 1 in return—it is just as likely to do that as it is to bring results in these so-called directories, annuals, or what have you, now on the market or about to be started.

IN THE NAME OF ALL THAT IS DECENT AND GOOD, DO YOUR BEST TO PUT A STOP TO THESE PRACTICES—BRING PRESSURE TO BEAR UPON THE PRODUCERS' ASSOCIATION AND THE ACADEMY TO PERMIT ONLY LEGITIMATE DIRECTORIES, LIKE "THE STANDARD," AND POSSIBLY ONE OTHER, TO CARRY ON—TABOO AND PUT OUT OF BUSINESS AND NOT PERMIT ANY NEW ONES TO BE SUPPORTED—or else it will only be a matter of time that the HONEST will be made to SUFFER with the crooked, and you and your publication will have to stand by and allow a lot of EASTERNERS, who don't belong here, because they have the EASTERN field all to themselves ,and are just hoggish to grab what doesn't belong to them, FORCING YOU TO THE WALL AND POSSIBLY OUT OF BUSINESS.

Wake up, Mr. Burns, to the truth; strike while the iron is hot, and don't let any of these silver-tongued salesmen and grafters get away with the industry's money that they are not entitled to—the actors, actresses, directors, writers and song writers need your protection, and you should give it to them to the best of your ability through your publication.

(Signed) A MUCH ABUSED AND FLEECED FRIEND.

"HELL'S ANGELS," PANTAGES

After all, "Hell's Angels" may open the new Pantages Theatre instead of opening at the Chinese Theatre as at first contemplated. In the first place, Howard Hughes isn't so sure that he can have the picture ready on time for April 19, as first announced, but if he waits for the Pantages opening it will be perfect for him, and we learned from pretty good authority he has some interest in the Pantages project.

TOGETHER

Ben Lyon and Pauline Starke are together again after a period of three years. They are now together in "What Women Want" at Universal. The last time they played together was in New York at First National's Eastern studios in "The Perfect Sap." An old-time fanning bee was in order at Universal the other day when they met on the set, and the talkie became a talkie off set as well

West Coast Director To Handle Stars in Stage Success, "Animal Crackers"

Victor Heerman is making a complete comeback. He directed a feature for Columbia and has just been signed to come to the Paramount studios in Long Island to direct The Marx Brothers in "Animal Crackers," taken from their famous stage play.

Director Heerman for years was a well-known megaphone wielder, who worked with the big line companies. He dropped out of sight for a while and was writing stories. He finally came back, it seemed, at the opportune time, hence his scoring as he has up to date.



WILLIAM BEAUDINE

William Beaudine will direct Billie Dove's next First National production titled, "The Devil's Playground." Sydney Blackmer will play opposite the star, it is further announced, and the production will be filmed as a special. Cosmo Kyrle Bellew was signed today for a fine part.

Although Beaudine's year's contract with First National expired two weeks ago, the studio induced him to continue the term of the agreement for the duration of the filming of the forthcoming Dove special. Just what the director will do when he concludes this piece of work is now

George Irving, announcement comes from Paramount, has been signed to enact the part of Wentworth in "The City of Silent Men," and in this screen drama will have the role of the father of Marion Schilling.

"I am using Mr. Eschner's plan to great advantage, and I feel that regardless of how large or small a man's income may be, he should include this safe proposition in his financial program."

A. L. ROCKETT.

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"I have been interested in Building-Loan Associations for many years, and can certainly recommend this form of savings. I recently doubled my membership in Pacific Coast Building-Loan Association, which undoubtedly is the best way to express my opinion of it."

HARRY RAPF,

—$—

"As business manager of a large studio I am constantly solicited for loans by high-salaried people who should be saving their money in an institution like the Pacific Coast Building-Loan Association, where they will not only be providing funds for all emergency; but will earn interest in excess even of high-yielding bonds, while at the same time they are guaranteed the utmost in safety on account of the state's supervision.

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WALTER L. STERN,

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EDWARD J. MONTAGNE.

—$—

"Common sense demands that a large part of every man's income be placed in unspeculative issues. I consider Building and Loan Association far superior to bonds and high grade stocks. I greatly approve Mr. Eschner's idea of having a definite program for saving during one's productive years. I, and members of my family, have subscribed and I unhesitatingly recommend it."

DARRYL ZANUCK.

—$—

"Everyone I have spoken to says Al Eschner and the Pacific Coast Building-Loan Association are 100 per cent, so that's where I am saving my money, too."

KEN MAYNARD.

—$—

"Boys, we all have our 'ups and downs,' and realize the importance of having a cash reserve. Al Eschner's proposition is absolutely O.K. and you will be losing a big opportunity if you don't get the 'low down' on this."

JOHN G. ADOLFI.

—$—

"A great many men in this industry are 'too busy' making money to give proper thought to keeping it after they get it. The result is they have nothing to fall back on when 'bad breaks' come along.

"If they would take a few minutes now to learn about Mr. Eschner's plans, it would prevent losses and soon build up a comfortable living income from the earnings.

"I wish I had put my money here several years ago instead of into musical comedies and business speculations."

WILLIAM BEAUDINE.

—$—

"I have received several dividends and am very much pleased with the splendid growth of the association."

ARCHIE MAYO.

—$—

"Mr. Eschner's Income Building Plan is big enough and important enough that I have made it the 'backbone' of my financial program."

FRED NEWMEYER,

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AL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

10¢

VOL. 10, NO. 11 SATURDAY, MARCH 29, 1930 PUBLISHED WEEKLY

Labor Bureau Are Hot After Grafting

PUBLICITY

Agents Who Promise To Get Jobs For Actors

Wm. Fox-Sheehan Confab Shocks Industry

CONGRESS

Operating Aency Without Licens Will Get Them i Jam

Hollywood Filngraph's fight to clean out the crced agents which started over a yea ago and brought about the formatic of the Call Bureau by the Prodiers Association to protect the actors who were being two-timed by agen. who called actors up and made 'em believe that they had suggeste them for parts, and in that manne received a rake-off from the acts for jobs they never had anythin to do with obtaining for them, and hundreds of other rackets, sone that are still in existence, has bought us right up with the present situation of "too many so-called agnts" flooding the studio casting offes and working every scheme and game they can to fleece the actors ut of their earnings and make te producers pay three prices for thir talent, with the actor receiving th smallest portion of the money paid for his part in the picture.

In talking with fficials of the Labor Bureau, we larned that a fight is now being waged by the department against publiity agents or free lance publicists, who use their newspaper connections to promise their clients contacts with the casting offices, introductions to executives, casting directors, directors or what have you who might give 'em a job. This wrinkle isn't a new one by any means, for over a year ago Ye Editor of this publication called one of these publicity men into our office and we told him that if he didn't stop such practices we would ask the Wampas Club to have him barred out of the studios, and further, that we would have him jailed for operating an agency without a license, and we forced this man to actually give up this racket and business. So the Labor Bureau has just taken up something that has again come to light, and we commend the work of Mr. F. G. Santee of this department for his untiring efforts to run down these gyp artists who operate without a license and call themselves publicity men



R. WILLIAM NEILL

DIRECTOR

"THE MELODY MAN"

SHOWING AT ALL R-K-O THEATRES

Just Finished "Cock o' the Walk" With Joseph Schildkraut

FREE LANCING

Management Edward Small Agency

Years of Real Friendship Is Spoiled by Sudden Stock Crash

By HARRY BURNS

It is an old story of killing the goose that laid the golden egg, this controversy between William Fox and Winfield Sheehan, the latter having had a taste of power when he came out here to run the West Coast studios, now sees an opportunity to demote the very man who made him what he is today, and take the reins and become the ruler of not only the Fox Films, but the motion picture industry, if you please, for if Mr. Sheehan is successful in ousting William Fox, which he is trying hard to do right now, he will have a greater financial backing than the U. S. Government has with all its assets. But it isn't in keeping with the standards set up by some of our producers when they come into power, usually through some merger.

Unfortunate Accident Costly to Fox

There is a dog-eat-dog argument raging right now between Messrs. Fox and Sheehan, which has startled the motion picture industry, for here are two men who have come up from the ranks of men that only dreamed of such great accomplishments, rather than to find that they are a reality; and when two men have stood the acid test through all sorts of circumstances and conditions as have these men, and then when misfortune—an accident—places one of them in jeopardy, it is unbelievable, but true, that under ordinary circumstances the other man would stand by his friend and co-worker and both go down in defeat together if necessary.

Market Crash Blamed Along With Other Conditions

What will Fox Films mean to the world without William Fox at the head of the organization? It was this remarkable man who surrounded himself with such sterling men who have brought motion pictures to the high standard that they hold today, taking no credit away from other producers.

SHOOTING LIONS WITH HARRY CAREY

By JANET ELSIE CLARK

'Tis a rare occurrence for an actor to give an interviewer so much material that it would be impossible to publish, to say nothing of remembering it all, but such is exactly the case in this instance.

I listened, while Harry Carey talked to me for forty-five minutes, in his study at Falcon's Lair, where he has recently moved, after spending seven months in the wilds of Africa for the filming of Trader Horn, produced by M-G-M and directed by Wm. S. Van Dyke, and were I to tell you one-tenth of the things he told me, it would fill a larger magazine than the Filmograph.

"You must have had an interesting time in Africa," I remarked, to start the conversation, although it was hardly necessary. Mr. Carey needed no prodding.

"Well, it was one of those things that grows more interesting, the farther away you get from it," he replied. "Oh, of course, there were interesting things about it while we were there. but the heat was so terrific. especially while we were in the Belgian Congo. We had to wear big hats all the time—even when we were in our tents. One day I had to do a scene bare-headed, and plop, I was out as quick as that with sun-stroke. In two minutes I was up again, though, O. K.

"I was very lucky not to get sick, though. Everyone else with us did. They had to send a couple of the boys home. I did get jungle fever. Had a temperature of 105, but I pulled through all right. Edwina Booth, our little leading lady, is sick now. She was a mighty brave little girl. She had to go around in those jungles bare-headed, bare-footed, and with practically



HARRY CAREY

no clothes on. I don't know how she did it.

"I did like the hunting, though. There were millions of wild animals—not thousands, but millions. I killed a lion, and a buffalo ,too. Let me show you the pictures."

He showed me snap-shots of the beasts—enormous ones, and also of natives, and jungle scenes.

"I'm sorry I haven't the lion's head to show you. I'm supposed to get it next week. I got him from about a hundred and twenty-five yards, right through the temple, and he keeled right over. We had a narrow escape there. We went up to him, and a lioness walked right by, glanced at him, and went on. He looked so life-like she didn't know he was dead. That's one thing about lions; if you kill a lion, and a female sees him, you're gone. It's a funny thing about lions. You might truthfully say that 'the female is deadlier than the male.' It's the female that goes out and does all the hunting, and the male stays behind and roars. And what a roar! It used to fairly quake the camp.

"I must tell you a funny thing I saw. A lioness was sitting eating some game, and a big lion came up and sat down beside her, and started to eat, and in doing so, pulled it away from her a little. Well, she raised up her paw, and wham! Whacked him right in the face. Then what did he do but get up with the most injured expression on his face, just like a big pup, and went off a little ways and sat down, and just looked at her. It was a scream.

"Oh, we got some marvelous pictures with lions. In one scene there were three of them standing on a pile of rocks, and Edwina Booth, Duncan Renaldo, and I were supposed to chase them away with clubs. So we came upon them, within just a few feet, and raised and brandished our clubs. and they looked at us, and scooted away as fast as they could go.

"The only trouble is, I'm afraid people won't believe it. They'll think we took those pictures up at Gay's Lion Farm. Of course, anybody who knows anything about lions would know that those are not trained Gay ones, but I don't know; I'm afraid most people will think so.

"I'll tell you, I have my own theory about lions and wild beasts. I don't think they will deliberately come up and hurt you, long as they can get other animals in the jungle. But buffalos will; if y see you they'll charge right at you, but not a lion; at least that's theory. Especially not the young ones. A very old lion, who has lost his h, and can't hunt so well any more, may go out looking for human prey. e had such a one while we were there. He killed a young native girl—s was only fourteen or fifteen—and he got about ten men before they final ot him. But with a young lion there isn't so much danger."

He told me of canoe excursions up crocodile and all or infested rivers, and of a hair-raising experience his wife underwent.

"My wife played a small part in the picture," he red, "because there was no one else around to do it. She played a miss ry who is killed. She had a scene in the water—her last scene in the pic —where she was floating around, and then they dragged her into shore. ell, they told her she didn't have to worry about any crocodiles, as there eren't any in that particular part of the river. So they took the scen ll afternoon—you know the way they do; they'd shoot it over and over, g ging her in, then putting her out again, and so forth. Well, all right, ally they did the scene and finished. The next day they went down to t spot again, and there were three crocodiles sitting in exactly the spot re she had been."

He told me about the natives, showed me a pictur f a woman being tattooed from head to foot,—talked of the pigmies, wh they had to go out and get, and arrest them to make them come into c p. He showed me a huge hippopotumus' tooth at least two feet long, an told how a native had been gored in two by such a beast, and all in e most amazingly simple, matter-of-fact way. There was no dramatizing, effort to impress. He was merely telling me of things he had seen—occu nces in which he had been a participant and a spectator.

"I think I'm cured of hunting, though," he smiled. ou know, when I killed that lion with one clean shot through the temp and saw him leap up, and fall, and everyone was congratulating me on m shot, I felt pretty excited. But when I went up to that poor thing, he w such a gorgeous animal, and saw him giving his last couple of twitch I felt—well, you know. I felt as if I had shot a dog. And after all, wha hance have those poor beasts, with our powerful guns? One shot at a tal spot, and if it hits them, they're gone. Oh, I'd kill if I had to for od, but after all, I'm a picture actor, and why should I go out and pr end I'm a hunter, and kill beasts that aren't doing me any harm? No, I n't think I'll ever hunt again."





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Talk About Hot Africa, Here's Cold Facts

Academy to Award Prizes at Ambassador

Violet Cressy-Marcks, Famous Explorer, Reveals Interesting Facts

There are spots in Africa almost as cold as the Arctic, and spots in the Arctic, too, that are nearly as warm as the tropics.

These odd facts were brought out when an explorer of Africa and one who has traveled through the lands of everlasting snow compared notes at the Metro-Goldwyn-Mayer studios. Violet Cressy-Marcks, F. R. G S., one of the few famous women explorers. and who has traversed obscure spots in the Far North, was the guest of W. S. Van Dyke, director of "Trader Horn," at the studios, inspecting his collection of souvenirs of his jungle trek.

"I found places in Africa, in the higher regions, where I almost froze," said the director.

"In the Arctic," said the feminine adventurer, "There are certain spots, warmed by geysers or warm springs, where tropical plants grow."

Mrs. Marcks is in California on her lecture tour. She has traveled to every part of the world, traversed Lapland with reindeer teams, and is the author of several books.

Van Dyke, a member of the Adventurers' Club and the Explorers' Club, has directed pictures in the South Seas, in Africa. and in Alaska.

Van Dyke's travels during the making of "Trader Horn," with Harry Carey, Edwina Booth and Duncan Renaldo, covered thousands of miles in the jungles with a small army of workers and complete traveling laboratory and studio. Uganda, Kenya, Tanganyka, the Upper Nile, Murchison Falls on Lake Albert in the "sleeping sickness" country, were among the lands covered.

Mrs. Marcks, besides covering the arctic in a raindeer trek, has traveled to every part of the world; South Africa. the antipodes, South America, Asia, the Gobi Desert and other strange lands.

Though a Fellow of the Royal Geographical Society and a famous scientist, she is young and pretty. and looks more like a society woman used only to the drawing-room than an intrepid explorer of waste lands and out-of-the-way places.

WORKING

Huntly Gordon, handsome leading man, and Paul Nicholson have been signed for roles in the "Fox-Movietone Follies of 1930." Outstanding players in the production include Miriam Seegar, William Collier, Jr., Marjorie White, El Brendel, Frank Richardson and Noel Francis. Benjamin Stoloff is directing.

DON DONAHUE
EXposition 2707

FOX FILMS HAVE BORROWED REGIS TOOMEY FOR "THE FATAL WEDDING" WHICH IS BEING DIRECTED BY WILLIAM K. HOWARD



Paramount has this very capable and versatile actor under contract, which contract carries a clause that he can be loaned out to other companies. One of these bright days, a bright producer will discover that "Reg" is just as good a comedian as he is a dramatic actor, and then you watch this young man climb to some real heights in the industry.

INVENTOR POMEROY

Roy J. Pomeroy, RKO director, is widely recognized as an authority on synchronized sound, special photographic processes and cameras of all kinds. During the World War, Pomeroy invented an aero camera which was used by the government throughout the conflict. He is also the inventor of more than a score of sound recording and reproducing devices as well as many photographic processes. Pomeroy is scheduled to begin the direction of his first Radio Picture the early part of next month.

SIGNS

Elise Bartlett, stage and screen star, has been signed to play an important role in a Vitaphone production for Warner Brothers.

The talented actress is to enact a part in "See Naples and Die," according to Darryl Zanuck, associate executive.

Irene Del Roy and Charles King head the all star cast of "See Naples and Die," the Vitaphone picture which Archie Mayo is to direct.

SIGNED FOR WESTERN

Jack Holt will have one of the principal roles in Zane Grey's "The Border Legion," soon to go into production at the Paramount studios in Hollywood.

April Third Is Date Selected for the Event

The annual banquet for the announcement and presentation of the Academy of Motion Picture Arts and Sciences merit awards will be held at the Ambassador Hotel, Thursday night, April 3, it was announced today.

Seven gold-bronze statuettes will be bestowed for the outstanding achievements in the respective fields of the actor, actress, director, writer, cinematographer. art director and producer in the motion picture art.

Considerable speculation is rife in Hollywood as to who the recipients of the honors will be, as this is the first year the awards cover performances in the new medium of talking pictures. Nominations for the distinction come from the several hundred members of the Academy which encompasses all major branches of film production, and final selection of the winners is in the hands of the board of judges. The awards are for the period of one year ending July 31, 1929.

William De Mille, president of the Academy, will preside at the banquet. Details of the affair are in charge of a committee numbering Harry Rapf, chairman, Sam Hardy, Reginald Barker, Jack Warner, Arthur Edeson and Al Cohn.

ASSIGNED

Raymond Maurel, Radio Pictures' opera singer, has been assigned a singing role in "Dixiana," original operetta starring Bebe Daniels.

Maurel appeared in two other Radio films, "Street Girl," and "The Vagabond Lover."

CAN YOU TELL WHO IS WHO IN THIS PICTURE?



A close-up view of some of the characters and types who are now appearing in "Moby Dick," starring John Barrymore and directed by Lloyd Bacon for Warner Bros.

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

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LET REAL BUSINESS MEN SHOW YOU HOW TO SAVE

Two weeks ago Filmograph published an editorial headed "The Improvident Actor." We are pleased to observe that its message has not passed unnoticed. Certain thrifty Hollywood motion picture workers have assured us that they hope we will continue the good work. They want their friends to do as they do, save their money; and they urge us to strongly advise all film workers to pause and consider, weigh and balance every angle of any money-making proposition placed before them by the various salesmen operating among the players and other picture workers.

The stock market crash of last year left in the minds of thousands of motion picture people a ghastly memory; for many of our most highly placed players, technicians, directors—and even producers—were all but destroyed financially by that Wall Street panic.

Get-rich-quick charlatans abound in and about Hollywood. They infest the clubs, the golf links, the studios, the homes—everywhere the motion picture prosperous ones congregate; and they are amazingly persuasive; high-powered sellers of something-for-nothing, or a great deal for almost nothing, and the picture workers all too frequently fall into their enticingly baited traps—with the usual result, heavy financial loss.

Just now the theatrical field, the speaking stage, is in very bad shape. Thousands of stage players are out of work. Equity reports show the condition nationwide in its scope, including that old institution, the repertoire company, almost out of business and the local stock company but a thinly represented memory. This means that thousands of stage people will be flocking to the prosperous talking motion picture field, resulting in added crowding of an already hopelessly overcrowded Hollywood.

In these facts the Hollywood workers will find much food for serious thought. They will see that saving and wisely investing their surplus money is the ONE way to assure themselves against future want: They will see that the situation COMMANDS them to save every dollar they can. The oncoming horde of former stage players and other workers is going to make the struggle for work a grim battle without quarter given or asked. Many Hollywood old-timers are going under.

This is the outstanding result of the new talking motion picture. The big producers, caught overnight, as it were, were plunged into enormous investments to completely revolutionize their manner of production. Being big business men, they have financed their way to all demands of the new form and now see their money beginning to come back in increased intake at the box-offices. But the new form, in thrusting aside the speaking stage, creates a huge unemployment problem among the stage people. Ironically enough, the new motion picture is expected to absorb a second and almost wholly unnecessary flood of workers. What it absorbs automatically displaces what it has on hand. And this is the chief reason why those Hollywood workers who are profitably employed should look about them and find sound investments offered by the business men of the community.

With its scores of thousands of well-to-do retired people, the business world of Los Angeles probably handles more savings than any other community in the country. And for this reason the banks and investment houses of this section are better prepared than the general average to handle sound investments with guaranteed income; for most of the retired people living here are entirely dependent upon the INCOME they receive from their invested small fortunes. Southern California business men have built up this great city with the modest fortunes of retired farmers and small business men from the East and the Middle West; and the record they have built is a credit to them and the community they live in and serve.

It is not the province of an editorial to advertise business firms; but Filmograph feels no hesitancy in urgently recommending that, when picture workers have money to invest, they consult their banks. If they are inclined to real estate, consult the handiest Building and Loan Association. These two elements—banks and Building and Loan Associations—include the field. The banks will find the best securities and the associations cover the real estate field. Any deal involving securities or real estate should be handled by experts whose integrity is beyond question. The Julian case, now before the courts, should be a warning to all.

Save your money and seek the advice of men who know how to invest it without risk.



LUTHER REED AND EVERETT MARSHALL

"Operatic voices would be improved one hundred per cent if all opera singers were permitted to live in this glorious Southern California sunshine!"

With that statement last night Everett Marshall, Metropolitan opera star and internationally celebrated baritone, bared one of the inducements which persuaded him to abandon the New York operatic stage for talking pictures in Hollywood.

Marshall arrived after a fast plane-and-train trip which transported him from New York's zero weather to California's winter sunshine in record time. In fact, he traveled so rapidly that he reached Los Angeles just twelve hours and nineteen minutes after a radiophoto of himself which left New York via RCA Communications two days behind him!

Officials of Radio Pictures' studios in Hollywood explained that the radiophoto was to be used as a basis for casting Marshall's first talking picture and to be sure that no other member of the cast resembled him. But Marshall himself arrived so rapidly that the photo will not be needed.

Marshall, a shy young man in spite of his fame, said he believed California sunshine would be of tremendous value to opera sngers. He will be feted by various musical organizations while here. His stay, he said, depends upon the requirements of R-K-O Productions, Inc., makers of Radio Pictures, which brought him to the Coast.

"Opera owes a lot to the talkies!" This sentiment was expressed recently by Everett Marshall, Metropolitan Opera star, appearing opposite Bebe Daniels in Radio Pictures' original sound screen operetta, "Dixiana."

"No longer can impressarios, opera or cinema, cast the obese basso profundi and multi-chinned prima donna in choice roles and get away with it," says Marshall. "Both must combine eye and ear appeal."

BROADCASTING

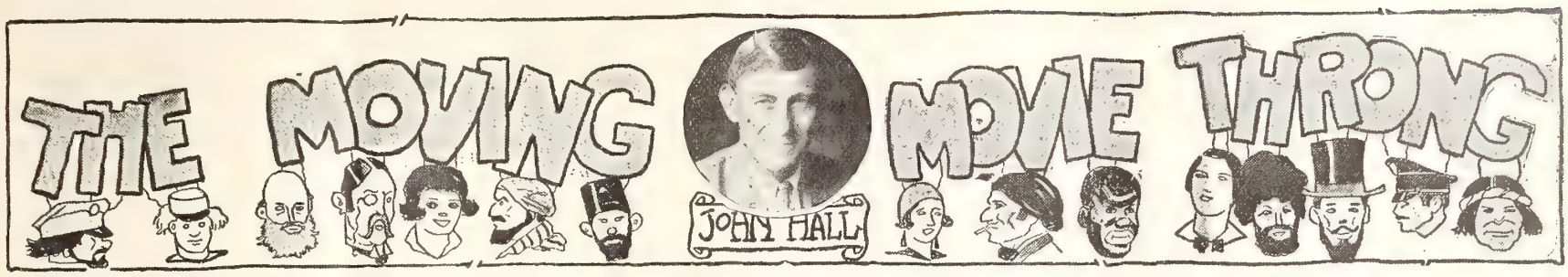
Ambrose Barker and Peg Wynne appeared on the KNX radio program last Tuesday evening from 9 until 9:30, the program being broadcast over the National Broadcast hook-up reaching as far as India.

Their program was such a tremendous success that the Radio station has signed them for a weekly feature to appear each Tuesday evening at the same time. Arrangements are being made to make records of their program.

TIFFANY SIGNS WM. CRAFT

William Craft, for years one of the most consistent directors in the film industry, recently credited with several Glenn Tryon pictures at Universal, has been engaged by Phil Goldstone to direct an all-Technicolor special for Tiffany, tentatively titled "Paradise Isle."

So far no definite selections have been made for the cast, but over forty tests have been made, with the probability that this picture will bear some of the biggest names of the current Tiffany program.



"Editor Filmograph: Please tell me if the Brown Derby is where Jack Dempsey does his training?:—Genevieve B. Spokane.

Oh, dear no, Genevieve! The Brown Derby is a swell Hollywood restaurant, conducted by a gentleman who says Hollywood can digest beefsteaks better than it can ideas—original ideas of value.

Strange thing about the original idea market in Hollywood: When one really puts forth an original idea, instantly every other Hollywood idea originator has the VERY SAME idea! It is astounding, really!

Coincidence? Ha! That dread monster of the boys with the ideas! Coincidence stalks its chilling presence through the halls and corridors of every idea factory in Hollywood picturedom, knocks at each door—and is sent away with loud and searing curses.

When the NEW idea steps to the center and clicks—aha! What a splendid fellow is that guy Mr. Coincidence! If the original is not followed by twenty copies—all by Coincidence! . . . the boys are asleep at the switch.

This, in part, may explain what the gentleman says about beefsteaks and ideas in Hollywood. Very probably he was revolutionary: Very probably he tried to put over something NEW and ORIGINAL. Very probably he suggested that somebody do some pioneering in the idea field. He finds selling beefsteaks much more profitable.

"Foods without fights," as worded by one of our distinguished funsters, is a very worthy ambition. If the gentleman succeeds in that original field, he will win a monument, because the average restaurant beefsteak would make any man want to fight. Beefsteaks without fights is a mighty step along the highroad of progress; yes, sir.

Like the words of the immortal Pickwick, the words of the gentleman conducting the Brown Derby of Hollywood will ring down through the corridors of time. "Beefsteaks and ideas!" They are worlds apart; but the succulent beefsteak will hold the minds of men when all other ideas have perished! Hollywood's three original ideas: the triangle, the mistaken identity and the western; drama, comedy and out-door, stand fast, rocks of all the motion picture ages; and every good story is an imperishable asset, to be rehashed and remade whenever a new twist is found. New ideas! Huh! Long live the juicy beefsteak!

THE BULL-E-VARDIER nonchalantly adjusted his bright little butoniere, flicked the ash from his cigarette, glanced at the passing throng and spoke:

"It's a tough game, me lads, this Hollywood movie racket."

He glanced about him. None denying his statement, he continued: "Yes; a tough game; what with the stage crowds and other things, a guy has a tough time these days."

"It's a long time between jobs. eh?" asked a listener.

"Oh, no; not that," protested the nifty one. "I have all the work I want."

"Then why kick?" asked the curious one. "What's tough about that?"

"That's just it," said the martyr. "Did I not say that, because of the stage mob, the movie racket is tough? Plenty tough? In the good old silent days making a movie was play; now that the talkie is here and that stage bunch is fighting us for the spotlight —fighting every inch—we WORK! Get me? WORK!

"Oh, I see!" said the enlightened one. "I se-e-e-ee!"

"Yes," drawled the fastidious child of fortune; "I'm afraid you do. Be very careful, or you may understand. So long."

MOULDING PUBLIC OPINION cannot be monopolized. Hearst has a nationwide network of publications broadcasting the Hearst and Brisbane philosophies and policies. The little joker is the fact that other publications tell all about Hearst and Brisbane; hence the chuckle.

CONSISTENTLY GOOD workmanship marks the output of Fanchon and Marco revues. A weekly study of their shows impresses one with the excellence of players and beauty of stage backgrounds. Audience reactions are invariably enthusiastic. They are spreading the fame of Southern California as the revue center of the country.

MUSIC: Taking orchestras out of American theatres is a serious business; we often wonder if the picture producers realize just how serious. Organized American musicians charge that the picture industry is destroying the musical culture of the country.

This is a serious charge, not to be lightly brushed aside by our producers. After all is said, an imitation cannot successfully replace real music. All-canned entertainment will die of its over-prevalence.

Sound business wisdom would restore orchestras before it is too late, the cost being met by economies in other departments.

Real music is a tonic: It affects the emotions, with resulting beneficial glandular activation. Its importance in the physiological well-being of the population is a fact recognized by science. It is a practical thing, not a luxury. It is healthful, revitalizing, therefore NECESSARY; just as necessary as ham and eggs and—and—and beefsteak! Have you ever looked at it that way? Try it.

Equity Raise Suspensions On Coast Actors

Developing Sound Experts Here Difficult Task

New York Council Feels Present Position Satisfactory

NEW YORK, March 27.—"Those members who broke the ruling of the Association during the Hollywood strike have now been under suspension for approximately eight months. Recently all our people out there gather together and agreed to accept from the producers a better form of contract than has been issued hitherto. The Council through its Los Angeles executive approached many prominent members in Hollywood and reached the conclusion that the majority of our people would prefer to let bygones be bygones and start afresh. Therefore, the Council at its meeting Tuesday declared a general amnesty on all those who had been suspended on conditions which Equity's local representative will be glad at any time to discuss."

(Excerpt from letter sent by Frank Gillmore, president of the Actors' Equity Association, to Charles Miller, Pacific Coast representative.)

JOHN INCE IN TIFFANY FILM

John Ince, veteran film director and actor, has been cast in a character role in "Hot Curves," Tiffany's musical baseball comedy in which Benny Rubin has the featured comic characterization. "Hot Curves" follows "Sunny Skies," with Norman Taurog as director.

Cast to date includes Rubin, Ince, Alice Day, Rex Lease, Pert Kelton and Paul Hurst, with two or three roles yet to fill. Production starts Wednesday.

Carl Dreher Tells Where the Major Workers Came From

Marconi, wizard of radio telegraphy, made the start that gave Hollywood its talking picture technicians.

Talkies became the rage almost overnight. There was only one field to which the studios could look for technicians to record the all-important sound—radio broadcasting, the outgrowth of Marconi's wireless invention.

According to Carl Dreher, head of Radio Pictures' sound department, there were few studio workers with the necessary knowledge of sound recording and engineering.

Producers turned to the radio industry for manpower. Broadcasters were transported to Hollywood by the score and adapted as rapidly as possible to their new work.

Dreher estimates that 75 per cent of the original sound technicians came from radio broadcast studios. Adaptations of these men to talking picture work was effected by merging them with men who had knowledge of photographic and studio operations.

It was a serious struggle for a while, Dreher says. Not only was it necessary to obtain enough technicians to make the first talking pictures, but also to build for expansion.

With radio technicians as a nucleus, men from all departments of the studios, picked for their adaptability, and scientific knowledge were transferred to the sound department.

At R-K-O Studios these men have become highly trained technicians. More are constantly learning the intricacies not only of sound recording, but all the phases of filming a talking picture.

Browsing Around With The NIGHT HAWK



Fresh from a triumphal six-weeks engagement at Miami, Florida, Aaronson's Commanders, fifteen strong, swept into the Blossom Room of the Roosevelt Hotel last Wednesday night with the impinging force of a tenth wave. With them came those three darlings of the ladies, Phil. Saxe, Red Stanley and Jimmie Taylor, each carrying a bag full of new tricks. The band was received with vociferous acclaim and swear by the stars (not the inconstant moon), that they are here to add to the mighty army of native sons. And gee—what a night Manager Cummings and Lou Anger dished up for them!

The reservation list was bespoken to the limit. From the moment maestro Aaronson swung his magic baton, the Room took on that atmosphere of hilarious delight that seeps into one's system when the Commanders individually and in the ensemble get busy. They soon had the packed room in an uproar of merriment when that prince of night-club comedians, Phil Saxe, started the ball a rolling with some fire-new comicalities. His satire on the Dempsey-Tunney fight was a darb.

Then followed a rip snorter travesty on Grand Opera. Red Stanley came through with an eccentric dance to the tune of "A Big Man From the South" that was a wow, but the piece de resistance was Stanley and Saxe's original scream and take off, "If I Only Had a Talking Picture of You." At the stroke of midnight, Norman Manning suavely cut into the festivities with a few apropos remarks concerning the installation of the newcomers.

He then introduced Johnny Hamp, leader of Cocoanut Grove orchestra, anl also George Olsen, whose Blossom-Room engagement ended last Monday night. A big hand was given to both baton wielders. Manning then turned the affairs of state over to Benny Rubin who in turn passed the buck to Frank Fay. Frank tried to sidestep Benny's straight right to the chin, but to no purpose, and he had to take the full count of ten as Master of Ceremonies. He proved a bird as M. C. and soon had Manning's swell program well on its way.

Those that entertained were Miss Janet Wellborn, Miss Hillard, Jackie Keller, Ken and DeBard Brothers, Mrs. Lou Anger, who sang "Trees" in a sweetly-rich contralto voice; The Three Slate Brothers, and the inimitable Edith Clifford, who favored with three of her best song hits. The Night Hawk glimpsed among the gay revellers, Joe Schenck entertaining a party that consisted of Helen Twelvetrees, George Fitzmaurice, Howard Hughes, Billie Dove, Mr. Armstrong, Mr. and Mrs. Saunders, Miss Conniff, Mrs. Dorsey, Mrs. Glaenzer and Joan Bennett.

In George Olsen's coterie were Ethel Shutta, Jack Schulze, Miss Tarbell, Lew Davis, Johnny Hamp and Mrs. Eddie Cantor. Then there were King Vidor, Sid Grauman and his mother; Blanche Sweet, Charley Irwin, Jackie Coogan, Sr.; Harry Green, Sam Holland, Walter Donaldson, Alice White, Sid Bartlett, Doc Martin and wife (Louella Parsons), John Darrow, Ken Harland. In the Lou Anger party were Mrs. Anger, Charley Baad and wife, and Mr. and Mrs. Fred Leistikow.

Among others were Con Conrad, with Madge Bellamy, Denny Danker, Margaret Ettinger, Jack Benny, Jerry Larkin with Charlotte Jones, Carter De Haven, Jr., with Sue Brighton, Hoot Gibson, Eddie Kaye, Marjorie White and Eddie Tierney, Maitre D. De Soto, of the Cocoanut Grove; Jerry Miley, Joe McCloskey and wife, Arthur Forde, celebrated dramatic critic, with Mrs. Tom Mix's party, consisting of W. Morris, Jr., Mr. and Mrs. Rufus LeMaire and Sharon Lynne. Then there were Loretta Young, Jack Tavelman, Major Mosely, Prince of Publicity Sam Cohn, Ray Hallor and Mr. Ettinger.

In these "Mid-Summer Night's Dream" evenings the Cocoanut Grove bounces gaily along on the even tenor of its way. Honeymooners are beginning to project their romances under the Grove's Southern Cross, and the balmy moons of the tropics—witness Lowell Sherman and his beautiful bride Helene Costello. All the world loves a bridegroom—hence it came to pass that the newly wed Sherman had to run the gauntlet of congratulatory handshakes last Friday evening as he and Helene officiated as judges of the dancing contest.

The ladies present fairly doted on Miss Costello, whose graciousness and charm of manner drew many admiring eyes. Mary Brian, with "grace in her step and heaven in her eye," spun an inspired toe over the dance floor, as did also little Marian Nixon, under the approving eyes of her hubby. Joan Bennett also lent the charm of her blonde beauty to the rhythmic twirl and evolutions inspired by fox-trot gems.

Last Tuesday evening found many of the cinema stars indulging in the ecstacies of jazz joys. Among the earliest to arrive were the Duncan Sisters, Roseta and Vivian. Roseta was still with that Greek whom the College professor hung on to her after class hours, and the decorative Vivian was the very personification of a village cutup. Then there were among others of the revellers Carl Laemmle, Jr., looking as if he had just been drawn out of a band box: the statuesque Thelma Todd, queen of blondes; Olive Borden, of the alluring eyes; the gravely sedate H. B. Warner, Cosmo Kyrle Bellew in all his white-topped sanctity; S. I. T. Straus entertaining a party of ten on the eve of his departure for Chicago and the rigors of its wintry Spring; Miss Mae Busch and hubby, Ralph Spence with Miss Livingston, the Chesterfield of Maitre D's, Henry De Soto immaculately accoutered.

Mr. and Mrs. Charles Regua entertaining a party of forty; Maurice Gebber circling through the churning crowd of dancers with a brunette bird of Paradise; Bob Rice, of George Olsen's orchestra, and his wife, keeping strict rhythm with Johnny Hamp's matchless dance music; Ken Harlan pirouetting with a lady bird whose sinuous form seemed to be painted in liquid brass; Joe McCloskey and wife, the guests of America's greatest raconteur, Wilson Mizner—and last, but not least, Eddie Cantor and his five little Cantors, who kept trying to poke the eyes out of several of the grinning and chattering monkeys overhead.

TIFFANY SIGNS MISS GULLIVER FOR LEAD IN "MONTANA SKIES"

Dorothy Gulliver, charming and talented leading woman of "Troopers 3," current Tiffany talking success which opens the new Fairfax Theatre in Hollywood March 26, has been engaged by Phil Goldstone, chief studio executive, to play opposite Kenneth Harlan in "Under Montana Skies."

"Under Montana Skies" will be directed by Richard Thorpe, who just completed "Song of the Rurales." It is a talking version of "Montana Bill," a silent production made by Goldstone eight years ago. James K. Aubrey is the author of the story and Ben Cohen prepared the screen play. So far, Harlan, Miss Gulliver and Slim Summerville are the only players selected.

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Georgia Opens Doors to Film Producing Co.

End of Dramatic Road Show is Here---Lasky

Concern States Its Plans Are Progressing Satisfactorily

Moving Picture Holding Company Forming

COMMITTEES ARE NAMED

Alden Miller Says First Meeting on Thursday

Announcement was made yesterday by Alden Miller that the first official meeting of the Savannah Holding Company will be held on Thursday afternoon at the Morning News Town Hall for the purpose of electing directors and perfecting organization.

This company, which is incorporated in Delaware, has been created for the purpose of controlling the studio and finance corporations which are expected to locate here. The holding company will own all of the voting stock in both of the other companies, it was said. The major portion of the preferred stock in these companies will be underwritten by a Western banking institution, the name of which Mr. Miller states will be announced shortly.

The motion picture city will be located on Wilmington Island on a tract comprising approximately 55 acres of land, purchased from Henry C. Walthour. he announced. The tract embraces lots numbered 226, 227, 228, 229, 230, 264, 265, 266, 267, 268, 269, 270, 271 and 272 and lies near the Savannah Oglethorpe Hotel between the motor road and Turner's Creek.

Directors of the holding company, who will probably be elected at the meeting on Thursday, Mr. Miller states, are Samuel D. Cochrane, prominent financier of New York and Los Angeles; Henry C. Walthour, J. C. Lewis, Duke Worne. motion picture producer, and Alden Miller. There will be four other directors whose names will be announced after the first official meeting of the board.

An architectural and building committee was appointed yesterday to draft plans for the motion picture city—to select the type of architecture to be employed, to lay out the arrangement of buildings, and to work out the general scheme of landscaping. This committee is composed of Farquhar McRae, prominent builder and contractor; John Rollinson of the Industrial Electric Company; F. A. Davis, president of Lindsey & Morgan Co.; Edgar Rabey of Stephen Rabey's Sons, painters and interior decorators; Eugene Cay of Palmer & Cay, insurance; P. E. Huger of Thomson & Huger, real estate; L. M. Tison of J. A. Tison's Sons, contractors, and Cletis Bergen, architect.

The studio construction committee will have in its personnel, Duke Worne, Alden Miller, Farquhar McRae, L. M. Tison and Cletis Bergen. This committee will have entire charge of the construction of the main studio plant, which will represent an investment of approximately $2,000.000. states Mr. Miller.

On the finance committee will be Samuel D. Cochrane, Henry C. Walthour and three others.

The first meeting of the building committee is scheduled for today or tomorrow to discuss the general plan and architecture of the administration building, which will be among the first of the group of buildings to be erected. It will be long and narrow, and, fronting on the road, will serve as a screen to conceal the stages on which the motion pictures will be made. At one end of the administration building will be a modern drug store, and at the other end there will be a wearing apparel and sporting goods shop for the accommodation of the people who will live in the "studio village." The country club building will be erected on the company property where it comes nearest the Tybee road. There will also be a well equipped emergency hospital and dispensary in charge of a competent physician. Plans are now being drawn up for the residences of the various picture directors, producers and executives who will live on Wilmington Island.

THE TROUPERS AND ST. PATRICK

The spirit of St. Patrick was very close to the Troupers' Green Room Sunday, the 16th of March. Green was the prevailing color of the decorations, the generous donation of Secretary Adabelle Driver, who acted as chief cook for the occasion. The dinner was a great success. She was ably assisted by Cora Shannon, who dressed as Uncle Sam and acted as head waiter.



Max Factor

The guest of honor was the Troupers' own Max Factor. According to the motion by Margaret Campbell at the regular business meeting, Max Factor's inspired letter to the Women Troupers, and his cancelled check for $500 which he donated for the home, were framed. With his own hands, Max Factor hung the framed letter and check on the wall of the Green Room. Lula Wasley, official pianist of the organization, struck up "He's a Jolly Good Fellow," which the entire body sang with a will. The tears in Mr. Factor's eyes were additional proof that his heart is with the Troupers. He made a splendid address.

Miss Dorothy Granger acknowledged Stage Director Frank Cooley's introduction. He told the Club members that this fortunate and beautiful girl had signed a five year contract at the Roach Studio. She was applauded to the echo.

Short speeches were made by James Gordon, Bill White, Andy Waldron, Eva Thatcher, Evelyn Selbie, Real Mureal and Adabelle Driver. Miss Campbell had the honor of telling the circumstances under which Max Factor gave the money which is the tap root of the fund for the Trouper Home. Whatever fruit the efforts of the noble men and women who are working for the Troupers may bear, will owe much of its sweetness to such men as Max Factor.

One of the exciting moments of the evening came when Miss Granger was asked to draw the winning number for the Evelyn Brent doll. Miss Brent was the first girl to donate $50 to the fund and she gave a most exquisite doll at the time of the bazaar. The doll was won by Dad Zanfretta, who was roundly cheered.

Following the dinner, Chairman of Entertainment Henry Roquemore offered a thoroughly Irish program. Pat Kelly and Jas. Kelly entertained and Walter MacNamara gave a magnificent monologue. The sketch written especially for the occasion by Fern Emmett was a riot of fun. Assisting her, Mary Denton Cardew, May Foster, J. Gunnis Davis, Clark Comstock, Alfred Hewston and Charles Schaeffer were all enjoyed. Miss Emmett's characterization places her in a class by herself. Her humor is inspired and her ability to write dialogue stamps her a genius. It will be a great surprise if "The Trail of Thespus" does not find its way into the talkies. It will make money for some wise producer.

The date of the next dinner will be announced soon. The regular business meeting will be held at the Green Room April 8th. At the next dinner chances will be sold for the Bebe Daniels doll, dressed by Phyllis Daniels. The doll represents Bebe in her successful role of Senorita. The Troupers hope to have Miss Daniels as an honor guest at the next dinner and will ask her to draw the winning number for the fortunate one who is lucky enough to win Miss Bebe Daniels' gift to the Troupers.

In spite of the bad weather, the Green Room was filled to overflowing. It is well to make reservations for the dinners as far in advance as is practical. They had standing room only at the February and March dinners. April may have its showers, but the happiness with which the members of the organization gather together is proof positive that only success can crown their efforts.

Sunday, March 30, the Troupers will have a basket picnic at Thousand Oaks, the proposed site for their country lodge.

DIRECTOR WRITES STORY

Edmund Goulding is author of "The Devil's Holiday," in which he is directing Nancy Carroll at the Paramount studios.

Legitimate Stage Shows in New York Have Nothing to Fear

The metropolitan legitimate stage has nothing to fear from the talking picture, but the end of the dramatic road show is near.

That belief was expressed today by Jesse L. Lasky, first vice president and production chief of Paramount-Famous-Lasky, in an interview dealing with problems and possibilities created by sound on the screen.

In outlining his views, Lasky made the following comments:

1. The industry is in the throes of a sudden wave of progress. the result of a new courage fostered by the success of sound. New developments in every branch of the business are forthcoming. Among these will be the enlarged screen, double-width film and color.

2. The western picture is not dead. It disappeared for a time because of the limitations imposed on producers by recording equipment shortage. Paramount is planning several outdoor pictures.

3. The world is going from a jazz age to a frank age; the flapper is not as potent as she was a year ago. This is idicated by the return of long hair and the absence of mad jazz music.

4. There is no trend in talking pictures. Sound is so new that a producer can go in any direction and strike public interest.

5. The future college professor will be a reel of motion picture film. The traveling salesman of tomorrow will carry his samples on celluloid.

6. The public will never turn its back on the stage, but the traveling show is bound to disappear.

7. The industry must develop screen dramatists, for the reserve story material is being used up very quickly.

8. Ten years ago, the public's mind was said to be twelve years old. Today, it is of age.

9. Maintain a perfectly normal viewpoint and you have conquered the greatest obstacle in the road to success.

10. Being conservative is not a handicap in the picture business.

Lasky expressed himself as being an advocate of color, double-width film and the enlarged screen which fills the proscenium of a theatre.

"The public likes color," he said, "and the development of many types of entertainment cries for color. It is only a matter of time when pictures will be as natural in color and as widely used as they now are in black and white.

"Color ties up with the enlarged screen, which is bound to come. In fact, it already has arrived and is practical, as we demonstrated recently in New York.

THE KIDDIES CORNER

By JEAN RILEY

Mothers of studio children should be preparing for a busy session for the industry is resuming its stability and there will be more work for everyone this spring and summer; so the dear children can dust off their make-up boxes and lay away their books and pencils for the grease-paint. Some of them will have big breaks, but all of them will receive wonderful training and experience, and let us not forget that the screen kiddies of today will be the big stars of tomorrow.

Leon Janney has just been signed for the feature child role in "Eulogy"—the Sonoart Production at Metropolitan.

Phyllis Hurst, who appeared in "The Bishop Murder Case" at Loew's State recently, danced at Figueroa Playhouse this week.

The six charming tots who act as flower girls in "Bride 66," are Dorothy Gray, Marilyn Harris, Patsy Paige, Suzanne Ransom, Helen Parrish and Betty Jane Graham. Each one of these children have played feature parts in other pictures.

Virginia Wiseman is in much demand as a funster, having recently played the leading comedy role in "The Flattering Word" for Warner Bros.

Buster Slaven is now playing a child lead out on the Pathe lot.

Betty Jane Graham has been signed for a marvelous part in "Top Speed" for First National by Director Mervin LeRoy.

Dorothy Gray and Dickey Moore are playing brother and sister parts with Charles King and an all-star cast in "See Naples or Die" at Warner Bros.

"The Dancing Bear" is the title of the picture which Jane Slater recently completed for Tiffany Productions.

Dawn O'Day will soon be seen in "The City Girl"—a Fox Production featuring Charles Farrell and Mary Duncan.

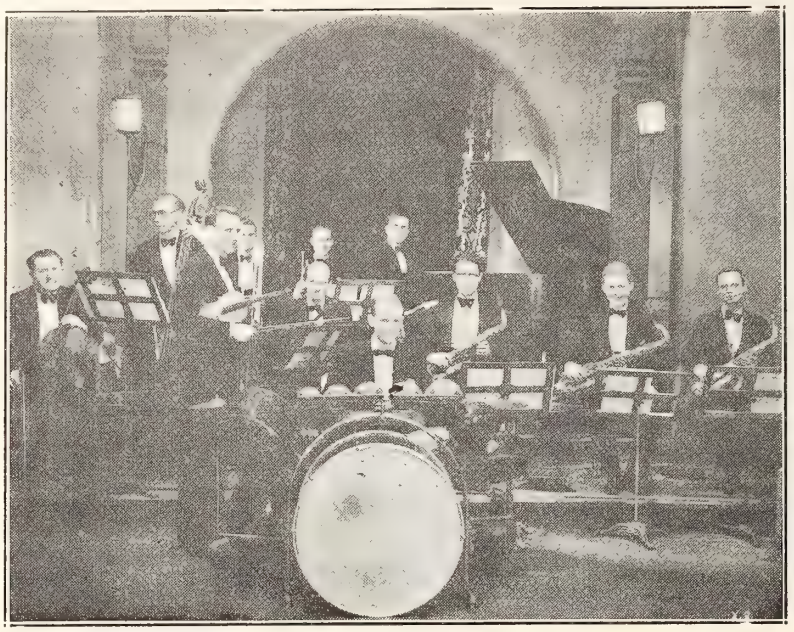
Wally Albright has been selected to play an important part in "The Big House," an M-G-M picture.

Delmar Watson has just finished work in a Warner Brothers' short subject, "Cry Baby," directed by Del Lord and with Bobby Vernon and Miss Trem in the cast. He will be remembered for his work with George Jessel and Lila Lee in "Love, Live and Laugh." Although only three years old, Delmar has twenty-six picture parts to his credit.

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HONORED

The only fictitious character in D. W. Griffith's "Abraham Lincoln," the boy who was saved from a deserter's grave through the Liberator's sympathy for human frailties, will be played by James Eagles, a juvenile stage actor of considerable ability.

Eagles' part was written into Stephen Vincent Benet's script for the purpose of epitomizing Lincoln's supreme charity.

Work on "Abraham Lincoln" is progressing rapidly at the United Artists studios, with Walter Huston portraying the title role and with Kay Hammond, Una Merkel, Jason Robards and Ian Keith in principal parts.

FINISHES ON TWO LOTS

Antonio Moreno finished at Paramount and Fox Studios at the same time in the pictures that he was working in. There is some talk of "Antonio" taking up directing. This would be a splendid idea, for he did this years ago for the Vitagraph and was very successful. There isn't a better actor or director in filmland than this self-same Antonio Moreno if the truth were known.

SIGNED FOR FIRST NATIONAL

Ralph Ince, upon finishing directing the Spanish version of "The Big Fight" for James Cruze, is going to Caliente for the week-end. He will then return and start in a picture at First National, with some very fine jobs in the offing for him, as soon as he finishes with First National.

CONGRATULATIONS

Mr. and Mrs. Donald Keith are the proud parents of a 8-pound bouncing baby boy, who arrived last Monday. Mother and baby are doing fine and dandy, while "Daddy" Donald is passing the cigars around and is too busy to think about working in pictures for at least a while.

"HOLLY" DOING FINE

Gordon Hollingshead is handling "Moby Dick," which is the Sea Beast being made over again as a talkie, starring John Barrymore. When we said handling, we meant that he is the assistant director to Lloyd Bacon, who is directing. The company have been working hard at the Vitagraph studios, and "Holly" has made hundreds of friends daily by the way he handles 'em. He would make a fine director if only given a chance to deliver the goods.

PLAYS

William Holden, character actor, who has appeared in many important Warner Brothers and First National pictures, will play the role of the college president in "Precious Little Thing," which is to go into production late in April on the Warner lot.

CASTING

Leo McCarey has started casting for "Roadhouse," an original story for which Bradley King wrote the picture version and dialogue prior to her departure for a vacation in Hawaii. McCarey is to direct this as a special feature for the William Fox organization.

LABOR ON THE AIR

The Unique Quintette, formerly known as the Screen Artist Quartette are now playing over station KGFJ. The group is composed of Ben Gale, director; William Zybramsky, pianist; George Cox, cello; Charles J. Silliman, second violin; Jesse Crawford, bass.

The United Garment Workers of America are sponsoring their program and it is known as the Union Label Half Hour on the Air. This is the first time that any Labor organization has sponsored a musical program on the air in Southern California.

A favorable newspaper comment has been given the quintette and the Labor papers of Southern California are carrying this program along with the trade publications.

APPOINTED

Billy Joy, well known Hollywood artists' representative, has just been appointed general manager for Gus Edwards Enterprises with offices in the Hollywood Bank Building. Mr. Edwards announced the appointment of Joy to the post just prior to his departure for the East a few days ago.

During the past year Joy has been active in the managerial field and has represented many prominent screen artists. In assuming his new office, he still retains his association with the actors he has been handling and in addition, takes command of all of Edwards' varied interests.

With an act entitled "Gus Edwards and His Hollywood Proteges," the well known impressario is now playing a limited vaudeville engagement in the East, and is at the same time holding auditions in the major cities in search of new talent for the movies.

FIXING THE FIXER IS SOME JOB TO FIX BUT NOT FOR HIM

Sixteen years in the movies, rated an expert technician in all fields, but never with a title!

Such is the record of George Bertholon, who assisted in the production of Radio Pictures' all-talking romantic drama, "The Runaway Bride."

In fact, he has an aversion to titles and won't accept one.

His duties? They are rather vague, too. Donald Crisp, the director, found his services of value in past years so, when the former took up duties at the RKO Studio, Berthelon went along.

The best explanation of what he was supposed to do came from Bertholon himself. His principal job, he says, is to keep the studio trouble-fixer away. In other words, he avoids trouble so there won't be any trouble for the trouble-fixer to fix! He keeps productions running smoothly, as it were.

'Rhapsody In Blue' is Played On Huge Piano

Wm. Duncan May Return to Screen in Talkie

Paul Whiteman Is To Startle Natives With Novel Features

The biggest piano ever built is part of the unique setting used by John Murray Anderson for the "Rhapsody in Blue" number of Universal's "King of Jazz," just finished at Universal City.

The piano, as built to contain the Whiteman band—including Paul himself—was 40 feet long, 7 feet high with the lid closed, and 30 feet on the keyboard. Each of the notes, on which the Russell Markert ballet danced the music, is over a foot wide and 5 feet long.

Not one, but many shades of blue were photographed in Technicolor for the visual atmosphere of the number, including the robin's egg blue of the set, Alice blue for the dancers' costumes, and royal blue for the boys of the band and intermediate shades.

Because the "Rhapsody" itself is atmospheric, everything in the number, both photographically and musically, has been made to blend with the same "color-tone" originated by Anderson, the famous impressario of New York musical shows, and Herman Rosse, his almost equally famous designer.

Paul Whiteman, with whose musical career the "Rhapsody" has been inseparably associated, has achieved for the sound-track of this number a hitherto unapproached rendition of it. The score was written by Ferde Grofe, who originally scored the Rhapsody" when it was first written by George Gershwin.

As seen upon the screen with the seven other immense musical numbers of "King of Jazz," the "Rhapsody in Blue" is a symphony in color, in music, and in photographic action. Its mood actually portrays the music itself—the only jazz composition ever to have been given a place on a full symphony concert.

The Talkies Are Paving the Way for Many an Old Favorite to Return to the Screen—For Instance, Here Is One of the B. O. Winners of Yesterday

When motion pictures were in their silent heydey William Duncan was one of the biggest box office attractions that the Vitagraph Company of America had on its roster. Edith Johnson, about this time, gained a great following in the William Duncan features and serials, and the team of William Duncan and Edith Johnson continued making picture history. The pair were married and their first child arrived in their home and, blessed with this happiness, both retired from the screen.



William Duncan

Today there are two children in the William Duncan household; the pair are very happy and haven't a single care or worry as to what the wolf might be doing in their neighborhood, for they have been blessed with the worldly goods, and what they made in pictures they saved and invested properly, and now there only remains one ambition in the heart of William Duncan, and that is to take part in making further history for motion pictures through the "talkies."

"Bill" Duncan, as those closest to him call him, has written a story. It is a perfect vehicle for him and his talents. Some wise producer will cash in on the million dollar publicity campaign that Vitagraph placed in back of him, and sign him up to star in his own story, and perhaps direct it. for lest you already know, he directed and acted on the stage for over fifteen years, and held down the same positions on the screen. What more need be said? we ask you.

HUGH TALKATIVE IN "SILENCE IS GOLDEN"

Hugh Allan, popular free lance player. has been at Columbia this week playing the talkative lover in "Silence is Golden," one of a series of shorts being made at the studio. Hugh, in fact, is so far from silent that the object of his admiration says just one sentence during the picture.

FINISHES

During her screen career, Bodil Rosing has been screen mother to Clara Bow, Colleen Moore, Janet Gaynor, Alice White, Marion Nixon, Olive Borden, Richard Barthelmess, Gary Cooper and Hoot Gibson. She recently completed one of the featured mother roles in "All's Quiet on the Western Front," for Universal.

AL HERMAN DIRECTS 35th MICKEY COMEDY FOR DARMOUR

With "Mickey's Whirlwinds," Al Herman, R-K-O-Darmour director, begins the direction of his 35th Mickey (Himself) McGuire comedy. Herman has directed every one of these popular juvenile comedies since the inception of the series two and a half years ago. In that period he has directed 24 silents and 11 talkers. Virtually all of the youngsters who comprised the original cast of these comedies are still playing in them, including the original Mickey, the colored "Hambone" Johnson, "Tomboy" Taylor, Katinka and the others that comprise the characters originated by Fontaine Fox in his Toonerville cartoons.

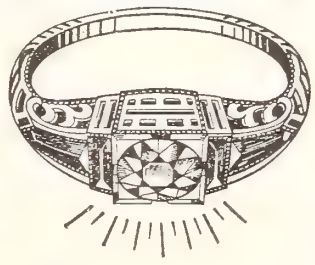
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Chit-Chat an' Chatter About

Song--Music--Voice--Dance

By LAURENCE A. LAMBERT
Music Editor

From time to time we hear of groups of musicians banding together and forming an orchestra, but never in the past few years have we had the pleasure of hearing so pleasant and accomplished group of artists as those composing the newly organized "Studio Electricians Recording Orchestra," under the management of E. W. Sebring with offices at 861 North Seward Street and under the direction of A. Arthur J. Tynan and Chas. J. Silliman.

Composing this group are the justly famous "Show Boat Trio" and the "Screen Artists' Quartet," both of whom you are probably acquainted with, having heard their program on the air over KHJ where they were engaged for one year, and KFI where they played for over eleven months.

Arthur J. Tynan, the director, has directed orchestras in Los Angeles for a number of years and he and several others of the group have been members of the Los Angeles Symphony, Art Hickman's band, Earl Burtnett's Melody Boys.

Charles J. Silliman, co-director of the band, is well known for having composed and written the original scores for a number of pictures. The group have just finished synchronizing twenty-four short subjects and travelogues, the scores of which were written by Chas. J. Silliman at the Tec-Art Telefilm and other studios.

They have just completed the current release, "Step On the Gas," under the direction of Bill O'Connor for Tec-Art Studios.

This orchestra is now at liberty and welcome any and all interviews.

* * *

It is reported that Paramount executives are immeasurably pleased with the "rushes" to date of "Let's Go Native." This is the Percy Heath-George Marion musical operetta which Leo McCarey is directing. The latter was borrowed from Pathe. Only recently McCarey scored a directorial triumph with "The Sophomore."

* * *

Wallace Smith's contribution of the screen version and dialogue for Bebe Daniels' most recent RKO production, "Love Comes Along," is said to be one of the finest examples of creative work since the advent of synchronization. Smith recently signed a new contract with the William Le Baron organization.

* * *

FEATURED IN "THE LADIES' MAN"

Hugh Gant, handsome English stage and screen star and a recent arrival, will be featured in "The Ladies' Man," shortly to be put into production. He was featured abroad in over seventy pictures, among them "Call of the East" and "The Rat."

Mr. Harry Burns,
Editor Filmograph,
Hollywood, California.
Dear Mr. Burns:

Last night I saw "The Racketeer" starring Mr. Robert Armstrong at the RKO Theatre.

A Violinist is featured in this picture and I wonder who is responsible for that casting?

Of course a double was used to do the playing, but WHY then was not a double used to stand in on the scenes who could at least hold a violin correctly, to say nothing of bowing, etc.?

Certainly there are enough capable musicians out of work in this city that a REAL violinist could have been cast in that small part, and one who could have actually played the notes, too, without insulting the intelligence of the audience with such casting. It surely is the small things of this kind that stand out in an otherwise artistic production and isn't it about time when a character calls for violiniste or other real musician, the casting director gets busy and finds one who does not mar the entire picture.

Some time ago "The Serenade" starring Adolf Menjou was ruined in the same way. That time it was a cellist, doing all sorts of rude tricks with his cello, and the part as I remember it was very important. In the same picture an ensemble of REAL violinists was used in a minor part, when the outstanding character of the old cellist was ruined by poor casting.

I know little about pictures, and the tricks of the picture business, but there is sure room for improvement along many lines since the SOUND pictures are here, and it looks to me like a good place to start would be with replacing some fellows who have good jobs but don't know their business. How about it?

LENNA RUDY ALTSCHUL.

The Music Editor of "Filmograph" has been advised that plans are now under way for the staging of a gigantic "Music Festival" in Hollywood, in May or June, with the cooperation of many prominent organizations, music clubs, and social and civic interests. It is proposed to hold competitions, in all branches of music with medals, cups, shields and cash awards for the various winners, somewhat along the lines of the competitive festival held annually in Great Britain and throughout Canada. They are similar to the famous "Eistedfodd" held in Wales, which country originated festivals many years ago.

point out that Hollywood now has two outstanding musical affairs, which attract world-wide attention and thousands of visitors each year in the famous "Hollywood Bowl," with its orchestral concerts and guest soloists and distinguished conductors, also in the "Pilgrimage Play" which has established a remarkable place for itself in Hollywood's affection. They believe that a third great attraction, of a permanent annual nature, could be established in the competitive festival, which would bring Hollywood into national prominence as a genuine musical center, and would also serve the purpose of stimulating the fine array of musical talent that is living in Hollywood, seeking opportunities in the motion picture industry, stage shows, light operas etc. Hollywood has undoubtedly more distinguished talent in its confines than any other small city in the world. The festivals would encourage this talent (both amateur and professional) and the winners would unquestionably find many engagements offered them as a result of the publicity given them as festival soloists. We are also informed that Hollywood merchants would benefit by the large influx of visitors and competitors from all over Southern California.

The sponsors of this unique plan

The project sounds very attractive indeed and will have the hearty support of this Music Editor. We shall be pleased to give further details, shortly, and will welcome ideas and suggestions from our readers.

Florenz Zeigfeld and Samuel Goldwyn Seek Prettiest in the Southland

There are over five thousand beautiful women in Hollywood, according to the survey conducted by Busby Berkley, and over 1500 of them will be given tryouts while picking a chorus for the Florenz Ziegfeld-Samuel Goldwyn "Whoopee."

Last night Berkley and Director Thornton Freeland conducted their first tryouts for chorus women. Approximately 500 girls turned out. Every girl was an experienced dancer. From these 500 Berkley and Director Thornton Freeland tentatively selected 50.

Tonight 500 more girls will be given tryouts and possible another 50 will be selected. There will be other tryouts later.

Eventually perhaps 100 girls—perfect examples of the new "glorified" Ziegfeld-Goldwyn girl, will comprise the "Whoopee" chorus. They will be the most beautiful of Hollywood's 5000 beauties, together with the pick of the New York stage; each girl selected and passed on by the most noted beauty experts in the world.

"LITTLE BILLY" OPENS AN ITALIAN RESTAURANT NEAR CHAPLIN STUDIO

The smallest big fellow in cinemaland, "Little Billy," idolized by every actor and actress with whom he has ever worked or met with, is opening an Italian Restaurant at 1212 No. La Brea in Hollywood; yes, right near the Charlie Chaplin studios.

"Little Billy" since coming here from New York has been sort of accepted as "The Masquers" mascot, for whenever they stage a revel "Little Billy's" appearance brings great merriment and tremendous rounds of applause, for he is a midget in size, and fits into so many clever parts, that his versatility absolutely holds your strictest attention.

The new rendezvous for the professional folks, actors, actresses, producers, writers, or what have you, is bound to become popular, for it will have as its host, the most unique in all the world, one who knows how to meet and serve the public. One of the staunchest boosters that "Little Billy" has is Sam Hardy, president of "The Masquers." He actually thinks that new restaurant will go over with a bang, and that "Little Billy" will more than prove that he is a regular good fellow, and in his proper place.

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HOLLYWOOD
TOPICS
By TOM LEWIS

PREDICTIONS ARE futile, since no man may safely read the future, but from my seat in the bleachers it looks very much as if that inspired producer who seizes upon the billion-dollar idea of going out and making a genius picture spectacle of the glamorous West will be pretty apt to clean up an independent fortune on one production. The history of this unique section is crammed with possibilities—still big with promise.

BY THIS, I do not mean the typical Western, although there is a place for this, but rather a closely-knit subject as good as "The Covered Wagon" and even better than "The Iron Horse." Those productions were great, in their respective ways, but now illimitable opportunities are offered—with sound and color—for even more noteworthy achievements. Think of the swooning beauty of California, Utah and Arizona! And a dozen other nearby localities offer matchless opportunities for sound-truck and color-camera.

HAUNTING MUSIC of the Indian and the mournful song of the cowboy, coupled with the wizardry of good writing and the directorial touch of a practical dreamer, present a virgin field rich in material and boundless in potentialities. Good acting completes the picture. We have had our epics of silence. Now give us our epic in color and sound. But it calls for supervisorial brains and directorial vision. Hence, this question: "Who can do it?"

STRANGE AS it may sound, there are several men who are capable of it. The name of Jack Ford comes to mind. He is Eastern-born but he has lived in the West and loves it. Ford, aside from "Men Without Women," is known for a number of poignant portraits of the screen. He got pretty close to greatness in "The Iron Horse" and with "Three Bad Men." Macdonald, Campeau and Santschi were Remington portraits of the West.

ODDLY ENOUGH, Ford always wanted to do a masterpiece of the West with Tom Mix in the center of the picture. And Mix, incidentally, had a yearning to finish his screen career with a smashing production that might perpetuate his name for all time. Neither dream was realized but this has nothing to do with the other matter. The field is still there. All it needs is the touch of a master.

WALSH MAY do it, although I am not so sure of his sympathy with the subject. He has the elemental greatness if he will throw himself into it. He is rugged, like Ford, and his grimness does not preclude the comediac. That's what it takes—ruggedness and the saving grace of comedy. If whimsy enters—all the better. I think none will forget those sly touches by Torrance and Marshall in "The Covered Wagon."

OTHER NAMES come to mind, including Cummings and Borzage, and I am not so much inclined to doubt Cummings as I am to pause over the name of Borzage. Both have sensitive natures, quick to react to colorful stimuli, but unless I miss my guess Borzage has no burning love for the great open spaces. James Oliver Curwood, deceased writer, always had a healthy horror of snakes. And Borzage, with some such inhibition, is no avowed lover of the rugged.

BORZAGE MADE one picture of the West, as I recall it, but I imagine he would like to forget it—and I have no overweening desire to remind him of it. He had no story and his heart wasn't in it. Photographically, it was a wow. That was all. But Borzage has innate greatness, as he has since proved, and this might yet be coupled to the real West. I don't say that it will. I say that it might. Stranger things have happened.

CUMMINGS IS a man of moods but, like all men of power, he has a "feel" for human values and can delineate character if given full sway. He works best, as does Walsh, when not harassed by petty officials with no vision and less ability. I have no doubt he could do a great picture of the West. But he should have an air-tight story, good actors, and little studio interference. Then he will paint with a sure touch and with lavish colors.



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George Olsen Opens Plantation Cafe April 23rd

Closes at the Roosevelt Blossom Room Amid Great Ovation

By ED O'MALLEY

"Genial George" Olsen's farewell night at the Blossom Room of the Roosevelt Hotel on Monday, March 24, will long be remembered as a milestone in the night-club life of Los Angeles. The management, in appreciation of Olsen and his wonderful band's work covering an engagement of six months, remembered George with a sumptuous silver cocktail set on the tray of which was inscribed, "Presented to George Olsen in appreciation of his successful engagement at the Hollywood Roosevelt Hotel."

The gift was handed him by Manager Cummings, who topped off the ceremony with a few well-turned words and witty remarks. George was then given three hearty cheers and a tiger, as all present rose from their chairs. Olsen responded in his usual gracious manner, adding that the Blossom-Room engagement was by far the most pleasant and harmonious of his entire career as a band master, and he was sure that he would always look back to it with the happiest of memories.

For the next few weeks, "Genial George" and his faithful yokefellows will take a respite from their work, preparatory to the reopening of the Plantation down on Washington boulevard just beyond the M-G-M Studio. This big gala night is set for Wednesday, April 23, in honor of Jack Schulze's birthday, Jack and George having been lifelong friends. The Plantation has been thoroughly remodeled, redecorated and refitted throughout with all the elaborate equipments that make for a high-class night club and will be gazed upon with admiring surprise by its former patrons, when the doors are thrown open on the first night.

Olsen has engaged Joe Spagat as manager. Spagat has an international reputation in the cafe managerial line, and is regarded as a past master in his work. He promises the greatest novelties ever furnished in a local cabaret, and Spagat comes pretty near doing what he says. Norman Manning topped off Olsen's farewell with an excellent entertainment program. Among those that lent their art and cleverness to the occasion were Barnett and Clark; Margaret Padula; Frank Richardson; Dave Franklin; Marjorie White and Miss Ruth Gillett. Charley King was guest of honor and favored with a number of his song hits which went over big. The Room was packed with a merry gathering many of whom were movie stars. The affair was an unqualified success in every way. Among the prominent persons present were "Speed" Borst, the live wire, wide-awake manager of the Belmont Theatre. He was there, good and plenty, in the soup and fish.

* * *

Producing rights to "The Bird of Paradise," most bitterly fought for play in legal history, have been acquired by Arthur Hammerstein, New York stage impresario, it was announced today.

Hammerstein, who is producing "Bride 66," the first of a series of dramatic musical screen plays for United Artists, said arrangements were under way to present "The Bird of Paradise" on a Los Angeles stage first, later at the Hammerstein Theatre in New York, and finally in the principal cities of the country. Simultaneously with the Los Angeles stage presentation he will make a talking film version with the same cast.

"In the screen spectacle," he said, "the music will be composed by Rudolf Friml, light opera genius; the adaptation by Howard Emmett Rogers; the lyrics by Jack Brennan, and the settings by William Cameron Menzies, supervising art director of United Artists, who created the magnificent backgrounds for my present screen production. I propose to make 'The Bird of Paradise' available to the entire country on the most pretentious scale that men, money and time can effect."

The Court of Appeals sitting in Albany, N. Y., last Tuesday decided "The Bird of Paradise" case in favor of Richard Walton Tully, the author, and Oliver Morosco, producer, reversing the lower court which had sustained the complaint of Mrs. Grace Fendler. Her charge that the play was plagiarized from her work, "In Hawaii," was dismissed. The decision follows years of litigation. Two years ago Mrs. Fendler was awarded $781,880 damages which was reversed in the latest action.

Hammerstein was advised by his attorneys in acquiring the producing rights that the decision was a complete victory for the defendants and that there will be no further trial.

The enterprise means that Hammerstein will definitely become a Los Angeles theatrical producer in addition to his picture affiliation with the Joseph M. Schenck organization, although he will continue to produce in New York as well.

"I Pagliacci"

World's Famous Opera Being Produced by Audio-Cinema Incorporated as Road Show Feature

It remained for an independent organization to produce in feature length the world's greatest opera. "I Pagliacci," establishing Audio-Cinema as pioneers to produce and present the first all-sound, complete operatic production.

"I Pagliacci" is now in production at the Edison studios, New York City, where complete Western Electric equipment has been installed in addition to Audio-Cinema's Long Island studios with Mr. Joe Coffman in charge of production and direction, and a complete staff of opera and picture technicians.

Many famous stars which include Fernando Bertini, tenor; Alba Novella, soprano; Guiseppe Interrante, Nino Fucile, Mario Valle, baritones, are in the enormous cast.

This tremendous production and world's famous success was first produced at the Teatro dal Verne, Milan, Italy, 1892, and at the Metropolitan Opera House in New York, 1894. The musical direction is under the world's famous conductor, Carlo Peroni.

Mr. Fortune Gallo, renowned opera impressario. is a part of the opera supervising staff under the direction of Mr. Joe Coffman.

The story of "I Pagliacci" lends itself admirably to the sound screen and will bring to every city and small town a pretentious production which has seldom been attempted in the history of motion pictures.

Audio-Cinema. the only independent Western Electric licencees in the East, have been rapidly forging to the front since the inception of this company last September. In addition to being consultants for the Bell Laboratories, Eastman Kodak Company and Consolidated Film Industries, they have now in production twenty-six Terrytones cartoons, being released by the Educational Film Corporation, and have completed the first "Ole Bill" two-reel comedies taken from the famous Bruce Bairnsfather stories and the first Sheriff Crumpert two-reel comedy, based on the famous William Dudley Pelley stories which ran in the Saturday Evening Post.

Heughan, Dramatic Singer, Thrills With Song and Art

Nine hundred and fifty concerts in six years. Over 157,000 miles in world tours. Isn't that some record for a singer? William Heughan registers this, and it is press-stuff enough in itself.

New York critics said, "His method is his own." "He was a welcome addition to New York's fastidious music circles." Chicago enthused to the extent that "He possessed the union of every gift of nature." London agreed that "He was as good as an opera." The Orient admitted he had a song appeal "which tens of millions would give tens of millions to possess," and Scotland, his "ain country," told the world he was "Romantic beyond compare."

It was the same verdict from East to the Occident, all testifying not only to the magnificence of his voice, but to his command over humor and pathos, and his wonderful picturesqueness of movement and gesture. "His dignified stage appearance is only the beginning of things," prefaced another laudatory tribute.

A tall magnetic figure with a smile that lights up his strong face, and a magnetic charm that would appeal by personality alone—such is William Heughan as he steps into the limelight of the stage, with a dignified "Cheerio" to everybody.

But when he sings!

There's quality, color, power, drama and tenderness in his resonant bass-baritone voice. And how he proves the depths of sentiment!

One critic summed it up in these words, "Heughan possesses that rare and remarkable gift of illusion and mastery of song delivery that adds perfection to an otherwise perfect voice."

Reviewers in every part of the world acclaim the versatility of this Scottish visitor, for he can thrill all audiences whether he's declaiming a brilliant operatic aria or crooning a simple ballad. All nations are his song-book, and he is one with them all, as he dips into their song-stories of the past, or lives with them in the highlights of the modern muse.

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Brown-Nagel Inaugurate New Short Series

Alan Crosland Again Directs Al Jolson

New Producing Company Working at Metropolitan Studios

Howard C. Brown and Curtis F. Nagel, who back in 1926 were the originators of the first all-Technicolor short subjects, and who in the fall of 1928 produced the first all-color, all-sound short subject, "The Toy Shop," and recently produced the first all-Technicolor outdoor drama, "Mamba," which had such a sensational opening at the Gaiety Theatre in New York on March 10th, have again taken the initiative in a new type of short-subject entertainment.

They have engaged Guiseppe Creatore, internationally known as one of the world's greatest musical conductors, and his band of seventy-five pieces, to produce a series of pictures. These productions will feature Creatore and will be known as "Musical Fantasies," containing the latest innovations in settings with singers and dancers of noted ability.

Never before in the short history of the talking pictures had any of the studios ever recorded such a large band. There were so many problems encountered in the acoustical structure of the sound stages and the limitations of the most up-to-date microphones, that the Western Electric Company decided to place this problem of recording before one of their greatest experts, Mr. J. P. Maxfield.

Mr. Maxfield and a selected group of his engineers spent several days in working out this problem. Hard-surfaced walls in place of the soft absorbent surface were placed on the sound stage, special drapes and rugs were hung, microphones numbering from one to six were placed at all angles in the sound stage, the cubic content of the stage was also altered, and a hundred other changes both minor and major were made.

As a result of this intense preparation, the finest recording ever made has been obtained and the weakest note of the clarinet to the great blast of trumpets and the augmented band has been reproduced to the finest degree; and for the first time theatregoers throughout the world will hear a mechanical reproduction of the famous Creatore and his band, so lifelike that it will appear as though Creatore himself and his band were actually playing before the audience.

As Creatore is equally as well known throughout Europe as he is in this country, these "Musical Fantasies" should have international appeal.

Claude Flemming, one of England's best-known actors and a director of repute, will personally supervise the direction of these pictures. Mr. Flemming was also dialogue director for the all-color special "Mamba."



MONTE CARTER

DIRECTING MUSICAL SHORTS

PATHE STUDIOS CULVER CITY

BEATRICE LILLIE TO PLAY LEADING ROLE IN 'ARE YOU THERE?'

Replying to the question "Are You There?" and oft repeated telephone query in England, it may be truthfully said regarding Beatrice Lillie, famous comedienne of stage and screen. both in this country and abroad, "Yes, I'm Here." For Beatrice Lillie is in Hollywood, having come across the continent in a private car attached to The Chief. She is here to play the leading role in the Fox-Movietone melody romance, "Are You There?" which Ned Marin, associate producer for Fox Films, will supervise; Hamilton MacFadden, decidedly successful young director, will direct, and Hassard Short, with an enviable record of success as an authority on musicals, will stage direct.

The story has a decidedly continental flavor both as to theme and personalities, for the personnel assigned to appear with Miss Lillie includes Victor McLaglen, John Garrick, Lillian Sand, Maureen O'Sullivan, Fifi Dorsay, George Grossmith and others who have adopted America screenically.

According to Sol M. Wurtzel, general superintendent of Fox Films. production plans have advanced so rapidly that filming is to start within the next ten days.

Dowling To Manage Industrial Films At Metropolitan

Pat Dowling has been appointed to the general management of the Industrial Picture Department of Metropolitan Sound Studios, a newly organized feature of this service studio for the filming of all kinds of business and commercial talking pictures, it was announced this week by William S. Holman. general manager of Metropolitan. Dowling was associated with the Christie Film Company for eleven years as publicity and sales director.

Associated with Metropolitan's new department will be Curtis L. Mick, as production manager for the industrial pictures. In charge of recording for Metropolitan's industrial department will be R. S. Clayton and A. M. Granich, Western Electric engineers. These sound engineers and other department heads at Metropolitan will handle commercial and industrial pictures, recordings as well as regular theatrical pictures, which are porduced at this studio.

Metropolitan's Industrial Picture Department is now filming talking pictures, for non-theatrical uses, for several large corporations in various lines of industry. Western Electric sound system is being used both in the studio and with portable recording equipments which are making pictures at the present time in San Francisco, Portland and other Pacific Coast points.

Directed Famous Comedian's First and Most Successful Talkie

"Big Boy," Al Jolson's last starring vehicle for Warner Brothers, will be the next directorial assignment of Alan Crosland, ace director on this lot. The reward of this plum comes as the result of this megaphonist's superlative direction of three operettas of supercaliber which are said to be box-office hits.

Crosland, it will be recalled, directed Jolson in the mammy singer's first Vitaphone all-talking production, "The Jazz Singer." He has since directed many notable pictures, among them "On With the Show," "Song of the Flame," "Glorious Betsy," "Viennese Nights" and other well-known opuses.

Eddie Phillips has been signed to play a prominent part in the Vitaphone production "Big Boy," it is announced by Darryl Zanuck, associate executive.

Phillips recently completed a featured part in the Vitaphone film "Dancing Sweeties," with Grant Withers and Sue Carol. He previously attained a wide following as the heavy in "The Collegians."

"Here he is and there he goes."

Al Jolson, who thought his traveling days were practically over when he deserted the stage for the Vitaphone screen, is making his fourth transcontinental trek within three weeks.

The occasion for the present 7000-mile circle was the opening of his latest Warner Brothers picture, "Mammy," in New York on March 26. Irving Berlin, the author of the story and of the music, made a similar flying trip to New York for the opening, which drew the most distinguished first-night audience seen in New York in many months.

Jolson went to New York less than three weeks ago on business. No definite date for the release of his picture had been fixed upon then. So he left for Hollywood. On his arrival he learned that the opening had been set for March 26. Almost without unpacking, Jolson and Ruby Keeler, his wife, caught a return train.

His next Warner Brothers picture, "Big Boy," is scheduled for production in April. The star planned to stay in New York only one day, leaving Thursday for Hollywood again.

"I've been through Kansas City so often," Jolson says, "that the train caller thinks I live there."

JACK RICHARDSON

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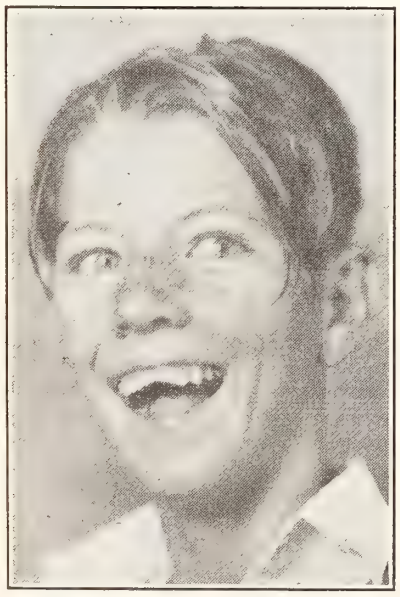
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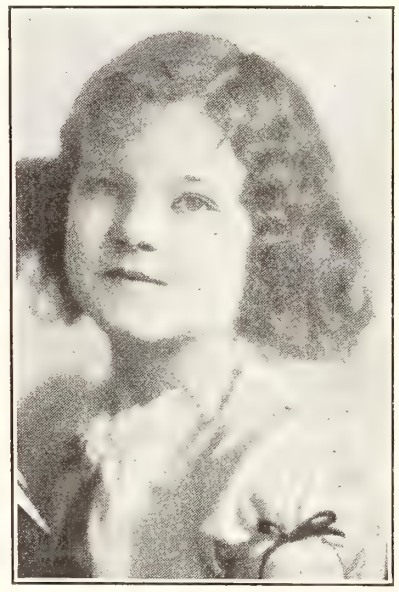
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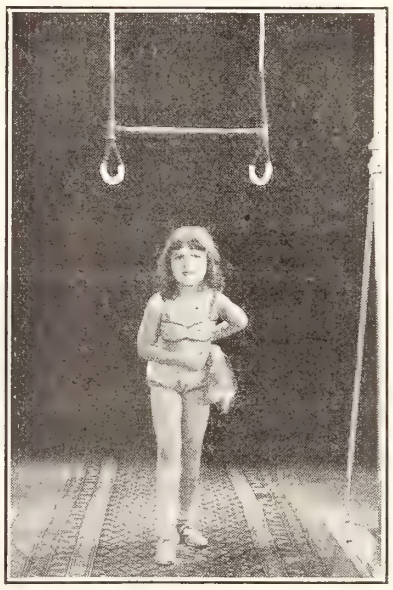
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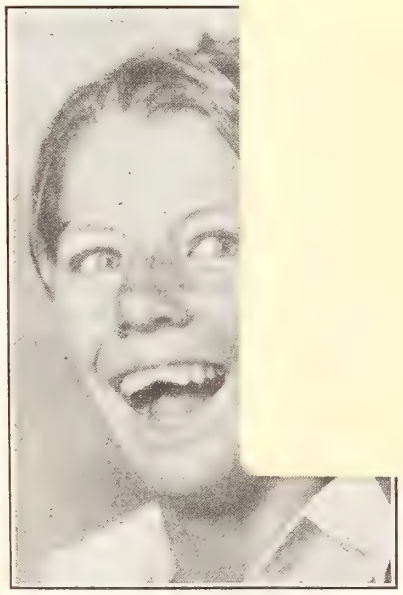
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A Melodramatic Satire By Samuel John Park

Directed By Warren Millias

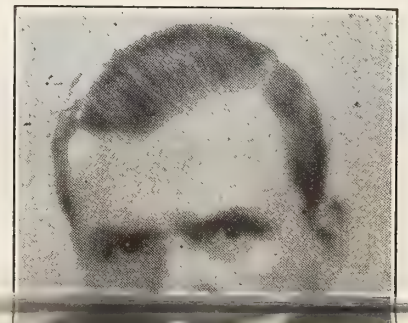
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Barbara Bedford







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Franklyn Farnum



Robert Milliken

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Kit Guard

Others in the cast are Frank Dawson, Ross Chetwynd, Kitty Leeds, James Guilfoyle, George Morrell, Frank Lengel Rank Baker.

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233 Club To Stage Monster Show At Shrine

Wheeler and Woolsey to Star in "Half Shot at Sunrise"

April 25, 26 and 27 With J. J. Franklin in Charge

Presentation of what bids fair to be the biggest vaudeville show in the history of Los Angeles, has been announced by the 233 Club for the Shrine Auditorium, April 25, 26 and 27.

Under the chairmanship of J. J. Franklin, Los Angeles division manager for Fox West Coast Theatres, the monster variety program, with many screen and stage stars and a big fashion promenade most prominent, will be offered to raise funds for the establishment of a permanent Los Angeles children's milk fund.

A matinee and evening performance on each of three days, with a special midnight show on Saturday, April 26, have been arranged, and neither effort nor expense is to be spared in making the program the most outstanding entertainment of its kind, Mr. Franklin states.

Three years ago the 233 Club presented the memorable "Pageant of Liberty" commemorating the 150th anniversary of the signing of the Declaration of Independence, staged an historical pageant in which more than 6000 actors participated, and divided credit for sponsorship of the event with 106 other local organizations.

Composed of actors, writers, directors and producers, the 233 Club feels the time is opportune to lend its assistance to another civic need and, with the cooperation of President Rex B. Goodcell and the club directorate, committees to attend to every detail of the big milk fund show are now being organized.

From 35 to 50 active and entertaining features will make up the regular show performance, according to Mr. Franklin, musical acts, dance numbers, ballets, several ensembles of girls, circus acts, aerial thrillers, comedy acts, animal acts, Western novelties, and even an operatic note will be presented. Aiming at seven capacity audiences, popular prices will be charged.

The personnel of the production staff for the monster vaudeville show and of the various acts will be announced within a few days.

FAMOUS VOICE SPECIALIST CALLED TO LOS ANGELES



Theodore Schroeder of Boston, nationally known vocal instructor, vocal technician and advisor of many distinguished singers, was for six years requested to come to California and hold a special intensive course for professionals. This past summer he finally agreed to do so, and upon his arrival in Los Angeles found a galaxy of artists and earnest students awaiting him. So unprecedented was his success that not only those fortunate enough to study with him, but critics and managers alike, persuaded him to locate permanently in Los Angeles, and his spacious and elegant studio-salon on South New Hampshire Street is now the scene of enthusiastic artistic activity and a mecca for many artists. Being for many years a recognized authority on all the various phases of vocal art and technique, his scientific articles, widely published and much heralded, have been of great educational value. Asked by a representative of Filmograph what was his opinion of the future "singing screen," Mr. Schroeder replied as follows: "The talking and singing screen has come to stay. It is opening a new and wonderfully beautiful era in the realm of art entertainment. Beauty of face and form no longer are prime factors for success on the screen, but real singing and real acting, plus culture and an intuitive mind, a feeling for vocal and spoken nuances and conscientious effort, these alone will bespeak the merits of the future participants in successful forthcoming screen presentations."

WESTERN ACTOR IN HAINES CAST

Buddy Roosevelt, well-known star of Western pictures, has been enlisted to play the "straight" Western role in "Easy Going," William Haines' new starring vehicle at the M-G-M studios, and a comedy drama of the modern West.

Roosevelt will play a cowboy foreman and Haines appears as a carnival sideshow grafter who turns cowpuncher. Fred Niblo is directing the new play, his first comedy in several years, with Catherine Moylan, New York Follies beauty, as heroine, Francis X. Bushman, Jr., Vera Marsh, Cliff Edwards and others of note.

APARTMENT HOUSE OPENS

A new gift to Hollywood is the completion of the beautiful El Mirador Apartment House, which is now open for occupancy.

The apartments consist of three, four and five unfurnished rooms, also six rooms roof bungalows, Spanish Mediterranian construction, and it includes all the latest improvements. Also private entrances and elevator to the Subteranian garage. The management who were formerly with the Romanesque Villas and Casa Granada is extending an invitation to all that wish to inspect Hollywood's finest apartments.

Dorothy Lee Shares Honors With R-K-O Comedians in Talkie

Bert Wheeler, earnest little stage comedian, will next co-star with Robert Woolsey, in "Half Shot At Sunrise," for Radio Pictures. This is a musical comedy with a war background and will permit the comedians to indulge in the humorous antics which have made them famous.

Wheeler is meanwhile hard at work on the featured comedy role in R-K-O's operetta of the old South, "Dixiana." The comedian was also recently co-featured with Woolsey in a singing and dancing revue titled "The Cuckoos." R-K-O is reported to have placed the solemn little funster under long-term contract.

SURPRISED

Last Monday evening, the Troupers' Ensemble, that group of singers of which that club is justly proud, provided for its members one of the most pleasant evenings in some time. The occasion was the birthday of Margaret Campbell, formerly stage manager of the club.

The party was in the nature of a surprise to Miss Campbell, who presided as hostess.

Beside a splendid repast provided by the members of the ensemble there were presentations of many gifts and flowers.

In a club where the membership is composed of the most talented of stage folk, an impromptu vaudeville program of great worth was presented to the great enjoyment of all.

GARBO IN NEW TALKIE

Forsaking the Swedish accent of "Anna Christie" for Italian dialect and garbed in crinolines in place of sweaters and oilskins. Greta Garbo has started work on her second talking picture, "Romance," an adaptation of the famous stage play in which Doris Keane triumphed for six years.

Clarence Brown, who filmed Garbo's first talkie for Metro-Goldwn-Mayer, is directing.

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Casting Directors Suggest Many Changes

James Cruze To Direct "Once A Gentleman"

Fred W. Beetson Receives Opinions From Every Studio Casting Head

"What is wrong and what can be done with the present casting agent and Personal Representative procedure of operation?" was asked the other day by Fred W. Beetson, who is the head of the Producers' Call Bureau, and vice-president of the Association of Motion Picture Producers of America. And the replies that Mr. Beetson received from every casting director in the industry have given him new angles through which conditions will be improved in a great measure in the handling of future casting of pictures.

Fred W. Beetson Gets the Low-down

While all these replies were wending their way to the offices of the Producers Association, Fred W. Beetson was daily consulting as many agents and personal representatives so that he could find out what their views were as to the franchising of agents and representatives, their ideas as to what is wrong with either the casting offices of the studios, or those in their own calling, who have of late injected into their business methods things which have not been within the bounds of what the producers feel is fair play to studios and actors alike, as well as to their own business.

Should Be Run Like Film Board

The Will H. Hays offices have in connection with their organization what is known as a film board of trade. It is the object of this body to vote on an exhibitor who fails to play fair with the producer. The film board of trade franchises the exhibitors, so they can obtain a credit and are permitted to deal with the producers, and whenever a difference arises the exhibitor is forced to put up, in American money, the amount involved, and he is given the right to continue buying films on a cash basis, but the collateral placed up as good faith stands as deposited until it is finally voted to be refunded according to their decision in the case involved. Casting Agents would be franchised and allowed to operate through a sort of a Film Board of Trade. In this case it could be THE CALL BUREAU through which their actors receive their calls right now for work in the studios.

"Call Bureau" Like F. B. O. Idea

Years ago, when J. J. Murdock, who is chairman of the Committee on Agents and Representatives board here, now in session, was head of the F. B. O., who handled the booking of all the standard vaudeville acts all over the United States, carried on their business under one roof, while here each studio has their own casting director, and he clears his actors through the CALL BUREAU, since the studios would wish to retain their own casting offices and executives, it would be impossible to run the new system through like the old F. B. O. system. But it could give the same power invested to the Academy of Motion Picture Arts and Sciences in important matters which involve the actors, to the CALL BUREAU, form an executive board to give franchises to every legitimate agent and representative, and have the power to turn them down as to hiring any of their actors should they break any of the rules set down by the CALL BUREAU; and above all, since we have a new standard contract, have every agent and representative use a uniform contract which is acceptable to the producers as well as the actors, and in the event this contract is violated, let those guilty ones be punished, either by a fine or suspension from active participation in the making of pictures in Hollywood, Culver City, Burbank, Universal City—in fact the whole Pacific Coast.

License Bureau and Fred W. Beetson Must Work It Out

The safeguard against unscrupulous agents and representatives is now, and should be in the future, handled by the Labor Bureau License Department and Fred W. Beetson, who is the first to know when any permit or license is sought for any branch of motion picture operation in the Southland. It is right that he should know, for how could the producers operate their business so thoroughly and to the entire satisfaction of the powers that be were they not in close touch with what was going on, and put a stop to any racketeers that try to use the industry as a means to an end which would fill their pockets with "Easy Money" and at the same time give the motion picture industry a black eye and bad reputation. With the agents and representatives only franchised after they are given a license, it will do away with petty grafters and racketeers chiseling into the motion picture industry, on the slightest provocation and through many pathways that have been opened to them through the present system of making motion pictures.



CLAUDIA DELL

Two future talking film celebrities were introduced to the cameras and microphones this week at Warner Brothers Studio.

They are Claudia Dell and Perry Askam, stage favorites, and the newest footlight artists to capitulate to the talking screen.

Both are featured in the cast of the all natural color Vitaphone operetta "Sweet Kitty Bellairs," in which Walter Pidgeon and June Collyer also have important roles. Miss Dell portrays the title role in this screen light opera which started production this week.

Claudia Dell attracted attention in "Gay Paree" and other Broadway shows, while Askam gained a wide stage following for his portrayals in "The Desert Song," "The New Moon" and others.

APPEARS

When Taylor Holmes ends his engagement in "Your Uncle Dudley" at the President Theatre here he will return to San Francisco to appear in the farce-comedy "Mary's Other Husband," written by Larry Johnson.

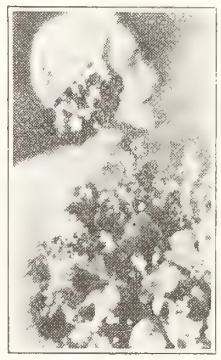
Edward Everett Horton and Lois Wilson as Stars

James Cruze will direct his first picture since the making of "The Great Gabbo" when he starts directing Edward Everett Horton and Lois Wilson in "Once a Gentleman."

A very interesting thing came to light at the James Cruze Studio today along with this announcement, and that is that some of the old-timers who have made screen history, will appear in this talkie. For instance such old favorites as King Baggot, Francis X. Bushman, George Fawcett, Lloyd Inghram, Cyril Chadwick. Then there will be Emerson Tracy, Gertrude Short, Dorothy Mathews, Drew Demarest and others.

RUTH ROLAND

George Crone commenced yesterday on rehearsals for "Reno," the Sono Art production which will stage Ruth Roland's reappearance on the screen after an absence of of several years.



Ruth Roland

"Reno" will be the third picture which Crone has directed for Messrs. Goebel and Weeks of the Sono Art company without a day between. Following the conclusion of "His Dark Chapter," starring Reginald Denny, the director went to work immediately on "Asi es la Vida," made in Spanish with Jose Bohr as star.

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Musical Director Finds Hollyw'd Busy Spot

Erno Rapee Meets Old Friends and Pitches Into Some Real Hard Work

"I never knew what real work was until I came to Hollywood," is the statement of Erno Rapee, who recently left the Roxy Theatre in New York to take charge of all musical activities at Warner Brothers and First National in Hollywood. "It is not only a terrific responsibility here, but everything is so hectic. I can't seem to get around fast enough," said the dynamic musical director.

The highest paid orchestra conductor in the world arrived in Hollywood a week ago, and immediately installed his family in a home in sunny Beverly Hills, the ultra-exclusive residential district adjoining Hollywood. He is, therefore, a member of the motion picture profession, and his views on Hollywood are interesting.

"They are all here," he said. "Do you realize that the greatest musicians of the world are gathered in one small vicinity and are giving their great talents to the making of motion pictures? The aggregation of artists here today is appalling in its magnitude. Sigmund Romberg, Oscar Strauss, Rudolph Friml, Jerome Kern and Oscar Hammerstein, the world's greatest composers. are working hand in hand in the picture industry to give beauty and culture to the public. Hugo Reisenfeld, Josiah Zuro, Victor Baravelle, Nathaniel Finston, Arthur Lang, and if I may mention myself, form a body of musical conductors who have entertained the civilized world and who are now supervising the music in various studios, to perfect the productions which go out over the land.

"We all like Hollywood. It is so different. It is so interesting. The possibilities are so enormous. The chances of development and improvement in sound films are so tremendous and far reaching that even a man accustomed to directing an orchestra of more than one hundred pieces, and entertaining millions of listeners to radio programs, fail to grasp the significance in entirety.

"The first great shock on arriving in Hollywood is the charge of a taxi," the wealthy man remarked. "In New York we signal a cab for a few squares, pay a small sum and go about our business. Out here, if we rode many blocks, we would have to think about business to pay the charges. No wonder the film folk have gone crazy about Fords. The distances from one studio to another are so great that large cars would bankrupt every star's salary. From Warner's studio to First National is about eight miles, and I shall travel it several times per day. Fords buzz about gayly, carrying such famous players as Anthony Bushell, James Gleason. Robert Armstrong, Alexander Gray, Claude Allister, Sidney Blackmer and Mary Pickford about the city."

The famous musician created a riot on his first day in Hollywood. He sauntered from the Roosevelt Hotel into a Buick salesroom nearby, calmly bought a small car to run about and look for houses. When he pulled out a $1000 bill and handed it to the agent for the first payment, business was temporarily suspended. Anyone knowing the cinema city realizes how scarce such bills are—most everything is bought "one dollar down and one when you find me." Mr. Rapee is starting a new fad which few will be able to follow.

Has Mr. Rapee gone Hollywood? Well, he admits that he loves the climate. "To sit out-of-doors all day Sunday, and eat luncheon on our side porch—to watch the gardener putting out fresh shrubs daily—to pick oranges from our own trees is compensation for much that I left behind me. Naturally, my ties formed through thirteen years' association in New York and Philadelphia are dear, but Hollywood quickly absorbs one. I find myself restless to get to the studio, and anxious to be going from one set to another, and into recording rooms. When I see so many artists laboring together to perfect one picture, and note the intense interest displayed by all the studio workers, it makes me respect the industry. I can truthfully say I am surprised at the enormity of the problem confronting me in my capacity as director of musical activities for two studios."

Mr. Rapee started the recording for "Mlle. Modiste" today. He considers it a beautiful operetta and believes it will make a good picture. It is being made in color with Bernice Claire singing the leading role. Another New York favorite is playing a comedy role—Frank McHugh. He has one song which is catching and he renders it in his own inimitable way. The shops are most attractive and Hollywood's prettiest girls have been brought in for models and shoppers.

The great artist sees a vast increase in musical interest since the coming of sound pictures. "Even more important than radio is the film," he says. "The American public is coming more and more to love music. I have been in this country eighteen years, and have seen the appreciation of music increase as it is furnished to the people. One cannot love an unknown art, and your nation is different from Europe in this respect. Now that pictures are furnishing wholesome musical entertainment to the world. Americans will startle Europe with her operas soon. I predict a new style of opera, however—not the classical renditions of the past, but lighter, swift moving, realistic stories sung to the strains of beautiful, cheerful rhythm. Many operas are too morbid for pictures, but as pictures develop the new train of thought will come into its own—and form American musicians to a great extent."

Erno Rapee anticipates three years at least in Hollywood. His salary is one-half a million dollars for that time, so he must consider himself fortunate to be in an environment so full of interest, and healthy and comfortable as a home as well as a place to work.

DIFFERENT

Talking pictures brought new problems to Tarzan as well as to Ken Maynard, the famous film horse's owner.

"In silent pictures I could call out Tarzan's orders to him," explained Maynard. "When I made my first talkie, we discovered that even a whisper was picked up by the microphone. Finally decided to teach Tarzan to obey handkerchief signals. He worked hard at it and is now expert at interpreting the signals."

Maynard and Tarzan are now working in "Songs of the Saddle" at Universal.

ENTERTAINED

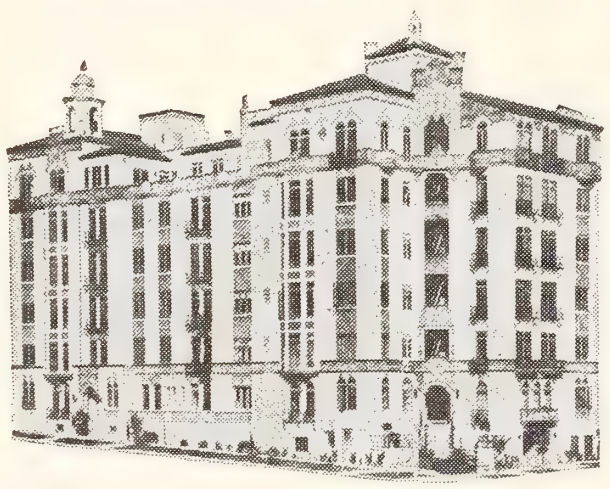
Judith Barrie, featured player in "Party Girl," entertained a large party of motion picture satellites at Peter Pan Woodland Club near Big Bear, this week. The party indulged in boating, fishing and other sports available at this time of the year.

Miss Barrie is preparing to essay the stellar role in a new feature production, as yet untitled, for the Halperin Brothers to whom she is under contract. Story is now being completed and the picture will get under way in the next few weeks, it is reported.

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Bud Barsky Promoted To Associate Producer

Harry Cohn Shows His Appreciation of Executive's Ability

It looks like Bud Barsky is going to be a long time on the pay roll of the Columbia Pictures, the company that he joined as production manager of the Bert Glennon unit, which just completed "Just Around the Corner," starring George Sidney and Charlie Murray, for Harry Cohn gave Director Glennon a long-term contract and at the same time signed Bud Barsky as an associate producer, which is a step higher in the studio realm.

Bud Barsky for years was an independent producer, he later joined M-G-M as associate producer. From that he was engaged by John M. Stahl, head of the Tiffany-Stahl studios, as his right hand man, and when Mr. Stahl severed his connections with the Tiffany-Stahl Corporation, Bud Barsky resigned his post and joined Columbia Pictures.

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"BIG BOY" TRAINS FOR "BIG FIGHT" LIKE A REAL BATTLE

Guinn (Big Boy) Williams has been putting in days of hard training for the role of heavyweight champion in "The Big Fight," the James Cruze Production, and according to his trainer, Larry McGrath, well-known in fighting circles, when "Big Boy" goes into the ring as the aggressor to meet Tony Stabeneau, he will be well prepared with fast and terrific punches.

This intensive training by Guinn proves another point in the genius of James Cruze, who has been insistent upon having the fight a realistic one. Therefore, the finest trainer and workers available have been engaged to put "Big Boy" through weeks of strenuous work-out.

Guinn is one of the most powerful athletes on the screen, having devoted years to baseball, football and polo. Everyone is loud in praising "Big Boy's" pugilistic ability.

The picture, "The Big Fight," directed by Walter Lang, is a most dramatic one and reaches the heights in this thrilling meeting between Guinn as "Tiger," and Tony Stabeneau—"The Battler."



Guinn Williams

RKO BUSY ON FOREIGN MARKET PRODUCTS

Lee Marcus, R. K. O. vice-president in charge of distribution, left Hollywood for New York Thursday, and Ambrose Dowling. R. K. O. foreign sales manager, departed Wednesday. Both men have been here about a week, going over plans and policies for the ensuing season.

In view of the great interest to Hollywood in the future of the foreign market, one of the most significant features of these conferences was the decision not to produce any non-English pictures with foreign-speaking players. This is in direct contrast to the policy of every other company.

Leon d'Usseau, R. K. O. supervisor in charge of foreign productions, hints, however, that this policy is only for the duration of time required to "synchronize" or "dub" R. K. O.'s forthcoming musical super-special, "Dixiana," which will be "dubbed" in both German and Spanish. "Dixiana" is now being rehearsed by Luther Reed and Fred Latham. Bebe Daniels, Everett Marshall, the comedians; Wheeler and Woolsey, and Dorothy Lee are the stars.

BUSY

Miss De Sacia Mooers, who recently returned from New York, was immediately signed by Fox Films for the part of Molly, a hard-boiled dance hall girl in "The Arizona Kid" and left for location in Utah with the Al Santell-Warner Baxter Company.

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May Murray Pleases Critics With Voice--Personality

"Peacock Alley" Is Packing 'Em In for Tiffany Pictures

Mae Murray's first talkie, "Peacock Alley," has won the critics everywhere the picture has been shown. They all agree that Miss Murray's voice and personality gets over better in oral films than it did on the stage, and by far does she loom up in the talkies over her silent pictures.

The use of Technicolor in the last part of the picture came in for special recommendation, this aided the charming actress to look more beautiful and captivating than at any time in her interesting career.

One of the **most** noticeable things, too, brought to light, is that they have labeled the actress one of the greatest dramatic actresses on the American stage, which proves that the much dreaded "mike" which records the voice has been very kind to Mae Murray and very unkind to many of the old line silent actors and actresses.

NEW FIRM FORMED TO PRODUCE SHORTS

The Master Art Productions, with Ray Boswell at the head, is starting its career with a very full program. They have taken offices at the Harriscolor laboratory at 1040 McCadden place, with whom they have contracted for 3,000,000 feet of the now famous Harriscolor within a period of a year. All of their pictures will be done entirely in this new three-color process and will be 100 per cent sound and dialogue. R. C. A. equipment will be used.

After exhaustive tests to find the perfect color photography types, they have picked a blonde, redhead, and a brunette as leads in a series of physical culture pictures which will go into production very shortly.

Another all-color picture which will be started within the near future is "Make Believe," a fairy tale. The entire cast of this picture will be made up of children under twelve years of age, and will be directed by Andy Stone. Some of the best known child musicians will supply the music for this feature.

Ray Boswell is also contracting for another series of all-color pictures with Gus Arnheim and his Victor Recording Orchestra.

SIGNED

Bramwell Fletcher today was signed for a principal supporting role in Will Rogers' second Fox-Movietone starring picture, "So This Is London?" Fletcher became prominent on the London stage. Others in the Rogers vehicle, which John Blystone is directing, include Irene Rich, Frank Albertson, Maureen O'Sullivan, Lumsden Hare, Mary Forbes and Dorothy Christy.

Stroheim Still Free Lancer-May Sign With Big U

Trem Carr Leaves For New York To Arrange Program

Will D. W. Griffith Make Another Masterpiece?

Famous Director-Actor Would Be Great in Old Films

Eric Von Stroheim just finished his picture, "Three Faces East," at Warner Brothers' studios which Roy Del Ruth directed. This is the first real part he played since he starred in "The Great Gabbo" and there have been some reports making the rounds that Warner Brothers have signed Von Stroheim to direct, write and act in their talkies. This is untrue. he is still a free lance artist, and right now he has been sticking pretty close to Uncle Carl Laemmle, and wouldn't it be great if Eric Von Stroheim came back to us in talkies in "Blind Husbands" and "The Merry-go-Round." Such an arrangement would be a very profitable one for Universal and Eric Von Stroheim, for they were great hits as silent productions and would be 100 per cent better as talkies.

Producing Feature Talkies With All-Star Casts at Darmour's

One of the real champions for independent talkies, Trem Carr, is en route to New York City to talk over this year's program and release with the powers that be back in the metropolis who have been handling his products both as silent and talkie features.

Trem Carr has been holding forth at the Larry Darmour studios where he has been using the RCA Photophone system of recording and has Phil Rosen directing, with Chas. (Buddy) Post, writing and directing dialogue, in charge of production, in fact, a sort of a right hand man who knows his position perfectly and serves his boss.

RALPH INCE DIRECTS SPANISH VERSION OF "THE BIG FIGHT"

Stepin Fetchit has proved his artistry and the fact that he takes his work seriously.

He played the role of "Spot" in the James Cruze production, "The Big Fight." Stepin heard that a Spanish version of the picture was to be made, with Ralph Ince directing, and proof of his ingenuity lies in the fact that in two weeks he had mastered the role in Spanish.

Samuel Zierler, of the James Cruze Productions, realized that the combination of Stepin speaking the foreign language, and his languid drawl, was a novel idea in comedy and immediately signed him for the Spanish production.

The result is that everyone who has visited the studio stage declares that Stepin is going to prove a sensation.

Story of Emancipator Has Great Possibilities as "Talkie"

It is too bad that United Artists won't allow D. W. Griffith more time and money to make an epic out of Abraham Lincoln as a talkie production, can be heard everywhere. There are 112 actors in as many roles, all big names in their chosen calling, but, with all the stars and near-stars, it promises next to impossible for the great director to make a completed comeback and place himself and his picture as one of the "Big" surprises of the year, or the talkie firmament.

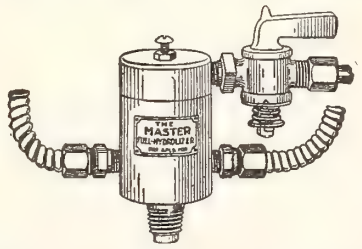
D. W. Griffith in the past on the United Artists' lot has broken all records for making pictures under schedule and for less money, and the powers that be have placed a budget, we are told, on this picture, so it will be hard for him to do justice to himself and the company. Of course, time alone will tell. If he puts it over, he will be entitled to be crowned once more the king of all directors as he was years ago when he gave us "Intolerance," which still stands out as the greatest picture made of all times.

SIGNED

Robert Haines has been signed by D. W. Griffith for one of the important roles in "Abraham Lincoln," which he is producing at the United Artists studio.

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Hollyw'd Overcrowded--Paramount Producer

Movie-Struck Girls Find Crashing the Gate Difficult Task

The girls who danced to Hollywood are walking home again.

When music came to the screen, a sudden and seemingly insatiable demand for trained chorus girls and show girls was felt by every motion picture studio. Almost overnight, girls with a little dancing training found themselves receiving twice the wage they had received as intermittently-employed extras, stenographers or clerks.

Arriving trains from the East and the Middle West soon began to deliver veritable droves of stage-trained dancers to the doors of the studios. Not only dancers came. Hundreds of actors and actresses swarmed to the film capital in search of work before the very cameras that had taken their life-time jobs from them.

Abundance of Girls

Soon, studio dance directors found themselves offered the opportunity for selection where before they had been forced to take any and all girls who could keep step to a refrain of music. Show girls, girls able to pose and to wear clothes to advantage, suddenly became plentiful.

The casting gates of the studios, wide open at first, gradually swung shut.

B. P. Schulberg, general manager of west coast production at the Paramount studios in Hollywood, and a man in closer touch with all phases of the motion picture industry than almost any other executive, sees the present situation in Hollywood, as it pertains to young girls, as one really alarming.

"Somehow the word spread around the country that fortunes awaited chorus girls in Hollywood." Schulberg says. "The result is that we now have available a score of dancing girls and show girls for every place open. As an indication of this employment situation we now are completing an intimate, all-star, screen novelty, 'Paramount on Parade,' in which are included four or five brief song-and-dance interludes calling for the use of eighty chorus girls. If we had so chosen we could have called in at least 1000 girls from which to make our selection."

Of School Age

It is rather an odd fact that Hollywood's most constantly employed chorus girls are girls of around high school age who have lived in Hollywood and Los Angeles most of their lives. David Bennett, dance director for the Paramount studios, who came to the film center from nineteen years of musical show experience on Broadway, declares that the resident girl of Hollywood makes the best all-around dancer he ever has worked with.

A survey of the production schedule of all Hollywood studios indicates that there are to be even fewer places for dancers. The recent demand for pictures dealing with stage life is dwindling and there is a marked trend toward pictures of the type of "The Light of Western Stars," outdoor romances in which no dancing girls whatsoever appear.

In Hollywood today it is far better to be a cowboy than a chorus girl unless that chorus girl has exceptional beauty.

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Latest releases: "They Had to See Paris," Will Rogers (Fox); cavalry saber charges, "La Marseillaise" (Universal). Now preparing three duels in "Sweet Kitty Bellairs," with Perry Askam, Walter Pidgeon, Ernest Torrence, a Warner Bos. production, Al Green directing.

MOrningside 190-91 **OLympia 9473**

VITAPHONE NOTES

Another of Warner Bros. Vitaphone Varieties technicolor musical numbers has just been completed. It is entitled "The Wedding of Jack and Jill" and has a large cast composed mainly of talented juvenile singers and dancers. The music is by M. K. Jerome and the lyrics by Harold Berg.

A singing and dancing Vitaphone Varieties production has been photographed and recorded by Warner Bros. under the title of "Desert Thrills," with Edwin Bartlett, one of the principal singers with the French-Italian Opera Co. in the leading role. Others in the cast are Allan Gould, Mesir Morris and Helen Gray. A large number of extras were employed.

Another Vitaphone Varieties technicolor number entitled "Shakespeare Was Right" has been completed by Warner Bros. and the Vitaphone Corporation. Shakespeare and the characters he created are the principal characters in the picture.

Contracts were closed this week by Paul J. Swift, general sales manager for the Vitaphone Corporation, with the Comerford and the Ike Libson circuits for the showing of Vitaphone Varieties in their theatres. The Libson contract is for a term of years.

Hugh O'Connell, who has acted in several Vitaphone Varieties, has made another of these Warner Bros. short reel production, "The Head Man," in which he proves his flair for comedy does not depend upon the antics of a souse. Others in the cast are Kitty Kelly, Frank Pierlot, Arthur Hartley and a dozen extras.

Salesmen of Vitaphone Varieties in the Philadelphia branch have combed that territory to such excellent effect that all but twenty theatres served by that exchange are now playing Vitaphone Varieties as a regular part of their programs.

Luana Alcaniz and Juan Puerta, accompanied by the Marimba Band, have completed a Vitaphone Varieties singing and dancing number. They have headlined in vaudeville with an act considered the best of Spanish productions with an American atmosphere.

ADDED

Further additions to the cast of "Abraham Lincoln," D. W. Griffith's epic life of the Emancipator now in production at the United Artists studios, are Ralph Lewis, Oscar Apfel, Lee Shumway, Robert T. Haines and Carl Stockdale. These character actors were selected because of their physical resemblance to the members of Lincoln's famous war cabinet.

"THE KILLER"

Claud Allister, who portrayed the Englishman that was the first to be mysteriously murdered in "Murder Will Out" for First National, will be seen in the featured role of the killer in his latest picture, "The Czar of Broadway," recently completed at Universal.



Evelyn Hayes

Appearing in Leading Role

"Sally" in

Contrary Mary"

Warner Downtown Theatre

Recent Release

Song Writers Review, Pathe

Walter Hiers To Do Series Of Short Talkies

Hugh Herbert Scores As Director On R K O Lot

Jesse Weil to Produce 52 Oral Films With Star

One of the busiest producers this coming year, will be the Jesse Weil Productions, with a schedule of eight features and fifty-two short subjects.

Weil, who is producing a series of features for release by Columbia Pictures Corporation and also six features for Sono-Art distribution, announces he has just signed Walter Hiers for a series of fifty-two (52) novelty shorts, entitled, "Talkie Topics."

Jimmy Starr, well-known author and newspaper man, will write all the dialogue and material for the "Talkie Topics" series and will also write a number of other feature stories for Weil.

A Ralph Spence story, "Mr. Mulligan and Mr. Garrity," a feature comedy for Columbia release, will be the first picture to go into production.

All the pictures will be made at Tec-Art Studios on RCA Recording.

NOVEL OF "HER UNBORN CHILD" ISSUED BY WINDSOR

Windsor Picture Plays, producer and distributor of "Her Unborn Child," is issuing the story of the talking picture in novelized form.

The book is the work of Grace Hayward. well known fiction writer, also responsible for "Slightly Scarlet," and is published by World Wide Publishing Company of New York. It is 200 pages in length, illustrated with scenes from the picture and presented in four-color jacket.

According to current returns, this novel is rapidly jumping into the best seller class. Four thousand copies were sold in Louisville, during the run of the picture at the Alamo Theatre, and a sale of 2500 is reported in Indianapolis, where "Her Unborn Child" just completed an engagement at the Ohio Theatre. Tie-ups were effected in both spots between the leading book stores and the theatres.

"Ducking Duty," a soldier slapstick comedy built for the laughs, is one of the most recently completed Vitaphone Varieties to be made by Warner Bros. and the Vitaphone Corporation.



LOLA LANE

Samuel Zierler of the James Cruze Productions is so pleased with Lola Lane's excellent performance in "The Big Fight," just completed, that he has awarded her with a five-year contract.

Miss Lane appeared in "Speakeasy," a Fox production; "The Fox Movietone Follies of 1929," and, before entering pictures, she made a great success on the stage in "War Song," with George Jessel. Prior to Miss Lane's appearance in "The Big Fight," she had the leading role in "Good News" for Metro-Goldwyn-Mayer.

Critics who have followed Miss Lane's career, and particularly her work in "The Big Fight." believe that she is the outstanding dramatic actress of the younger stars.

The contract with James Cruze was arranged through the offices of Mayer & Rapf, well-known agents, and was handled legally by Milton Goldin, who handles many of the players' and producers' contracts.

WARNING!

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Friends of the Los Angeles Firemen:

Many of our friends, particularly in the business circles of Los Angeles, have been solicited to contribute to or subscribe for advertising in behalf of various projects, alleged to be sponsored by the Los Angeles Fire Department or its Relief Association. In fact, private individuals or foreign organizations have in the main benefitted by contributions secured.

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The practice of using Los Angeles Fire Department prestige to promote commercial enterprises is becoming so prevalent that for mutual protection this notice is given for your information and guidance.

R. J. SCOTT, Chief Engineer.

Was the First Comedian and Writer on "Vitaphone" Subjects for Warner Bros.

Hugh Herbert has finished his first feature as a director and writer of dialogue at the R-K-O studios. His rapid rise is one of the bright topics of the studios today.

William Le Baron engaged Hugh Herbert after he made such a tremendous success of writing the dialogue for "The Great Gabbo," and was so impressed with his originality that he had him direct his own original story, "The Second Man." Those who have seen the picture say that it is a sure-fire hit.

When Warner Brothers started their Vitaphone shorts, the first comedian to come to the attention of the motion picture and theatre world was Hugh Herbert. His funny senatorial speech in character was a classic. He was also on the scenario staff, which brought him to the attention of producers in a great measure. It looks like feature directors better look to their laurels for Hugh Herbert has arrived and will stay among the leading megaphone wielders for a long time to come.

COLLEEN MOORE

Is she a real, true-blue sister?

Colleen Moore, accompanied by her mother, Mrs. C. B. Morrison, entrained this week for St. Louis to be present at the debut, Sunday evening, of the screen star's younger brother, Cleve Moore, also well known to screen audiences, in the leading juvenile role of "June Moon," sensational Sam Harris musical comedy success.



Colleen Moore

After a day or two in St. Louis, they will leave for a short stay in Florida, visiting scenes of Colleen's school days, before returning home. It is rumored that this "June Moon" company will reach Los Angeles in about two months for an extended run.

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"Happy Days" Breaks Carthay Record

Pearl Eaton Has Given Girls Every Opportunity to Learn

Lights slowly fade in.

Lovers of the silver screen embrace—comedians bring forth laughter. The orchestra's strains become an accompaniment—a girl sings the latest hit.

Suddenly the picture shifts to Technicolor. Rows of dancing girls sweep into view and go through a terpsichorean routine.

Precision, unison, methodical blending of dancing art into machine-like perfection—the ultimate in spectacular and beautiful entertainment.

But what about the individual cogs in that wheel, the units in that portrayal of terpsichore?

While a spectacular production such as "The Cuckoos" is being viewed on the screen of Broadway and Maine street, what are beautiful "ladies of the ensemble" doing?

A visit to Pearl Eaton, dance director for Radio Pictures, and her girls at the R-K-O dance hall gymnasium, tells the whole story.

There are forty girls in Miss Eaton's department, and every one of them is striving to attain the heights of film stardom, either as singer and dancer or in the dramatic field.

R-K-O's dancing girls are a cosmopolitan lot—they come from twenty states and four foreign countries—and although they all are working to the same goal, they use different methods.

Some may be found in the rehearsal hall early in the morning, just before their routine workouts in the gymnasium. practicing expressions and poses before mirrors. Others may be just around the corner in an elocution class. More can be found studying dramatic art. Each is seeking knowledge and perfection in her chosen life work.

Of the forty girls, twenty-eight tell of their ambitions to become leaders in the dramatic field. One wants to be a comedienne. The others are striving to become singers and dancing soloists.

They tell of these dreams of film success, their methods, and then—Pearl Eaton blows her silver whistle. The music begins, they rehearse the newest steps originated by their instructor. Work and more work, no time for "Whoopee."

An assistant director arrives. The girls are rushed to the wardrobe department. Again they are on the "set" going through their precision dances with clocklike unison before the camera. Soon their mechanical perfection will be flashed on the screen of Broadway and Main street.

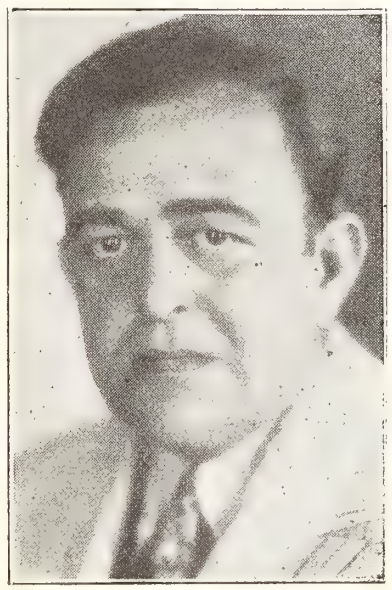
The crowds will applaud and marvel at the masterful rendition. They will write fan letters to the stars. But the girls will be back in Radio Pictures' rehearsal hall1gym taking their lessons from Pearl Eaton, following in the footsteps of those who have reached stardom via the same route.

TWO SILENT PICTURE DIRECTORS SCORE GREATER SUCCESS AS DIRECTORS OF TALKIES AT PARAMOUNT



JOSEF VON STERNBERG

The much talked of advent of the stage director to replace the screen director hasn't worked as far as Josef Von Sternberg and Victor Schertzinger are concerned for these Paramount megaphone wielders have proven themselves capable of directing talkies without the aid of a whole lot of the so-called brains direct .from the New York stages.



VICTOR SCHERTZINGER

Director Von Sternberg and Victor Schertzinger have a background in connection with the stage and musical world that have fitted them for just such an emergency as faced the producers when the Warner Bros. startled the world at large and the industry with the first talking pictures.

Alice Day in Tiffany Role Opposite Benny Rubin

Alice Day, whose record for the past year of ten featured roles in talking "specials" proves conclusively that the silent screen players have an equal advantage with stage players in the new medium, has been engaged by Phil Goldstone to play the romantic feminine leading role in "Hot Curves."

"Hot Curves" is the second Tiffany production with Benny Rubin in a featured comic characterization and follows "Sunny Skies." with the same director, Norman Taurog, guiding.

The cast to date in "Hot Curves" includes Benny Rubin, Rex Lease, Pert Kelton of Broadway stage fame, and Miss Day, with two or three principal roles to be cast immediately.

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WORKING

Mary Boland is appearing in "Ladies of the Jury" as guest star with the Henry Duffy Players at the Alcazar in San Francisco and Frank Craven is at the President in that city in "Salt Water." The same casts seen here in the two plays are appearing in San Francisco.

Manager Spencer Leve Reports After Giving Receipts the Once-Over

The combination of "Happy Days," featuring a cast of nearly 100 stage and screen stars and Fox Grandeur, revolutionary wide-film. is proving the most popular attraction in the history of the Fox Carthay Circle Theatre.

All attendance records for one, two and three weeks, and individual days have been broken to date and the amazing demonstration of Grandeur given by the original melody romance of "Happy Days" has brought the theatre more compliments than any of the 22 screen plays shown at the theatre in more than four years, according to Manager Spencer Leve.

"A check of seat reservations has proven that not only has "Happy Days" and Grandeur attracted a record general attendance to date," says Manager Leve, "but also that no program we have offered has drawn such an attendance of stage and screen stars, producers and technicians. The interest of motion picture people in a picture is the finest compliment that picture can receive."

Janet Gaynor. Charles Farrell, Victor McLaglen, Edmund Lowe, Will Rogers, Marjorie White and Richard Keene, El Brendel, James J. Corbett, William Collier, Sr., Walter Catlett, Sharon Lynn, Dixie Lee, Ann Pennington. Charles E. Evans, George McFarlane, George Jessel, Tom Patricola and Warner Baxter are among the big cast assembled for "Happy Days."

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"Philadelphia" Made History For Theatredom

And Helped to Boost Andy Wright and Sam J. Park Stock

"Andy Wright has another hit!"

That remark was heard everywhere up and down Broadway last season after the first production of "Philadelphia" at the Mansfield Theatre.

It wasn't the first big hit scored by Andy Wright—nor the tenth—nor the twentieth—but it was another hit—another Andy Wright success.

Newspaper and magazine writers flocked to the offices of Andy, all eager to ascertain all facts concerned with the new production. and bit by bit there leaked out another romance of the theatre, but not one that comes to the public over the footlights.

It seems that "Philadelphia" was written by a former newspaper man, a party named Samuel J. Parks. When only a youngster, Park worked for different metropolitan newspapers and served his time as police and court reporter. In this capacity he encountered numerous disconnected facts, it being seldom that more than one fact was connected with the same person.

Eventually Park started writing for the vaudeville stage—and with considerable success, too. His efforts were mostly of a comedy nature and in the course of years Park developed into a sure-fire laugh producer. His services were in steady demand.

During this development. Andy Wright became a producer, devoting most of his time to vaudeville acts. It was not long until Andy was quite a figure in vaudeville. It was but natural that the writing efforts of Park should come to the attention of Andy; likewise it was usual that these two men should develop into good business friends.

Andy developed into a first-class producer; Park into a first-class author. They were together frequently and learned to understand each other—at least that is what they both thought—which happened to be all wrong.

Eventually Andy cast his eyes toward big Broadway productions—and then his troubles commenced. It is true that he had hit after hit, but every one of them produced so much grief that Andy frequently confided in Park that he would never attempt another Broadway production. And Park took Andy at his word, particularly as most of Andy's grief was the natural outcome of friction with the author.

In time Andy swore off on Broadway.

Meanwhile vaudeville clamored for Park's material.



ANDY WRIGHT

Motion pictures—the silent ones—were in the ascendancy. They were making terrible inroads on the so-called legitimate stage. Andy was content, for he had an exceedingly nice vaudeville business and all the work he could handle. He should worry about old Broadway.

But the day came when the silent pictures commenced to strike the vaudeville end of the business. Andy, usually very far-sighted, didn't like the prospect,—and he was wondering just what he would do if his fears for the future would come true.

About this time, the Warner Brothers cut loose with the first talking picture. It created a sensation and piled up millions of dollars with incredible speed. Every producer, motion picture, legitimate stage, vaudeville, all sat up and started to take notice. There was a lot of new grief in sight.

Within a year. every important producer was up against new and unknown conditions,—so were writers, authors, everybody connected with the amusement business. Of course, both Andy Wright and Sam Park were harassed by these new features. It didn't look so good for either of them.

Suddenly the motion picture producers completed arrangements to combat the Warner Brothers sound picture monopoly. Half a dozen different methods of sound projection were placed on the market. A battle royal between motion picture concerns was certain. Broadway theatrical managers and vaudeville producers were all ready to enjoy a good laugh at the war which was certain to develop between the sound film organizations.

Like a flash of lightning, there came general realization that the tremendous majority of motion picture stars were devoid of the very necessary experience demanded by the talking pictures. Probably three-quarters of the big stars in Filmland had never spoken a line in their whole career. This was a new problem of demoralizing proportions.

Broadway and vaudeville wakened up one morning to find that motion picture producers had raided their domains; that dozens of the very finest actors of the legitimate stage and vaudeville had been signed by the motion picture interests—and this tremendous volume of exceptional talent was being rushed off to Hollywood to work in films. It was an unpleasant outlook.

It became more unpleasant every day—for the picture people had to greatly increase salaries to get Broadway players and vaudeville headliners to abandon their old stamping grounds. The studio executives had the money, however. and they paid fabulous salaries. It was but natural that the Broadway players and vaudevillians who had not already been signed got busy in their endeavors to capture some of this easy film money.

Broadway was up against it. Vaudeville was even worse off.

Andy Wright's first-class vaudeville business was as full of holes as the proverbial porous plaster. It soon became worse, for the whole vaudeville structure commenced to tumble.

And it was good and tough for Sam Park who had been earning a lot of money writing for vaudeville.

The more Andy Wright thought about the raids made by the film executives and their incessant kidnapping of excellent players, the madder he got. Before he realized it himself, he had declared a one-man war against everything looking like a motion picture executive. It was only a matter of time until Andy was all hopped up over a series of plans of retaliation. He would get square with the studio moguls in one way or another.

Andy didn't see much of Sam Park for several weeks. Sam had retired to his home and cold-bloodedly commenced to figure out a way to make a living. He realized that he would have to start all over again—and probably in a new line.

Of course Sam thought of writing scenarios for sound pictures—only he didn't happen to know anything about the technique required in the motion picture studios. But he did know that many stage plays were being made into sound pictures—and he also realized he understood the technique of the speaking stage. Accordingly he started his mind work on a plot.

Every idea was rotten—at least Park thought it was.

All of a sudden he thought of his old police reporter memorandum written a dozen years or more ago. It took him a week to find them—and the very day he brought them to light, the police department scandal broke loose in Philadelphia.

Talk about psychological moments!

Park went to Philadelphia. He gathered every bit of information he could get. Most of it was absolutely hopeless for dramatic use. In desperation, Park drifted into his old life, and commenced hanging about the newspaper offices in Philadelphia.

Everybody probably knows that newspapers exchange copies; a Philadelphia paper sending one copy of their publication to hundreds of other newspapers scattered all over the United States, and in turn receiving a copy of the papers located elsewhere.

It was fate that took Park into the "exchange room" on a certain Philadelphia daily—and fortunately for the theatre-going public in general and Park in particular, he happened to pick up an exchange from a little town in Kansas. It gave the particulars of a local civic official suspected of grafting.

For weeks, Park did nothing but inspect every exchange newspaper he could locate. It ended with a wealth of data and facts which were in no way related.

Luckily, Park is an author. He has an imagination.

Within a month, Park had roughly developed a story. Within three months he had written a play. Within six months it had been rejected by almost every prominent theatrical producer on Broadway.

For one of these totally inexplainable reasons. Park had never thought of taking his new play to his old friend, Andy Wright. Park well remembered that Andy had more or less abandoned Broadway production in favor of vaudeville—and that Andy was peeved at the way film executives had been stealing the best actors away from Broadway.

Sam Park never even had a single thought that Andy Wright would be interested in a new play for Broadway production.

Park was thoroughly dejected the day he happened to meet Andy Wright walking in Central Park. Andy

wasn't any too chipper himself. Both were wondering what they would do next.

Naturally each man asked the other what he was doing—for they had not met in almost six weeks. Of course Park told Andy about the new play he had written—and how it had been rejected by ever so many supposedly important and astute Broadway producers.

"They all rejected it, did they?" asked Andy. "Well, it must be good. I want to read it."

Before Park had finished reading the second act, Andy told him he would produce it if the third act was as unusual as the first two. This happened to be the case—and the newspaperman's play which threw every known theatrical routine to the winds, the story which was rejected solely because it was on entirely new lines, the plot which was intensely dramatic in construction and decidedly amusing in treatment, this strange mixture totally unlike anything ever written—was accepted for production.

Andy started to assemble a cast.

It was the toughest job he ever tackled. The best players were in California—cavorting around the motion picture studios.

Andy was forced to go the limit in using another one of his pet ideas—and do not overlook that Andy Wright thoroughly believes in good acting whether the possessor of this ability happens to have a great professional reputation or not.

Andy had a world of trouble in assembling a cast to his liking. Every day he swore that he would get square with the motion picture gang for stealing so many excellent actors away from Broadway.

Eventually "Philadelphia" was produced. Park had called his unique story by some name probably forgotten by now, but Andy persuaded him to christen the play for the town in which it was written—and the name "Philadelphia" was just as good as thousands of others—and it was easily remembered.

"Philadelphia" was a tremendous hit when it was produced at the Mansfield Theatre. The dramatic critics were unanimous in declaring it an original idea cleverly developed—but they have not yet agreed among themselves whether it is a sensational melodrama filled with good comedy, or a comedy treated in melodramatic fashion.

Neither does Andy Wright nor Sam Park know—nor do they care.

Eventually "Philadelphia" finished its Broadway run—and both Andy Wright and Sam Parks had a lot of money earned by their efforts. And then Andy thought of his long cherished wallop at the studio executives.

No telling what might have developed had not a Broadway booking agent, named Farnum, come to Hollywood and engaged several very talented girls whom he brought to Broadway productions.

This same Farnum told Andy that the woods in Hollywood were filled to overflowing with exceptional talent. While Farnum was here, he never was known to get off Hollywood boulevard, so any reader is at liberty to think as he pleases regarding Farnum's remarks about the "woods of Hollywood."

In any event, Andy Wright had decided to come to Hollywood two minutes after talking with Farnum.

Andy was preparing to settle his grudge against film producers. He was going right into their territory and rekidnap any actor he wanted.

Andy arrived in Hollywood.

Quietly he started looking about for players not tied up with long-term contracts. He sought ability, experience, personality — rather than over-publicized players. He was looking for men and women who could just naturally "clean up" in any part they were engaged for.

There were lots of players of this class. Andy was all set to engage a small trainload of them and take them back to New York.

Then Andy found that he could sub-lease the Vine Street Theatre.

Gee, what a chance to get square with film producers—to put on a production right in their very own town.

Andy leased the theatre.

Having a theatre, it is reasonable to suppose that a play is needed. Andy thought of his most recent success. "Philadelphia." It had a lot of good parts. It would answer for an all-star cast.

And Andy knew that the "woods of Hollywood are filled with good players."

He fine-combed filmland. He had opportunity to engage dozens, perhaps hundreds of players with international reputations. But Andy stood pat in his well-founled ideas and engaged only personalities and experiences which would give the best possible performances on the several parts. Fortunate, he was able to engage several players with great names, players who are known wherever picpreciated.

Andy is happy now. He has a Hollywood theatre. He is soon to produce in it a play that knocked Broadway right on the nose. He has a cast exactly as he wants it. And his one-man war against motion picture studio executives has been a lot of fun whether it ever means anything additional or not.

Here's good luck to Andy—the producer who does things in his own way—and his own way is usually altogether different from that of all his competitors and brother producers.

tures are screened, wherever the English language is understood, in whatever circles that good acting is ap-

BUSILY WORKING

Albert Roccardi is busily working at First National studios under the direction of Mervyn Le Roy, who is directing Alice White in "Man Crazy," with an excellent supporting cast aiding her to disport her acting wares in another Vitaphone talkie. Albert plays a very good part, and can always be relied upon to render a fine performance.

TRAINING WARNER STARS



W. Emile, fencing instructor, is busy training Perry Askam, Walter Pidgeon and Ernest Torrence for Warner Brothers' new production, "Sweet Kitty Bellairs," which Al Green is directing.

Emile studied fencing in France as a child, and when only 14 won a diploma as the best all-around high school athlete of the department of the Seine-Inferieure. He joined the picture industry in 1917, when he worked with Douglas Fairbanks in "A Modern Mousquetaire." He recently completed training and coaching the cavalry saber charges in "The Marseillaise" for Universal.

Emile established a French School of Fencing in Hollywood several years ago, and has had remarkable success in his chosen work.

FORMS BAND

Dorathea Dodd is forming a jazz band to work her up while she sings over the radio in short subjects or features. She was known as the Original Radio Personality Girl, and will have a number of very fine artists in association with her. June Perless and Miss Dodd are working out the plans of this idea and expect to make a more definite announcement very shortly.

ALWAYS HELPED EVERYBODY

Charlie McHugh is sick at the Queen of Angels Hospital. When he was up and around he helped everybody. He did more real charitable work than a half dozen churches have done, and he isn't the kind that has done this just to let his left hand know what his right hand was doing. Such a man should have many callers who are willing to help make him happy in his hour of sickness—will you be there to do your bit?

ALASKA JACK HERE

Returning to Hollywood after a year's tour of the West Coast Theatres, with Frozen North and Smoke Bellew, the latter picture he played himself in as well as appearing in person with his Alaskan dog "Wolf," which is his pet and pal at all times.

GUILD SIXTH ANNUAL COMMUNION TO BE HELD MARCH 30

The Catholic Motion Picture Guild will celebrate the Sixth Annual Breakfast of the organization at the Beverly Hills Hotel, March 30.

The breakfast will follow the 8:30 Mass in the Church of the Good Shepherd in Beverly Hils, at which the members of the Guild will receive Holy Communion in a body. The Right Reverend Bishop, John J. Cantwell, D.D., will officiate at the Mass and distribute Holy Communion.

The Hon. John Steven McGroarty, author of the "Mission Play," will be the principal speaker at the breakfast and the Right Reverend Bishop will be guest of honor. Johnny Hines, the vice-president of the Guild, will act as toastmaster.

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Pictures---Reviewed and Previewed

Preview

"KING OF JAZZ"

Universal has the last thing in Jazz, extravaganza, beauty and charm that has ever been concocted in a Revue since the talkies have taken the world to task to witness the wonders of the screen.

Paul Whiteman is the biggest show in pictures today, if we are to accept the "King of Jazz" as a criterion of what is possible in the land of music and syncronization as revealed by the best piece of showmanship we have set our optics on.

It is a personal triumph for Paul Whiteman and for John Murray Anderson, the director. Only one with the mind of a genius could have so much artistry working in perfect unionism amid the most gorgeous settings and costuming that was ever given such a stupendous and magnificent morsel of entertainment.

John Boles never sang as he did in the "King of Jazz" when he rendered "The Song of the West." His individual performance is as stirring and striking as is Paul Whiteman and his marvelous orchestra throughout the production. The biggest musical number ever offered the public was Paul Whiteman's "Rhapsody in Blue."

Laura La Plante proved quite a clever comedienne in a blackout in which some of the Universal satillites engaged in. Jeannette Loff was too beautiful for words. Everybody that is anybody on the Universal lot took part in the Revue. Just to give you a fair example here is a list you can cast your optics over:

Paul Whiteman and his Orchestra, John Boles, Laura La Plante, Glenn Tryon, Jeannette Loff, Merna Kennedy, Kathryn Crawford, Otis Harlan, George (Slim) Summerville, Stanley Smith, Billy Kent, Grace Hayes, Sisters G, Rhythm Boys, Brox Sisters, George Chiles, Jacques Cartier, Al Norman, Frank Leslie, Jeanie Lang, Charles Irwin, Paul Howard, Marian Statler and Don Rose, Tommy Atkins Sextette and Nell O'Day, Wilbur Hall, John Fulton and the Russell Markert Dancers the Hollywood Beauties.

Great credit is due Carl Laemmle, Jr., for finally putting over the "King of Jazz" to its completed form. The whole motion picture industry have been betting against him and for this young man to come forth with this great show—the greatest of its kind ever staged—was a great accomplishment. It did our heart just as much good as it did old Uncle Carl Laemmle, who beamed all over with smiles as the tremendous crown shook his hand and congratulated him on the greatest picture that Universal ever turned out. He turned to some of his closest friends and said, "You think this picture is great; wait until you see "All's Quiet on the Western Front'—it's the greatest picture ever made in the whole world," and one look at Mr. Laemmle would make you believe that he meant every word of it.

The picture is such an artistic success that it is only fair to give credit where credit belongs and we herewith submit a list of some whom we have failed to credit so far and whom we feel are entitled to every consideration, for making this super-Universal production the Show of Shows as far as Revues are concerned in the form of talkies.

Cinematographic production manager, Robert Ross; Song composers and lyricists, George Gershwin, Mabel Wayne, Milton Ager, Jack Yellen; Musical score, Ferde Grofe; Arranger, James Dietrich; Setting and costume designer, Herman Rosse; Dance Director, Russell Markert; Artist, Lynn Holcomb; Cinematographers, Hal Mohr and Jerome Ashe; Color Photography, Technicolor Process, Ray Renehan.

HARRY BURNS.

* * *

review

"HIGH TREASON"

Presented by Tiffany-Gaumont.
An English all-talkie production.
Directed by Maurice Elvey.
Photography by Percy Strong.
Scenario by L'Estrange Fawcett.
Recorded by British Acoustic Process.

Previewed at Chotiner's Parisian Theatre.

In "High Treason," the Tiffany-Gaumont studio possess a real cinema treasure trove. It is probably the most novel and bizarre celluloid effusion of its kind that has ever been twirled. The scenarist, L'Estrange Fawcett, certainly has the felicitous flair of a Jules Verne for future imaginative projections. The motif of the story is essentially a gospel for world's peace worked up to a glorious climax through an inspired apostle of indissoluble fraternity in the form of a Doctor Stephen Seymour.

The earth's revolutions are projected to the year 1940, and throughout the entire sequences a futuristic background is stressed. The two great powers of the globe are the Atlantic states and the Federated States of Europe. A simmering undercurrent of unrest is shadowed forth in the plenary counsel meetings of the powers that be, of each federation. War is covertly preparing. Follow then several sequences of the horrors of a 1940 war in posse. New York is destroyed; London menaced; the world wars of the future delineated in their towering and awe-inspiring immensity, and millions of people destroyed.

Then the story proper resolves itself into the miraculous work of the Man of Peace, Dr. Seymour, almost prenaturally assisted by his inspired daughter, Evelyn, a sort of futuristic Joan of Arc. The president of the Federated States of Europe is about to declare war, when Dr. Seymour calls on him for an audience. Televisions all over the continent announce the fact and show the two leaders in friendly converse. The president says, "Doctor Seymour has a very important announcement to make, with my sanction." While millions are listening in, and looking at the television, the Man of Peace solemnly declares, "There will be no war."

Quick as a flash, the president fires at the announcer and misses, but the doctor's shot penetrates the president's heart. Consternation and confusion seize the millions of spectators, but the Pax League, 29,000,000 strong, as if by one accord, burst forth in triumphant huzzas and the day is won. The Doctor is tried and convicted of murder, but his mission has been fulfilled and millions of lives have been saved. The entire film was made in England.

Humbertson Wright's Dr. Seymour was a wonderful bit of thespic and spiritual delineation. Benita Hume's portrayal of his daughter, Evelyn, was compelling and sweetly alluring. Her work is one of the best we have seen in some time and she is beautiful to look upon. Basil Gill, as the president, and Jameson Thomas as Major Deane, turned in excellent performances. Directing and photography are marvels of movie technic.

The thousand and one futuristic novelties of this super picture makes it, to our way of thinking, pre-eminently the outstanding effusion of its kind ever celluloided. Don't miss it, for you will get the treat of your lives, both from an educational and entertainment viewpoint.

ED. O'MALLEY.

* * *

Review

"PUTTIN' ON THE RITZ"

United Artist Theatre.

A lavish production has been given "Puttin' on the Ritz," which deals with the life of a Broadway man, the story being written to fit the personality of Harry Richman. The best scene is that in the Broadway cabaret where Mr. Richman makes a great success as a singer. The tunefulness of the song he sings, the fine dancing of the chorus and the beauty of the settings are all very pleasing. The color sequence at the close of the picture is a truly spectacular novelty.

There is plenty of life and action in the picture but the story has been seen in pictures innumerable times and is not the kind that would make one feel in sympathy with the hero, for no one can sympathize with a man who forgets the friends who helped to make him.

There is a strong supporting cast. Joan Bennett, James Gleason, Lilyan Tashman and Aileen Pringle, being the most prominent and one wishes in some cases that they were more prominent. This is especially true of James Gleason and Lilyan Tashman, who contribute much to the comedy sequences. Richard Tucker, Purnell Pratt, Sidney Franklin and others helped round out the cast.

"Puttin' on the Ritz" was very capably directed by Edward H. Sloman from a story by John Considine, Jr. The sound reproduction was very good, while the photography by Ray June was excellent.

A Christie comedy short, "Scrappily Married," Paramount News reel and the Earl Burtnett's Biltmore Hotel Orchestra, including the Biltmore Trio, completed the program.

Review

"HOLD EVERYTHING"

If Punch and Judy came to life, you would swear that this duo was Joe E. Brown and Winnie Lightner, as they appear in "Hold Everything." Their antics and funny faces that they put across reminds the writer of how we used to enjoy the manikins when they used to be the added attraction in the curio halls of the museums 30 years ago.

No one else matters much as far as the cost and story were concerned. Music by B. G. De Sylva, John McGowan, Al Dubin and Joe Burke; they did their parts and did them well. The music was captivating and entrancing; the laughs came like tornadoes, and the audience was tickled pink with the whole show. But Georges Carpentier shouldn't have been allowed to sing so many numbers; the fight Georges put up was as thrilling as was Joe Brown's funny, which is saying plenty for him and Larry McGrath, who played the hard boiled pug.

Bert Roach helped some of the big laughs along with the rest of the principals, Edmund Breese as the fight manager, Sally O'Neil as the leading lady shared honors with Dorothy Revier as the Vamp; Lew Harvey, as the manager of Tony Stabenau was immense; Jimmy Quinn played a hick gunman perfectly.

Roy Del Ruth directed the picture, and we must say that at no time have we heard so much laughter in any theatre in Los Angeles as we heard at the premiere showing at Warner's Hollywood for "Hold Everything" just panicked them. Punch and Judy were the whole show.

HARRY BURNS.

* * *

Review

"THE MELODY MAN"

Columbia production, all-talkie and musical, shown at the R. K. O. Hill Street Theatre.

"The Melody Man" is a cinema yarn that stresses the ever increasing prevalence of jazz music over that of the old masters, bolstered in a way by the "bust" of Grand Opera in New York. Among certain classes of music lovers, the works of the maestros of yesteryear will always be tucked away in the lavender of their memories. Nothing is more melodious than the March Militaire by Chopin; Mendelssohn's Spring Song and Beethoven's Menuet, which are played in "The Melody Man," but up-to-date jazz also has some harmony gems that are inspiring—gems that even thrill the hearts of those that worship the old classics.

The story of "The Melody Man" clings around the fortunes of a Viennese music composer, who on the eve of his "Rhapsody" triumph (an original effusion) murders his wife's paramour. With his daughter Elsa (Alice Day) he escapes to America and forms a musical trio with two of his countrymen. The trio is lost in up-to-date music and are shouldered out of a night club job by Albert Tyler (William Collier, Jr.),

with whom Elsa falls in love. Elsa, who inherits her father's genius, arranges all of the Tyler band's orchestrations, and through her inspiring assistance, Albert soon flowers into a genius.

He is booked for a Philharmonic concert but lacks a masterpiece. Elsa comes to the rescue by arranging her father's "Rhapsody" and Tyler scores a triumph. He introduces Von Kemper to the audience and in so doing unconsciously tips him off to the New York police who arrest him for the Vienna murder. On the night before his deportation, he asks Elsa to play his "Rhapsody" for the last time. The scene carries a touch of pathos with it worthy of Warfield's "Music Master" which it resembles in a way.

The film throughout is full of human-interest episodes and is one of the most compelling of its kind we have ever reviewed. It is sure a treat for music lovers. John St. Polis gave a wonderful portrayal of Von Kemper, his deft restraint at all times precluding his lapsing into sentimentality. Alice Day was sweetly convincing as Elsa and William Collier, Jr., as the enthusiastic jazz-orchestra leader, hit off the character to a nicety.

Others of an adequate cast that clicked well were Johnny Walker, Tenen Holtz, Lee Kohlmar, Albert Conti, Mildred Harris, Bertram Marburgh, Anton Vaverka and Major Nichols. A number of the opening sequences were in technicolor. R. W. Neill's directing was excellent in every particular. The way he handled the dialogue, music and cast should find him a ready road to greater directorial heights. A cracking good vaudeville bill comprised Pepito the Spanish clown, Monica and Skelly, Four Carillos and Scott Sanders, Scottish comedian.

ED. O'MALLEY.

✓ ✓ ✓

Theatre Review
"THE RAH RAH DAZE"

Fred Waring may be the big shot of musicdom when Paul Whiteman isn't around, but, he sure enough made a real star out of Dorothy Lee in this show, it is without a doubt the peppiest and most pleasing revue that has hit this town in many a day.

Little Miss Dorothy Lee has more personality and pep than many a whole show that has crossed our path, she is loveable and sweet, and how she can sing and dance; and don't fool yourself, she can act right along with the rest of the troupers.

Jack White, strange to these parts as a comic, came in for some very nice laughs; better than he got over at other local appearances; he worked like a trojan as did Evelyn Nair, who danced her way into the hearts of a capacity audience. Watch this girlie girl; she will make her mark in talkies; she troupes like a seasoned actress, and dances like nobody's business.

Tom Waring, like his Brother Fred, stands in a class all by himself; he croons and sings his songs so they smack of real harmony and jazz, until you can't keep your shoulders still. He was one of the high spots of the show.

James T. Mack, as the Dean of the College, commanded respect and played his part well. Others who served well were The Three Girl Friends, who reminded us so much of the Brox Sisters, some of their work surpassed anything the latter have ever done.

Commendable work was done by William Morgan, Burton Pierce, Lucio Garcia, Paul Sterrett, Eddie Moran put over some dance creations which were new and pleasing. The book was by Pat Ballard and Fred Waring, Tom Waring is credited with the lyrics. The show was staged and directed excellently by Addison Burkhart, for years a Broadway stage director and writer, while Don Bryan acted as Musical Director.

Fred Waring and his "Pennsylvanians" were a riot of fun and amusement through the play, many features and novelties were offered the dominos dance finish being worth the price of admission alone.

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Preview
"PERSONALITY"

Columbia all-talking production with Johnny Arthur and Sally Starr. Previewed at Carlton Theatre.

Johnny Arthur is given ample opportunity to display his diversified talents in this sprightly comedy-drama based on the ups and downs of "Sandy" and "Lil" of magazine-cover fame. He runs the full gamut from poverty to riches, of a kind, and then tumbles back to squalor. In the end we see the promise of a brighter day for Johnny and his bride. She is Sally Starr.

Domestic comedy of this type seems ideal for Arthur. He gets humor and pathos into his characterizations and there are some rare moments when he puts on a lordly air and assumes that the whole world is at his feet.

Ego is written all over him when, as a forty-a-week wage slave, he marries the pretty little thing who is to share his joys and what have you. Sally's mother can't see Johnny. To her, he is just another nincompoop, who stands in the way of Sally's marriage to Johnny's boss. This boss, a more or less elderly chap, runs an advertising agency.

After his marriage to Sally, Johnny puts on the old ego-plus and bluffs his way into a far better job. This is with a rival advertising agency. But ego gets him out, just as it got him in, for he calls the wrong card at the right time—and then he has a million-dollar apartment on his hands and no place to go. He is fired and we see him peddling vacuum-cleaners—sans wife, sans friends, sans everything—except his ego.

Then, in one of the best moments of the film, he is offered a marvelous job by a man who has fired him. He hesitates, screws up his mouth, hems and haws and intimates that five-hundred-a-week is a mere trifle. His excuse is that he is making progress in his new business—peddling vacuums—and has a chance to clean up!

From this rough summary, it will be seen that Arthur is working up his own alley in a subject of this kind. He is made to order for it. Needless to say, he acquits himself most acceptably. The boy is smooth.

The supporting cast is adequate. Sally Starr, who bears a striking facial resemblance to Janet Gaynor, gives a satisfactory if somewhat jerky portrayal of the young wife. She will be all right with proper coaching. Ted Tetzlaff, apparently playing up the Gaynor angle, has several very lovely shots of her. His photography is good.

In the cast are Blanche Frederici, Lee Kohlmar, Vivian Oakland, John T. Murray, George Pearce, Frank Hammond and Buck Black. The story was directed by Victor Heerman. He can do well with domestic comedy if given enough leeway. Continuity and dialogue are by Gladys Lehman. The offering is about 6000 feet and should please all types of talkie patrons. And it is clean—no dirt.

TOM LEWIS.

✓ ✓ ✓

Review
"WITCHCRAFT THROUGH THE AGES"

At the Filmarte Theatre.

We certainly have a queer one at the Filmarte Theatre this week. Here witchcraft is paralleled with religion and there is something very tangible in the idea. "Witchcraft Through the Ages" is a picture that has been given a great deal of thought and shows deep study on the part of the director, Benjamin Christianson, who is now at M.-G.-M. Studios. He made this one and with the material at hand has done wonders.

He has delved deeply into scientific research, both ancient and modern and in some of the sequences he has had resource to woodcuts from ancient literature. It was extremely interesting throughout and while the audience loudly guffawed at many of the scenes it places in our minds that after all we are mostly superstitious. He asks who will spill the salt, walk under a ladder and sundry other modern superstitions and yet take no notice of them and we can hardly say that we scoff at all.

The story is of two young girls who see a ghost in an ancient castle and the old woman of the neighborhood informs the monks who accuse them of witchcraft, like many of our moderns, under the third degree, give in when torture is applied and it shows their suffering under duress.

The girl playing the lead is marvelous. Her transition from a beautiful young girl to the appearance of an old woman.

The scenes taken, evidently, in an old monastery, is picturesque and the monks are natural in the extreme.

Altogether this is an interesting picture especially when men like Conan Doyle and Oliver Lodge were believers in Spiritualism.

Current news events. Airways of the Arctic and an old Sennett comedy are good additions to the bill.

Next week we are to see Amkino present the first Russian comedy, "The Girl With the Band Box," directed by Doris Barnet and starring Anna Stenn.

Go and see these foreign pictures weekly. They are interesting in that we all should know what the rest of the world is doing.

ARTHUR FORD.

Preview
"THE CUCKOOS"

Producers will have to stick to one thing or another, as far as musical comedies are concerned. Years ago, this sort of a musical comedy or operetta or what have you to call it, would have been very fine entertainment but with so many beautiful and artistically done revue's as the public have been educated up to, this talkie taken from the stage play, "The Ramblers," by Guy Bolton, Harry Ruby and Bert Kalmar, doesn't compare with its predecessors that R-K-O have put out.

The comedy is of the low type, far-fetched and should never have been adapted by Cy Woods as he has thrown it together at the preview we witnessed at the Belmont Theatre.

"The Cuckoos" needs voices. Real lively tunes. There wasn't a real singing voice in evidence throughout the whole picture. Little June Clyde offered the closest thing to a good pair of pipes that was pleasing to the ear. The tomfoolery of Bert Wheeler and Robert Woolsey aided and abetted by Jobyna Howland and the vicious gypsy Mitchell Lewis, didn't help to enthuse a very anxious and willing audience to be entertained.

The kidnapping Ivan Lebedeff for the hand of the fair Americano, was typical of the old dyed-in-the-wool villain melodrama seen years ago on the stage. Dorothy Lee and Hugh Trevor did the best they could with what they had to work with.

Music and lyrics are credited to Harry Ruby and Bert Kalmar, which were nothing to write home about. Now for the usual credits and we will call it a day. Paul Sloane directed "The Cuckoos" which title we can't agree with. Louis Sarecky was responsible for the production and lest you already know, Pearl Eaton was in charge of the dances; Victor Baravalle directed the music; Nicholas Musuraca had charge of the photography and John Tribby is credited with the sound recording.

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Review
"TROOPERS THREE"

The new Fairfax Theatre opened at Fairfax and Beverly, certainly is one of the prettiest of its kind erected on a futuristic pattern any place this side of the Rockies.

"Troopers Three," a story by Arthur Guy Empey and screen play by Jack Natterford, held the center of attraction at this new amusement edifice. It was an out and out steal picture for Slim Summerville, who was the main comic, a rookie, who shared everything with his pals, Rex Lease and Roscoe Karns, honors and all.

The audience enjoyed the picture throughout; it was very good fun and amusement; well directed by Norman Taurog and Reaves Eason. Taurog did all of the comedy directing, while Mason did the thrills and military horsemanship shown throughout the picture.

The romance was very well done by Rex Lease and Dorothy Gulliver. Both surprised us with their splendid talkie voices. Others who helped keep up the dramatic interest were Tom London, Walter Perry and Joseph Gerrard.

Let's See—Who's Who

By HARRY BURNS

GEORGE FAWCETT

"Stage methods in putting on a screen production will be the order of things in probably a year's time. Maybe less."



George Fawcett

George Fawcett, who is quoted in the above statement, hasn't a doubt in his mind that rehearsals will be conducted with the same thoroughness for pictures as for stage productions.

"Actors, in order to give a finished performance must get behind the characters they play. Take Geo. Arliss, who was so set in the characters he has given the screen and such infinite pains given to the presentation of his productions that an argument is furnished which cannot be met—that results are in ratio to the thoroughness of rehearsals. To be natural in a role and make it convincing, one must live the part for the time being. It is not sufficient to parrot words. The lines uttered must be an emanation from the thought processes," says the actor.

Fawcett is one of an all-star troupe in "Swing High," which Joseph Santley, a most capable stage director, is directing for Pathe.

LOWELL SHERMAN

Happy smiles have replaced drawn and weary expressions on the faces of those who are laden with the heavy task of finding good and snappy titles for Radio Pictures.



Lowell Sherman

Emerging from grim and hectic title conference, Lee Marcus, executive vice-president of Radio Pictures, has announced that "He Knew Women" is to be the title of Lowell Sherman's second picture for Radio, formerly titled "Second Man." Why "He Knew Women"? Because "He Knew Women" aptly, tersely and happily describes the type of thing for which Lowell Sherman is famous in pictures and fits the story pat.

"The times," adds Mr. Marcus, "are ripe for a drama of suave villainy and silken luxury which will let the male element of our motion picture public into the secret recesses of the modern woman's mind; and incidentally, let the ladies know that there are some men in this world who are thoroughly wise to their frailties, foibles and stratagems."

BARBARA LEONARD

Foreign language talking pictures have launched the "discovery" of a new California screen celebrity.

It wasn't until a picture to be filmed in five languages was started that Barbara Leonard, born in San Francisco, came into her own. A short time ago an almost unknown stage actress, today she was signed to play the lead in "Monsieur Le Fox," Willard Mav's drama of the northwest, opposite three leading men. She plays the heroine of the story in English, Spanish, French, Italian and German.



Barbara Leonard

Miss Leonard, who had appeared in a number of stage plays and in several pictures, notably "Son of the Gods," was not even suspected of being a linguist until Hal Roach started preparations to direct the first "five language play" in history at the Metro-Goldwyn-Mayer Studios. She came up for the feminine lead because someone told him she spoke English and Spanish. She will play in these languages opposite Gilbert Roland in the new play. Then Roach found that she spoke the other languages as well. So she will play in the other versions opposite Andre Luguet and Jean De Briac.

RAOUL WALSH

With the return of Raoul Walsh and his technical staff from an extensive location tour preparatory to starting work on the epic of the West based on "The Oregon Trail," the long awaited announcement of players selected for the stellar roles will be made within the next few days.



Raoul Walsh

From every angle this new Walsh super-production is expected to prove the crowning achievement, directorially, of the man who has made more successful productions than any other director in the film industry.

It is planned to start production, and in Fox Grandeur, on April 10, the day selected by President Hoover to commemorate, in a national proclamation, the brave pioneers who blazed the trail to the new and golden west.

Hal G. Evarts. famous authority on western history, has collaborated with Walsh on the story and dialogue.

WALLACE MACDONALD

When you put a giant Zeppelin into a talking picture comedy with music, it is obvious that the airship must be manned by singing officers.



Wallace Macdonald

Hence it is announced from Metro-Goldwyn Mayer that the versatile Wallace MacDonald, who recently temporarily abandoned pictures to star in the musical comedy. "Oh, Susanna!" has returned to the land of celluloid to be "First Mate" in the Zeppelin sequence of "Madame Satan," Cecil B. DeMille's current production for Metro-Goldwyn-Mayer.

Macdonald has received wide attention for his work in support of Lawrence Tibbett in "The Rogue Song."

LEE MORAN

Popular scheen comedian, has been signed by Warner Brothers for an important supporting role in "Come Easy," the Vina Delmar story soon to go into production on that lot.



Lee Moran

Lotti Loder, European importation, will have the lead in "Come Easy," with Ben Lyon already signed as the leading man opposite her. Jean Hersholt, Otto Matieson and Pat Hartigan are others in the cast, which Michael Curtiz is to direct. Lee will, no doubt, give a good account of himself.

PAT O'MALLEY

Pat O'Malley, who made his talkie debut as Detective Tommy Glennon in "Alibi," is once again an officer of the law.



Pat O'Malley

O'Malley has just been signed by RKO to play the featured role of the detective in "The Fall Guy," James Gleason and Geo. Abbott's well known stage play which is to be made into a talking picture. A. Leslie Pearce will direct.

During the past four or five months O'Malley has devoted his time to writing instead of acting before the camera. He has written two plays, one of which is now being transcribed to novel form and will be published in the near future.

JOHN ADOLFI

The Earle Wallace Adagio Five have been signed for a dancing number in "Fame," Warner Brothers' Vitaphone production starring Belle Bennett, according to an announcement made by Darryl Zanuck, associate executive.



John Adolfi

Important names already in the cast include John Halliday, Richard Tucker, Dorothy Burgess, George Bickel and the "G" sisters.

"Fame" is adapted to the screen by Charles Kenyon from the original story, "Misdeal," which was written by Basil Woon.

John Adolfi is directing.

DOROTHY LEE

Pint-sized comedienne, who clicked in "Rio Rita" and "Syncopation," thus gaining a long-term contract with Radio Pictures, has been given a featured part in "Half Shot at Sunrise," the talking screen's first wartime musical comedy.



Dorothy Lee

The little "Do-Do-Something Girl" thus becomes a three-time player with Bert Wheeler and Robert Woolsey, having had much to do with the comedy situations with "Rio Rita," "The Cuckoos" and now in "Half Shot at Sunrise."

This spectacular musical comedy is co-authored by James Ashmore Creelmand and Cyrus Wood. Harry Tierney, who wrote the music for "Rio Rita," "Irene," "Kid Boots" and Radio Pictures' original sound screen operetta. "Dixiana," is composing the music for "Half Shot at Sunrise."

GEORGE COOPER

Out at First National Studios George Cooper is working in "The Girl of the Golden West" starring Ann Harding and directed by John Francis Dillon. George is always good for a lot of real action and dramatic ability in whatever he is called upon to do, the same goes for any comedy sequences that he might be called upon to enact, as he did in "The Barker," starring Milton Sills, on the same lot that he is working on right now.



George Cooper

Humphrey Pearson, writer and scenarist for First National, has recently written a new play, "Never Grow Up," which opens at the Assembly Theatre in New York City in April.

HOLLYWOOD
filmograph

Sam Sax Is Signed By Warner Bros.

Takes Charge of Their Eastern Vitaphone Studios

NEW YORK.—Sam Sax, former independent producer, has been signed by Jack Warner as production manager for Warner Bros. Eastern Vitaphone studios in Brooklyn. Sax won a name for himself among the independents with many noted successes to his credit as production chief of Gotham pictures. He is now in active charge in Brooklyn, where more than half the Vitaphone Varieties, the Warner shorts, are made.

WHAT THEY THINK IN LONDON ABOUT FILMOGRAPH

As Told by Hugh Gant

Hugh Gant, popular English juvenile and the pride of many an English lassie's heart, now in Hollywood for talkie work, told the reporter for Filmograph what they think in dear Ol' Lunnon about ye Hollywood Filmograph and Harry Burns. Says Hugh:

"Let me tell you something," began Hugh sitting in Henry's the other night, "the name of Harry Burns and Filmograph are popular in British film circles. It is exceedingly hard to find a copy of the paper because those that have one won't part with it, and usually when a proud owner of the Hollywood paper loans it out it is a treat. Everybody wants to read about Hollywood, and I believe Harry Burns has done more towards making English artists leave their native hearth than any other writer.

"Harry Burns is so fair and impartial in his comments, without fear or favor that many players of ability cross the big pond to throw their all with Hollywood studios where opportunities are greater. but where ability and merit must count. If they lack the merit they go home, and rightly so. If they have it it will show and they may succeed and be a success.

"I was born in California, and at an early age went to England, so really I am both British and American, but an American subject of American parents. It proved a treat to read of the old home state in Filmograph. and in a way is the reason for luring me back home again. I can thank Harry Burns for this, for I am glad to be back."

Just as soon as Hugh Gant gets over his sea legs he will resume work before the cameras. He has appeared on the stage in Great Britain for Charles B. Cochran, noted producer, and in "The Rat" for Edgar Wallace, "Call of the East," and other big English film specials. Abroad he is considered one of the handsomest men on the silver sheet, standing six foot, an all-around athlete—and single, if that means anything.

ONE SMASHING SUCCESS ON TOP OF THE OTHER!

Since UFA went in heart and soul for sound and dialogue pictures (after some stagnation due to a period of uncertainty), it has scored nothing but tremendous successes. A cable just received by the UFA New York from Berlin states the newest UFAtone Super Drama "The Last Company," a Joe May production directed by Kurt Bernhardt, which had its premiere at the UFA Palast in Berlin has been clamorously applauded and press comments were unanimously favorable.

This UFA super feature presents in the most picturesque way the olden Napoleonic days with some amazingly natural war scenes as war used to be waged in those days. All through the picture is woven a touching human interest story.

The entire premiere of this feature has been sound filmed for the News Reel with the British Ambassador, Sir Horace Rumbold, as the first speaker.

S. F. JUERGENS APPOINTED WINDSOR COMPTROLLER

Henry Ginsberg, Windsor executive, has appointed S. F. Juergens comptroller of Windsor Picture Plays, Inc., distributing "Her Unborn Child," talking picture road show attraction.

Juergens comes to Windsor from Tiffany, where he occupied the same position for several years. He is one of the veteran executives of the picture business and has been with several of the first line companies.

Coincident with the acquisition of the former Tiffany man, Windsor has moved into the additional space it recently acquired at 729 Seventh avenue, where this company now occupies half of the tenth floor.

Babe Egan and Her Hollywood Redheads, with Jack Thompson, Gertrude McDonald and Maxine Lewis, have completed a Vitaphone Varieties

USED TO WORK WITH HIS "DAD" IN "LIGHTIN'," NOW THEY WORK FOR HIM IN "TALKIES" FOR WARNERS'

The name of Frank Bacon will live as long as theatricals or show business does, for every now and then some mention the name of the late beloved actor and his famous play, "Lightin'," and immediately a real old-fashioned heart to heart talk takes place about what the great actor did back in so and so.

Yesterday at the Vitagraph studios such a fanning bee was started when it was learned that Jessie E. Pringle, the original "Ma Jones," who played opposite Frank Bacon in New York and on the tour for six years, was playing the inn keeper's wife, an excellent part, in Lloyd Bacon's picture, "Moby Dick," starring John Barrymore, and in checking closer, we find that Virginia Sales started her career on the stage in the same play, she is "The Village Gossip" in the picture, and just about the time we started to pass the conversation up we ran across William Granger on the set, playing the inn keeper, and he, too, was with the original show in New York and toured for six years in the play. Another old-timer we saw on the set was Lon Poff, who plays the captain of the whaling ship. May Boley, too, was very much in evidence, in fact, many other familiar faces who are giving a good account of themselves in the Barrymore-Vitaphone-Warner production, a sequel to "The Sea Beast."

"CHARM"

"Nice hair is added charm to milady's beauty" is the statement made by Monsieur Reni, who recently arrived from Europe and is going to show his skill in artistic hair beautifying to Hollywood patrons of his studio in the Eleanore Beauty Shop.

WROTE ORCHESTRATION

Howard Jackson was responsible for the much talked of orchestration on Paramount on Parade, which will soon be released. Ever since coming to the West Coast, Mr. Jackson has been writing some very fine songs, lyrics and orchestrations.

PRODUCTION AT EAST AND WEST STUDIOS HEAVY

Jesse L. Lasky, first vice-president in charge of production for Paramount, arrived in New York from California this week and announced an unusually heavy schedule of talking picture production undertaken during the month of March at both the Long Island and the Hollywood studios.

In the east, Maurice Chevalier, newly returned from his trip to the Pacific Coast and recovered from the illness which he suffered there, will commence work shortly on his next singing and talking picture, "Too Much Luck."

Make "Queen High"

At Astoria also, "Queen High" will go into production as the first of the Schwab and Mandel musical feature films to be made under the terms of the recent contract between Paramount and the stage producers.

In this film will be seen Charles Ruggles, who recently finished a featured role in "Young Man of Manhattan"; Frank Morgan, now working in "Dangerous Nan McGrew"; Ginger Rogers, who is making her screen debut with "Young Man of Manhattan"; Stanley Smith, who arrived there Monday after completing his role opposite Nancy Carroll in "Honey," and Betty Garde, who won notice in "The Lady Lies." Fred Newmeyer will direct.

Nine Pictures Start

At Hollywood, nine new productions will be under way this month. These will include George Bancroft in his next starring vehicle to follow "Ladies Love Brutes."

Other west coast productions to start camera work are "The Devil's Holiday," in which Edmund Goulding, author of the original story, will direct Nancy Carroll; "Follow Thru," second Schwab and Mandel musical feature; Clara Bow in "True to the Navy," directed by Frank Tuttle: Jack Oakie in "High Society," directed by Edward Sutherland; "The Border Legion," with a cast headed by Richard Arlen, Fay Wray and Jack Holt under the direction of Otto Brower and Edwin Knopf; the Spanish talking film of "The Benson Murder Case" with a special Spanish cast, and two other pictures as yet untitled.

WITH BARRYMORE

Stella Adams is playing a well worth while role in John Barrymore's picture, "Moby Dick," directed by Lloyd Bacon for the Warner Bros.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	Pringle-Withers Unassigned	Ed Sloman James Flood	Buddy Coleman Unassigned	Ted Tetzlaff Unassigned	"Soldiers and Women" "Sisters"	Fox-Howell Uncredited	Shooting Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Allen Davey	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	Al Herman	J. A. Duffy	Jim Brown	Mickey McGuire Series No. 10	E. V. Durling	Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Cardinal Prod.	Leon Kent	Unassigned	Unassigned	Untitled	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Williams-Lane Edward Horton	Walter Lang James Cruze	Louis Germonprez Unassigned	Jack Rose Unassigned	"The Big Fight" "Once a Gentleman"	Gropper-Marcin Woods-Fulton	Shooting Preparing
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM. 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Philip Schuyler Geo. R. Rogan	Shooting Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Loretta Young Harding-Rennie Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Unassigned Brown-Claire Young-Nagel Unassigned Unassigned Unassigned Dorothy Mackaill	Howard Hawks Frank Lloyd John F. Dillion Unassigned Wm. Beaudine Eddie Cline Unassigned Unassigned Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd Frank Lloyd Unassigned Unassigned Unassigned Clarence Badger	Frank Shaw Unassigned John Daumery Unassigned James Dunn Irving Asher Unassigned Unassigned Unassigned Unassigned Unassigned Scott Beal Ben Silvey Unassigned Unassigned Unassigned Unassigned Unassigned	Ernie Haller Unassigned Sol Polito Unassigned Tony Gaudio Sid Hickox Unassigned Unassigned Unassigned Unassigned Unassigned Sid Hickox John Seitz Unassigned Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Heart of theNorth" "The Girl of the Golden Wes "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Wor "Forever After" "Top Speed" "The Right of Way" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man"	Hawks-Miller John Russell Waldemar Young Uncredited Halsey Scola Weil-Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis Faragoh Waldemar Young Uncredited Robert Lee Howard Estabrook	Shooting Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Meore, Asst.	Warner Baxter Unassigned Unassigned Will Rogers All-Star Ames-Moran Unassigned Fred Kohler Sills-Mackaill Lee-Lake	Al Santell Alexander-Korda W. K. Howard John Blystone Ben Stoloff Chandler Sprague Victor Fleming R. Walsh B. Viertel Sidney Lansfield	Marty Santell Unassigned Unassigned Jasper Blystone Leu Breslow Horace Hough Unassigned Unassigned J. E. Granger Ewing Scott	Glen. McWilliams Unassigned Unassigned Charles Clark L. W. O'Conell Chet Lyons Unassigned Unassigned Joseph August oJe Valentino	"Arizona Kid" "Dollar Princess" "The Fatal Wedding" "So This Is London" "Fox Movietone Follies 193("Solid Gold Article" "Common Clay" "Oregon Trail" "A Very Practical Joke" "Alone With You"	Ralph Block Uncredited Uncredited Owen Davis, Sr. William K. Wells Frank Gay Uncredited Uncredited Waters-Orth Howard Green	Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Beebe-Stuart Beebe-Clyde	Mack-Sennett Unassigned	Babe Stafford Unassigned	John Boyle Unassigned	Untitled Untitled	The Staff The Staff	Preparing Preparing
METRO-GOLDWYN-MAYER EM 9111 (Benjamin Thau, Casting) Paul Wilkins Rep. 0211 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo Ruth Chatterton All-Star Wm. Haines All-Star Buster Keaton Norma Shearer John Mack Brown Joan Crawford	C. B. DeMille Clarence Brown Sidney Franklin George Hill Fred Niblo Unassigned Ed. Sedgwick Robt. Leonard King Vidor Harry Beaumont	Dick Rosson Vernon Keays Hugh Boswell Wm. Ryan Harry Bucquet Unassigned J. Mintz Al Shenberg Red Golden Vernon Keays	Peverell Marley Wm. Daniels Arthur Miller Harold Wenstrom Gordon Avil Unassigned Leonard Smith N. Brodin Unassigned Merritt Gerstad	"Madame Satan" "Romance" "The High Road" "The Big House" "Easy Going" "March of Time" "Free and Easy" "Let Us Be Gay" "Billy the Kid" "Our Blushing Brides"	McPherson-Unger Meredyth-Mayer Uncredited Hill-Marion Morgan-Block Uncredited Spanish Version Francis Marion Stalling-Tuchock Meredyth-Lavson	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 8111	Caddo Judith Barrie Ruth Roland Fanchon-Marco Red Wing Richard Talmadge All-Star Al Rogell Harold Lloyd Brown and Nagel Bill Cody	Unassigned Victor Halperin George Crone Craig Hutchinson Unassigned Unassigned Joseph Henaberry Unassigned Unassigned Creatore Unassigned	Unassigned Sidney Marcus Joe McDonough J. Howe Unassigned Unassigned Don Diggins Unassigned Unassigned Unassigned	Unassigned Unassigned Arthur Todd Tom Shirely Unassigned Unassigned Miller-Goodfries Unassigned Unassigned Unassigned	"The Front Page" "Whoopee-Girl" "On To Reno" "Harriscolor" Untitled Untitled "The Love Trader" Untitled Untitled Musical Shorts Untitled	Uncredited Gladys Lehman Uncredited Uncredited Uncredited Uncredited Harold Shumate Uncredited Uncredited Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Shooting Preparing
PAN-AMERICAN 6066 Sunset Blvd. HE. 6744	Don Alvarado Unassigned Adams-Murray Ann Harding All-Star	Fred Windermere Fred Windermere Fred Windermere E. H. Griffith John Robertson	Walter Krash Unassigned Braun Unassigned Unassigned	Paul H. Allen Unassigned Unassigned Unassigned	"Bells of San Juan" "International Revue" 'The Rolling Stone" "Holiday" "Beyond Victory"	Diana Beresford Uncredited Short Subjects Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 8 P. M.	George Bancroft Jack Oakie All-Star All-Star Nancy Carroll All-Star Clara Bow Wm. Powell	Rowland V. Lee Edward Sutherland Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Frank Tuttle Louis Gasnier	Geo. Yohalem Charles Barton Artie Jacobson Henry Hathaway Bob Lee Wm. Kaplan Geo. Yohalem Sid Brod	Harry Fischbeck Allen Siegler Archie Stout Victor Milner Harry Fischbeck Max Stengler Victor Milner Chas. Lang	"Ladies Love Brutes" Untitled "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "True to theNavy" 'Shadow of the Law"	Akins-Young Thmpson.-Mankiewicz Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Thompson-Anderson Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Gloria Swanson All Star All-star	Alan Dwan Frank Davis Monte Carter	J. E. Badille Terry Scenter Unassigned	Oliver Marsh Ed Snyder Unassigned	"What a Widow" "America or Bust" "Two Hungry Heroes"	Josephine Lovett Uncredited Monte Carter	Preparing Preparing Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Compson-Trevor Jack Mulhall Lake-Carol	Luther Reed George Seitz Mel Brown Mel Brown	Freddie Fleck Tom Atkins G. Bertholon Unassigned	J. Roy Hunt Joe Walker Leo Trover Unassigned	"Dixiana" "Hawk Isalnd' "The Fall Guy" "Tommy"	Caldwell-Reed Beulah M. Dix Uncredited Uncredited	Shooting Shooting Shooting Preparing
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Disney Bros. Walter Heirs	Louis Lewyn Burton King Henry King Cliff Wheeler Unassigned Trento-Sabato Jesse Weil	George Jeske Unassigned Lew King Bud Shyer Unassigned Bob Brandt Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Unassigned Unassigned Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" Topical "Georgette & Co." Mickey Mouse Shorts "Talkie Topics"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato Cartoon James Starr	Shooting Preparing Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Benny Rubin All-Star	Unassigned Richard Thorpe Norman Taurog Richard Thorpe	Unassigned Unassigned Curt Rehfeld Harry Mancke	Unassigned Unassigned Harry Zech Max Du Pont	"Senor Manana" "Paradise Island" "Hot Curves" "Under Montana Skies"	Younger-Snell A. P. Younger Earl Snell Ben Cohen	Preparing Preparing Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	All-Star Walter Huston Unassigned Norma Talmadge	Paul L. Stein D. W. Griffith Unassigned Sam Taylor	Lonnie D'Orsa Bert Sutch Unassigned Unassigned	Ray June Karl Struss Unassigned Unassigned	"Bride 66" "Abraham Lincoln" "Sea Tang" "Flame of the Flesh"	Herbert Stothart Stephen V. Benet John W. Considine, Jr Uncredited	Shooting Shooting Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	All-Star Starke-Lyon Hoot Gibson	Wm. Wyler Ernest Laemmle Arthur Rosson	Voshell Joe McDonough W. B. Eason	Alvin Wyckoff Roy Overbaugh Harry Neumann	"The Storm" "What Men Want" "The Concentratin' Kid"	McCormick-Logue Yost-Clymer Tarshis-Saxton	Shooting Shooting Shooting
WARNER BROS. HO 4131 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Bennett-Halliday Claudia Dell John Barrymore Delroy-King	John Adolfi Al Green Lloyd Bacon Archie Mayo	F. Rollins Jack Boland G. Hollingshead Tenny Wright	John Stumar Jimmy Van Trees Bob Kurrle Dev. Jennings	"Fame" "Sweet Kitty Bellairs" "Moby Dick" "See Naples and Die"	Charles Kenyon J. Grubb Alexander J. Grubb Alexander Joe Jackson	Shooting Shooting Shooting Shooting

APR 10 1930

ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

10¢

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Battle for Directory Control Carried to D. A. Offices

Sells Floto-Tom Mix Circus Opens to Capacity

Standard Directory Charges Former Employees With Lifting Information

Three men were ordered to appear Tuesday afternoon at 3:30 in the district attorney's offices, where Lew Moses, assistant district attorney, heard the charges filed by the Standard Casting Directory against three former employees, Jack Yard, Jack Powell and William Merton, with going through their files while still in the employment of the Standard and turning the information over to their present employers, Messrs. Joyce and Selznick, who are starting a General Directory in direct opposition to the Standard Directory, which has dominated the field for years.

The case was postponed until next Thursday, when all the evidence at hand will have been carefully gone over and each side will have a better chance to bring before the district attorney's offices why this case shouldn't be placed on the Civil Court calendar and perhaps bring about an injunction against these men and Messrs. Joyce and Selznick to stop them from going ahead with their plans to put out a directory, since they have the information that is charged they obtained through the channels mentioned in the very beginning when the charges were filed.

Officials of the General Directory, claim that the District Attorney's office has thrown the case against their men out and that the charges as filed were untrue, and that, they are not trying to disrupt the Standard Directory organization, and further that Messrs. Joyce and Selznick have not notified any of their 100 or more artists under contract to them to discontinue their advertisements in the Standard Directory, at any rate the outcome of this controversy will be watched with interest by both producers and actors.



VICTOR SCHERTZINGER

Sunday Was Big Red Letter Day for Former Cinema Star Cowboy

CHICAGO—(Special to Filmograph)—Tom Mix became not only the attraction of the Sells-Floto-Tom Mix Circus, but showed his hand Sunday as part owner of the show bearing his name, which opened to one of the biggest gatherings that ever attended a sawdust ring performance in past years.

The cowboy star never appeared to better advantage than he did in this show. He and his associates seemed bent to put the show over with a bang, and they left no stone unturned to pep 'er up, and the way they made "Whoopee" thrilled young and old alike.

COMING BACK

Lillian Hackett, at one time a very well known leading lady, has decided to make a complete comeback in the talkies. She is up for a number of very fine parts at the present time Miss Hackett has a world of personality and is very popular in film circles.

DENIES

Joseph P. Kennedy today isued an emphatic denial that he is in any way connected with the recently organized Pan-American Studios.

When such a rumor was brought to his attention at the Pathe Studios in Culver City, he said:

"Several persons have spoken about my supposed interest in Pan-American Studios and I have read newspaper accounts to the same effect. The report, however, has no basis in fact. I have absolutely no interest in the organization, financial or otherwise."

American Studios Taken Over By American Motion Picture Corporation At Santa Barbara

Eugene Forde Is Signed By United Artists

Are to Produce Talkie Features, Shorts and Novelties

Revival of Santa Barbara's past glories as a motion picture producing center is forecast in the announcement this week that the American Motion Picture Corporation had completed steps to acquire the old Flying A studio in that city.

Arrangements are already under way for the complete reconstruction of the studio to meet the requirements of talking picture production. The large stage, 200 feet by 150 feet, will provide one of the most elaborate units in the producing field. Just what sound system is to be installed has not been announced as yet.

The famous Flying A studio which saw its days of glory when Mary Miles Minter, J. Warren Kerrigan, Marguerita Fischer and numerous others were in the height of prominence, and where such well-known directors as Harry Pollard, producer of "Show Boat"; Henry King, whose "Hell's Harbor" is now an outstanding feature. and Frank Borzage, the director of the well-remembered "Seventh Heaven," have held forth, covers an extensive area of ground in beautiful Santa Barbara, and its resurrection to active producing life will undoubtedly be an item of interest to the citizens of the picturesque Mission City.

The American Motion Picture Corporation, which has taken over the Flying A plant, has been making its headquarters at the Taft Building, Hollywood, and moving quietly on its extensive plans for future production. It is known that the next few weeks will bring announcements of acquisition by the American of some of the better known executives of the industry to guide its destinies. A. H. Alexander, president of the American, declines to divulge these names until all preliminaries are arranged in the way of purchase of physical properties and sound system contracts.

Mystery likewise shrouds the names of the players who will be associated with the American productions, though it is known that negotiations have been conducted quietly with many well-known figures. Hollywood buzzing has mentioned in this connection the names of Leatrice Joy, Charlie Chase, Glenn Tryon, while in connection with a series of outdoor musical romances it is also known that overtures have been started with a prominent Western star. Either Hoot Gibson or Ken Maynard is believed to be the player in question.

The renewal of production activity at Santa Barbara will rekindle many fond memories among Hollywood picture folk. In its hey-dey, Santa Barbara's name was consistently on the screen through Flying A productions released through the famous Mutual Company. Few sections of the state can rival Santa Barbara in natural advantages. Picturesque early Spanish settings are abundant, famous ranches available, mountain and sea equally handy, and the wealth of America that has made of Montecito California's Newport provides rich estates that could probably be secured nowhere else. Not the least among Santa Barbara's attractions are the polo field and yachting facilities with their rich opportunities for pictures depicting society at play. One of the sights of the country, to which even Arthur Brisbane has paid tribute. is the unique Santa Barbara Biltmore.

Announcement that the American had completed negotiations for the Flying A studio sets at rest rumors that San Diego might become the production center for the new organization.



JOYZELLE

Probably the best known individual dancer in motion pictures, was recently signed by Samuel Goldwyn for the role of premier danseuse in the all-color production of "Whoopee," starring Eddie Cantor.

The dancer is of French and Spanish descent and was born in Alabama. She started her career as a swimming and diving exhibition artist at Pensacola, Florida.

During the past four years, Joyzelle has appeared in more than twenty motion picture productions, among them "The Devil Dancer," starring Gilda Gray, for Samuel Goldwyn.

In "Whoopee," Joyzelle will play the role of an Indian girl and will do several especially created dances. Thornton Freeland directs the production, for which George Olsen's orchestra will furnish the music.

CAN'T BE DONE

Being in two places thousands of miles apart was the problem which faced Maxine Alton. Having agreed to be in New York the 15th of this month to attend the rehearsals of her play, "Say It in French," and at the same time working here in Hollywood under pressure to complete another stage play, it seemed impossible for Miss Alton to make the contemplated eastern trip. However, a telegraphic message informs the authoress that, due to the illness of La Rayne Carpentier, the star of "Say It in French," rehearsals are delayed. Now Miss Alton hopes to finish her present assignment in time to be in the East at the first rehearsal of the play.

BUSY

Pat O'Malley, who is now busy at RKO playing an important role in "The Fall Guy," spends most of his spare time in writing. During the past few months he has been working on a novel which he expects to publish soon.

To Direct "Hungarian Rhapsody" in Short Reel Subject for Dr. Risenfeld

United Artists have engaged Eugene Forle to direct one of their featurettes, "Hungarian Rhapsody," which is one of a series that they are making under the personal supervision of Dr. Risenfeld, which contains some very splendid musical and vocal interpretations, backed up with some very artistic settings. Director Forde is well known for the feature productions that he has made at both the Fox and R. K. O. studios.

NO RELATION

H. B. Warner, who plays an interesting role in "The Second Floor Mystery" soon to be released by Warner Brothers, is no relation to the brothers of Warner Brothers' studio. He is the son of the celebrated English actor Charles Warner.

TALK ABOUT DIRECTING A VARIETY OF PICTURES—JUST TAKE A LOOK AT THIS LIST.

Victor Schertzinger, who has just signed a new contract with Paramount and has been assigned George Bancroft's next starring vehicle, as his next talkie that he is to direct, has a list of productions to his credit for Paramount, that looks like he must have been working with that company for a lifetime, instead of the time that he has been on their payroll.

The list given below includes talkies as well as silent features, and we feel that many of these pictures you have seen and enjoyed immensely, and it is only right to give credit where credit belongs, so the subject of our picture on the front page of this week's issue has given the following pictures to be placed before the eyes of the world:

"Mr. Barnes of New York," "Head Over Heels," "Bootlegler's Daughter," "Lonely Road," "Scarlet Lily," "Refuge," "Dollar Devils," "Kingdom Within," "Man Next Door," "Chastity," "Long Live the King," "The Man Life Passed By," "Bread," "A Boy of Flanders," "Frivolous Sal," "The Wheel," "Thunder Mountain," "The Golden Strain," "Siberia," "Return of Peter Grimm," "The Lily," "Stage Madness," "Heart of Salomi," "The Showdown," "Forgotten Faces," "Red Skin," "Nothing But the Truth," "The Wheel of Life," "Fashions in Love," "The Laughing Lady," "Safety in Numbers."

Horkheimer's Are Making A Complete Comeback

Talkies in Need of New Talent that is Versatile

Olsen and Johnson Sign With Warner's

"Resurrection" Is Slated To Start Soon At Tiffany

Have New Sound Recorder in "Excelatone" That Looks Very Promising

H. M. and E. D. Horkheimer, here are a pair of names in days gone by that meant much to the motion picture industry. Father Time and certain changes in the motion picture business brought about many reverses to these gentlemen, but right now they seem to have an entry back into the industry that is liable to make for them a complete comeback, and have formed the "Excelatone" sound recording on film method which is known as "Variable Density" and can be attached to the standard Bell and Howell camera or a separate recorling machine if desired.

Messrs. Horkheimer have built their own sound studios at 1611 Cosmo street, where they do their recording. They intend to produce westerns and shorts that will compete with the biggest producing organizations. "Excelatone" process is somewhat to the present system of recording now in use, however it is possible to adapt it to record by the method known as "Variable Area."

The methods used make possible unusual fidelity in the reproduction of the lower frequencies without the displeasing barrel like effect so common in other processes, its high frequency response is also unusually good.

The company also proposes to build and place on the market their own condenser microphone, which is known for its exceptional natural reproduction of the human voice, which is made possible by the recent development of the microphone circuit which at a glance would appear to the average sound engineer as impracticable if not impossible, the secret, however, we are told, lies in the fact that certain characteristics of the tube are used which hitherto have been unused. The microphone will be marketed under the trade mark of "Excelatone."

"Excelatone" sound device as well as the microphone which the General Recording Corp., Ltd., holds patents was designed by Hugh B. Gunter, vice-president and chief engineer of the corporation, and associated with him is Donald Kirk, one of the leading authorities on condencers. The company has already prepared for the release of their products abroad for they have engaged E. H. Kaufman for the handling of that department.

Says William Maybery Casting Director of First National Studios

Talking pictures have limited the field for new screen talent, but the opportunities to break in for a trained player are greater than in the silent film days.

Beauty contests are no longer sources for finding new personalities, although directors and producers are still searching as frantically as ever for capable and original talent.

These are the observations of William Maybery, casting director for the First National studio, who fills on an average of 700 roles every week.

"The girl or man who had nothing to offer but a nice appearance isn't getting the breaks anymore," said Maybery. "We are not taking any more inexperienced people. They must know singing, dancing and how to act. The reasons are that a player can't stop in front of the talking camera unless he has experience of some kind in the use of his voice, and leading players must be versatile.

"Just because these requirements have narrowed down the new talent field, there are more opportunities open in pictures. The search for young men and girls who have original and refreshing screen personalities is intenser than at the peak of the beauty contest regime."

Maybery cited Alexander Gray and Bernice Claire as examples. Both are comparative newcomers to talkies, having been before the camera for only eight months. Miss Claire is now playing in "Mlle. Modiste," while she and Gray recently completed "Song of the Flame."

"Both Gray and Miss Claire were taken from the stage to play in musical pictures," said Maybery. "Their personalities and voices registered on the screen, and these two players were in instant demand by directors. They have the zest of originality which we are seeking."

Gray had finished six pictures before his first was released, while Miss Claire had done three, showing the confidence of First National in their abilities.

Maybery is on the lookout for such people, either for "bit" roles or for leads. Directors and producers are also engaged in the hunt. Even the extras, he pointed out, must be more talented than in the silent film days, as they are called upon to sing and speak lines.

The girls who once "clicked" in the beauty contests must now find new ways to attract the attention of Hollywood.

Famous Comedians to Appear in Four Talkies via Vitaphone-Warner

One of the greatest comedy teams of footlight fame are to appear in pictures exclusively for Warner Bros.

Olsen and Johnson, stars of musical comedy and vaudeville, have been signed to a long term contract as featured comedians in Vitaphone productions, it is announced by J. L. Warner, vice president in charge of production. Max Hart acted for the funmakers.

The comedy duet has been one of the mainstay attractions as headliners on the variety stage for many years. They recently appeared on the stage as the stars of "Monkey Business" and other successful revues.

Their contract comes as a direct result of their work in "See Naples and Die," the Vitaphone production now being filmed and recorded in which Olsen and Johnson appear with Charles King, Irene Del Roy, Lowell Sherman, Lotti Loder and others under Archie Mayo's direction.

They are to be featured in at least two pictures a year.

Frances Hyland Prepares Story for the Screen

With the rumored production of a rival "Resurrection" in the offing, Tiffany announces that plans for their own musical version of Tolstoi's masterpiece are so far advanced that sets have been built, script prepared and the music not only written, but in the case of ensemble numbers and orchestral features it has been recorded. Will Jason and Val Burton wrote the music and lyrics.

Production will start as soon as some 200 tests of possible players have been sifted down to permit a selection. Every detail of the story's adaptation by Frances Hyland has been approved.

"I consider it a highly interesting prospect for the general public that two productions of "Resurrection" are to be made" was the statement of Phil Goldstone chief studio executive at Tiffany, when informed of the rumored plans. "No doubt the majority of those who see one picture will wish to see the other for comparison. Equally without doubt, there will be a difference in treatment. Tolstoi's story is unquestionably great enough to be worthy of more than one interpretation. Already it has had two silent interpretations. Theatregoers will have the pleasure of seeing two talking versions, the one in our case being really an operetta, and judge for themselves which they like best.

According to Goldstone, production should be under way by April 10 or 15. Plans for the picture are sufficiently elaborate that Tiffany executives expect it to be a worthy contemporary of "Journey's End," which has already been acclaimed one of the greatest masterpieces.

LIKE FATHER

William Collier, Jr., and his illustrious father, William Collier, Sr., are both working at the same studio. "Bill" Collier is under contract to Fox Films while "Buster" has been signed for the leading male role in the "Fox-Movietone Follies of 1930."

"The Choice of the Profession"

MAX FACTOR'S MAKE-UP

Panchromatic and Technicolor

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HARRY BURNS, President and Editor

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Vol. 10 Saturday, April 5, 1930 No. 12

"ATTA BOY, HARRY"

If glory could be cashed at the bank, Hollywood would be a paradise. But Hollywood glory, like Hollywood rubber checks, is phoney.

The glory that is Hollywood's is a kind of glory inescapably linked with dollars; when the dollars go the glory dims and fades away. There is no glory in being "broke."

The glory of achievement is the incentive to greater achievement. The natural fruit of material achievement is money, without which the machinery of civilization stops. Our medium of exchange oils the wheels of progress; motivates action. The "root of all evil" of the preacher of morality has become the accelerator of the life of the day; the alpha and omega of every man's lexicon of conduct. Our highly complex civilization sterilized money and made it the more or less clean means to all ends.

Only the evil-minded find evil in money. Wise men know it is a great and beneficent POWER. Honestly utilized, it makes a good man a better man, even a great man. It does not stay in evil hands, because evil is the opposite of wisdom; and only the wise have the strength of character to UNDERSTAND and RESPECT the power of money, and the ability to utilize that power in the interests of the majority.

No individual OWNS a million dollars. Millionaires, quite contrary to general belief, are the SLAVES of their millions. The millions OWN the men who direct their interest-earning travels from vault to vault. No man works harder than the man controlling a million dollars. The national death rate is topped by men stricken in their prime while battling with millions. Their hearts break under the strain. The WORK kills them.

Leadership means work, and plenty of it. The leaders must be well supplied with money; and the leadership of the people does not include a glory complex. Real leaders laugh at glory; they know glory wins no battles; they know that, to DO things, they must have money. And when they have the money, they SERVE; accomplish—and let the glory go to the butterflies of the race who lack the intelligence to understand the responsibilities of life and the men whose serious minds guide our destiny.

In our little butterfly world of motion picture Hollywood there is the serious duty of serving the men and women who make the motion pictures of America. Hollywood Filmograph, founded some nine years ago, from its first issue, has fought the fight of the motion picture workers. Fearlessly, it has faced those whom it fought, and has won every fight it started in the interests of the workers; and sometimes in the interests of the producers. It has fought for RIGHT, regardless of who was WRONG.

Some of Filmograph's fights for motion picture workers have been very expensive. Answering a suit for a hundred thousand dollars is no small job for a lawyer, and the fee is not "chicken feed." Filmograph was compelled to respond to three suits totaling more than three hundred thousand dollars. Winning these legal actions cost a lot of money; but Filmograph paid it out of its own resources.

Chiefly because of the work of Filmograph, Hollywood extras are paid the day they work. Because of Filmograph's efforts, the fake movie school has been put out of business; and because Filmograph is after them, the fake booking agents of Hollywood are facing the exit. In this work Filmograph has the hearty co-operation of all producers and the legitimate agents. There is work to be done—and Filmograph is doing it.

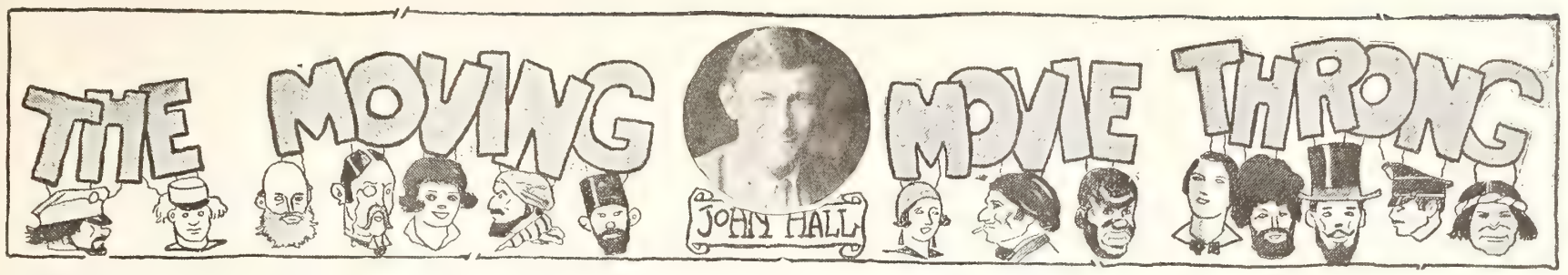
It can be stated without fear of contradiction that Hollywood Filmograph is the ONLY motion picture publication, here or elsewhere, frankly and fearlessly and TRUTHFULLY, with justice to both sides, working for the interests of the men and women of this industry. It has no private axes to grind; it seeks no financial bonuses from producers for the use of its pages for secret purposes.

It will be seen that Filmograph means a lot to motion picture workers; and it is hoped that the workers will realize that, to carry on its work, it requires money; money honestly earned, not gifts. So the next time you see its editor and owner, don't pat him on the back and say "Atta boy, Harry!" Dig down and pay that old account, or, better still, sign a contract for some much-needed publicity. You need our service and we need your money.



ERNO RAPEE

Director General of Music at Warner Brothers and First National Studios



Our sombrero is off to "Uncle" Carl Laemmle and his son, Carl Laemmle, jr.

* * *

While certain Hollywood croakers have been pronouncing "Uncle" Carl a "has-been" and his son a "never-can-be," they answer with three smashing productions! "The King of Jazz." "All Quiet on the Western Front" and "La Marseillaise."

* * *

"The King of Jazz" is a sumptuously beautiful super-feature; supreme entertainment from start to finish. It is supreme in color, in singing, in dancing, in music, in comedy, in direction, in vastness and beauty of sets—; in fact, it is the new talking picture at what seems its ultimate pinnacle of glory.

* * *

To "Uncle" Carl Laemmle, president of Universal; his son, Carl Laemmle, jr., associate producer, in personal charge of production; John Murray Anderson, the director, and Paul Whiteman, central figure of "The King of Jazz," great credit is due. It is a true cinematic masterpiece.

* * *

All of which causes the reflection that, if there is a producing company in Hollywood with the right to be called the "cradle" of this industry. that company is Universal. That many successful picture players owe their start to "Uncle" Carl Laemmle and Universal is a fact none will dispute; and the same goes for a lot of executives.

* * *

The spectacular success of "Uncle" Carl and his son emphasizes another freakish twist in Hollywood psychology: Strange beyond all understanding is the Hollywood fact that many of these successful people, owing their start to "Uncle" Carl Laemmle, have been his outstanding "knockers."

* * *

After viewing "The King of Jazz," "All Quiet on the Western Front" and "La Marseillaise," these "knockers" will realize that, instead of being upon the verge of taking the long count, "Uncle" Carl Laemmle, Carl Laemmle, jr., and their organization have done something which places "U" at the TOP of the motion picture industry.

* * *

And take this—and this— and—Oh; John Murry Anderson has been reengaged by Carl Laemmle, jr., to make two more big Universal features, one of which will feature Paul Whiteman and his band; and—listen to this one! Paul Whiteman, before leaving for the North to fill an engagement, personally told the world that the next Whiteman-Universal-John Murray Anderson picture will TOP "The King of Jazz!" Sorry, Paul; if you make good that promise, the other Hollywood producing boys might as well close up shop. Oh, well; we'll see; we'll see. Hurry back. What's that? In August? Oke! So long, Jimmy Gillespie and Billy Gibson.

* * *

CHARM, that intangible—but very real—quality so vital to the success of a stage artist, belongs to Maurice Chevalier, the French comedy star; and the little lady, Jeanette MacDonald, who plays and sings the queen part in "The Love Parade," is equally gifted with the same golden gift.

* * *

HOLLYWOOD BULL-E-VARD multi-lingual actors dot the landscape. Spain, Latin America, France, Italy, et als., don't want to be Americanized—and the English sternly demand with good old John Bull bluntness that we cease, desist and refrain from bludgeoning England with our outlandish American twang. It is a shock to surly old John Bull. Right-o! And 120 million Americans fill 20-odd thousand theatres several times a day to hear American! Pity the poor producers.

* * *

SOPHISTICATION is a dangerous word in the mouths of many. There is a kind of sophistication responsible for all we are and all we have, and it is given to men and women who shape our lives. Babylon, Egypt, Carthage, Greece and Rome, all great and magnificent nations, perished and passed from greatness to nothingness because they rotted in that kind of sophistication which delights in luxury and debauchery. Their people laughed at the simple life and became "sophisticated." The golden chariot routed the ox cart. Let us be sophisticated the right way.

* * *

"Easy Going" finds Francis X. Bushman, jr., sharing honors with William Haines, M.-G.-M. star. Young Bushman has headlined vaudeville and has had considerable picture experience in big features. There is every indication that he will be an outstanding figure in the talking picture field.

* * *

"A much abused and fleeced friend" is signed to a protest against Hollywood hold-ups; parasites of the picture business.

Reminiscent; how reminiscent of something we have heard before about our dear golden Hollywood!

Not that the new professional directory is a hold-up: We wouldn't say that. It MIGHT be a good thing; who can say?

That "much abused and fleeced friend" is a cry from a group of workers who are wearied of being struck from behind by foes they dare not fight back; that's all.

Paramount is Grooming "Martini" for Great Operetta

Edward Clark Is Writing Original for the Great Italian Singer

Jesse L. Lasky heard "Martini," one of the youngest and greatest opera singers in Europe, and immediately engaged the young man for Paramount. Bringing him to New York, he has given the youthful star an education in speaking the King's English, and satisfied with his progress, he has brought him to the West Coast, where he is continuing his studies. Edward Clark is writing an original operetta for him in which he is soon to make his first American appearance in a 100 per cent talkie, which promises to make film history.

* * *

"BIG HOUSE"

Chris Martin finished in "The Big House" and was immediately engaged for "Billy the Kid," directed by King Vidor at the M-G-M Studios.

Curtiz Has Fine Cast for "Come Easy"

In Lotti Loder's First Starring Feature for Warner Bros.

Frank Campeau, Al Hill and Barton Hepburn have been signed by Warner Brothers for important roles in Lottie Loder's new starring vehicle, "Come Easy," according to an announcement issued by Darryl Zanuck. associate executive.

"Come Easy" is an original story by Vian Delmar, and was written especially for the Viennese "discovery."

Headed by Ben Lyon, who will play the male lead, the cast ncludes Harry Langdon, Otto Matieson, Pat Hartigan, Bruce Colman, Lee Moran and Marie Astaire.

Michael Curtiz will direct.

* * *

NO CREDIT

Lew Harvey gave such an excellent performance in "Hold Everything" that it was a downright shame that he wasn't given screen credit for the part.

MEET SMILING PAUL WILKINS FACE TO FACE



PAUL WILKINS

Down at the M-G-M Studios you will find Paul Wilkins, who now answers to the title of assistant to the casting director, Benjamin Thau.

Mr. Wilkins has been serving M-G-M for a long time. He has made many friends, the kind that are worth numbering on one's list. The casting offices of the industry are a hotbed of politics and turmoil, usually winding up by the man in charge being charged with favoritism and lack of co-operation. This may happen at other studios, but not with Paul Wilkins in charge, and you will hear from this young man ere long. He will travel far and high in this business.

AT M-G-M

Louis Nattheaux is at the M-G-M Studios playing a fine part for C. B. DeMille in "Madam Satan."

WITH DeMILLE

Wilson Benge is working with C. B. DeMille at the M-G-M Studios in "Madam Satan."

Browsing Around With The NIGHT HAWK



The Cocoanut Grove swung into April Fool's Day with a rattle, flare and blare that was made doubly entertaining by the spirited co-operation of the greatest Boat Show that was ever pulled off in America. The variety of this pleasure-craft display, held in the rear of the Ambassador Hotel, vied with that of the most sumptuous auto dress parade ever held in Los Angeles and was attended by consistently large crowds. This nautical entertainment was voted a huge success in every particular, and a general feeling was expressed that it be held here again next year. Many of the visitors transferred their delighted eyes from the pleasure gems of Neptune to the sensuous thrills of the Cocoanut Grove and the crooning ecstasies of Johnny Hamp's unmatchable orchestra.

Those that failed to park under the tropical skies of the Grove missed one of the greatest practical jokes ever projected in this, our fair halidome, and it was all evolved in the ingenious medulla of Skipper Ben Frank. April Fool's Day came into its swaddling clothes when that big sap-head, Noah, pulled an awful boner by letting a dove loose before the big spill began to recede. Skipper Frank, however, has never rubbed elbows with a "bloomer," hence it came to pass that when the Grove's swell patrons sat down at their tables last Tuesday night, they were confronted with a large cake of sumptuous and alluring workmanship. The top looked like the Carthay Circle tower at night throwing its glittering and ruby radiance into the blue throne of heaven.

The cake was a picture no artist could paint. The first daintily to dig into its holy of holies was no other than Charlie Chaplin, with a luscious tooth and sparkling eye. Then came a grimace that even Marie Dressler would have had an awful time swinging. Charlie finally broke his "talkie" holdout by spouting "Good gosh—stung!" At the next table F. Houghton, vice president of the Santa Fe Railroad, looked furtively around as he munched suspiciously at a morsel of his cake. Among others that fell were George Olsen, Maurice Gebber, Joe McCloskey and Jack Schulze, for the true "innards" of the cake was nothing else than pure mashed potatoes. As Chaplin snuck out of the Grove he crimped a half dozen of the cakes, and is evidently going to get even on some of his friends. Among the large crowd of merrymakers were George Olsen and party of twenty, including Ethel Shutta, Jack Schulze, Florence Tarbell, Joe Spagat, Lew Davis, Mr. and Mrs. Sprigg and Mr. and Mrs. Payne.

Mrs. Ben Frank, stunningly gowned in a creation of brown recently imported from Paris, frequently lent the charm of her grace to the dance floor and was often the cynosure of many admiring eyes. Then there was Mr. and Mrs. Charles Rogers, Leo Kent, Dick Hodgins, Sam Wood and party, Count Decker, Barney Glaiser, Kerry Wilson; Tommy Lee, son of Don Lee, and Greta Gretchen. Johnny Hamp, at the request of Charlie Chaplin, played two tangos, and Charley, to the surprise of many present, slowly twirled 'em off with all the graceful abandon of an Argentina thoroughbred. Near midnight. Norman Manning, entertainment caterer of the Blossom Room, cut in on the festivities with E. M. Swasey and wife, Mortimer Berkowitz, and Mr. Hatrick of the Roosevelt Hotel. Mr. Hatrick is head of the Hearst InternationalNews Reel Service.

Aaronson's Commanders are clicking good and often in their return engagement at the Blossom Room. Their three-diamond-special trio, Saxe, Stanley and Taylor, are the king's whiskers when it comes to comedy stunts and their new bag of tricks has become the talk of Hollywood. Don't miss 'em, boys, if you want to drive the "St. Louis Blues," or any other kind of darn blues, out of your system. Norman Manning's last Monday night's program was voted one of the best he has swung since being crimped by Lou Anger to dole out entertainment to the patrons. He started off the thrillers with Wilbur Evans, former featured artist of the Atwater Kent Rario.

Evans in a resonantly rich baritone voice sang a selection from "Carmen" and then a bird of a ballad. "Without You I'm Just Nothing at All," both going over with a bang. Followed the Murry Sisters, a pair of songsters that hit the crowded room's funnybones with the force of a thousand electric volts. They drew explosive acclaim with three cracking good whoopee numbers. Then Frankie Richardson, one of the big song babies of the screen, and his side-kick, Dave Franklin, let loose their best wares. Frankie's "Susie," "Mona" and "St. Louis Blues" had ever one tapping their toes in rhythmic unison with inimitable delivery, and then—oh, boy!—how David himself tore off the funniest imitation of Ted Lewis the old Night Hawk has ever heard!

And gee!—how Dave can tickle the sonorous ivory. Keep this baby in your hat band, for he's one of the outstanding comedians of today. And last, but not least, little Margery White, the latest screen talkie sensation, just budding out of her teens, chock full of youthful effervescence (on and off the silver sheet), and a clip to the chin in anything she does. Her "Here Comes Emily Brown" and "I'm on a Diet of Love" brought the room to its feet with acclaim. She's a bubbling fountain of fast-fire abandon, and instantaneously wins her way to the hearts of all. Fox was surely lucky when he grabbed this little bunch of galvanized anatomy.

Among those the Night Hawk glimpsed were Jane Winton, Mr. and Mrs. Lou Anger, Sol Wurtzel, Mickey Neilan, Wilson Mizner, Dainty Lois Moran, in a gorgeous symphony of brown; Evelyn Pierce, Wampas baby star; Clarence Brown; Lillian Gilmore, the most beautiful girl on the dance floor; Ben Stoloff; Fay Marbe and her handsome brother, Gilbert, and Jimmy Starr, fast forging to the front as one of the screen's best writers.

MOTION PICTURE THEATRE

A census of the number of motion picture theatres in the United States, compiled for the Motion Picture Producers and Distributors of America by the film boards of trade throughout the country, show a grand total of 22,624 houses.

This is the first really accurate survey of its kind, with the returns based on the number of houses buying pictures during a given period.

The census shows New York State leading with 1733, Illinois with 1286, Ohio with 1247, Texas with 1179 and Missouri with 1060. Over half of these houses are unequipped for sound, showing the huge field still remaining for the sound equipment manufacturers.

WITH BEAUMONT

Armand Kaliz is working with Director Harry Beaumont at the M-G-M Studios in "Our Blushing Ladies."

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Victor Schertzinger To Direct George Bancroft's Next

Eric Von Stroheim To Produce His Own Pictures

Paramount Selects "The Cave Man" as His Next Story

"The Cave Man," the dramatic story of a battling hero of the steel mills who is forced into society when a girl seeks revenge on her circle of smart friends, has been acquired by Paramount and will serve as George Bancroft's next talking picture vehicle.

This announcement comes from Jesse L. Lasky, first vice-president in charge of production, immediately following the purchase of the rights to this successful play by Gelett Burgess.

Doris Kenyon Signed

At the same time, it was made known at Paramount's Hollywood studios that Doris Kenyon has been signed for the chief feminine role opposite Bancroft, as the wealthy owner of the steel mills who seeks to teach her society world a lesson.

Production is due to start within a fortnight under the direction of Victor Schertzinger, maker of "The Laughing Lady," who now is completing work on Charles "Buddy" Rogers' musical comedy, "Safety In Numbers." The adaptation and dialogue are being prepared by Bartlett Cormack, author of "The Racket," and William Slavens McNutt. Grover Jones is writing the screen play.

Plays Virile Role

Bancroft's role calls for another of his virile characterizations, that of the steel worker who, in crashing the gates of society, literally becomes the bull in the china shop.

Bancroft is at the present time enacting the final scenes for his current production, "Ladies Love Brutes," in which the star is a building contractor whose romance with a daughter of wealth becomes entangled with a kidnapping plot.

IMPROVING

Fritz Tilden, who was operated on at the Hollywood Hospital for appendicitis, is improving very rapidly, according to all reports.

JOINS

Mr. Robert (Bobbie) Webb, formerly with the Independent Casting Agency, has severed his connection with them, and now joins the Cinema Casting Agency, according to an announcement by Miss Florence Hume, manager of Cinema Casting Agency. This is another of Miss Hume's smart moves, as about a year ago she had Mr. Jack Rose join the Cinema Casting Agency. With these three with Cinema Casting Agency they are in a position to give the producer the best there is in bits, parts and extra talent. Miss Hume is to be congratulated on having such a staff associated with her.



LOWELL SHERMAN

"Ladies of Leisure," the screen adaptation of the famous Belasco stage success, "Ladies of the Evening," opened at the Orpheum Theatre Wednesday, following the close of the current film, "Rio Rita."

Following closely the original, "Ladies of Leisure" has been pronounced by those who have previewed the film, to be one of the most outstanding dramatic productions of the season.

Directed by Frank Capra, "Ladies of Leisure" boasts a cast which in itself should guarantee a flawless performance.

Barbara Stanwyck, late of the New York stage and one of the most brilliant of the new recruits of the talking screen, has the feminine lead as one of the "Ladies of Leisure," while Ralph Graves, of "Flight" fame, plays opposite her.

Marie Prevost is cast as Miss Stanwyck's friend and roommate and is said to give one of the finest performances of her career.

Lowell Sherman is the menace, although in this case he is rather an easy-going, comical type of "heavy," who should evoke plenty of laughs.

George Fawcett, as the boy's father; Nance O'Neil, as the mother, and Juliette Compton, brilliant English star, complete the cast.

WHEN 30C MEANT BANKRUPTCY TO BEN LYON

What a difference a few years make in the motion picture business!

Today, Ben Lyon, who appears opposite Bebe Daniels in Radio Pictures' "French Gertie," rates four figures on his weekly pay check.

But his first film job cost him money. He was called by the old World Film Company for extra work. He was to get $3 a day but had to wear a dress suit. Lacking a tuxedo, Ben rented one. It cost him $2.50 a day. Carfare was 30 cents and lunch 50 cents.

Therefore, Ben lost 30 cents a day, and still was not discouraged.

WRITES

Bess Meredyth is writing an original story, dialogue and continuity, for Lon Chaney's next production at the M-G-M Studios.

OLIVE BORDEN SIGNS FOR OAKIE VEHICLE

Olive Borden, one of Hollywood's most-sought free lance players, has been cast for the feminine menace role in "High Society," Paramount's first Jack Oakie starring picture. Her role will be that of a society siren and she will match charms against those of Mary Brian, Oakie's leading woman in the film.

"FENCING"

W. Emile, who is teaching the artists in "Sweet Kitty Bellairs" properly, has so enthused everybody on the lot that they are ordering sets of rapiers and holding fencing contests. This in itself is a tribute to the fencing master, who was engaged by Alfred E. Green on the picture.

Buys "Mitzi" From John Farrow, Who Will Co-operate With Him

The combination of John Farrow's writing talent and Eric von Stroheim's flair in producing and directing has possibilities that may have far-flung results.

This union took form today with the announcement that Farrow's original story, "Mitzi," has been purchased by Von Stroheim. The latter is completing financial arrangements to produce the story.

Farrow's story is laid in Vienna with the World War as its background. The hero is an Austrian naval officer and the heroine an entertainer of the cafes.

Von Stroheim, with his usual store of knowledge of this period and setting, should be thoroughly equipped to convey it to the talking screen. His re-entry to the field of producing and directing should write another interesting chapter in screen history.

Von Stroheim's latest exploit is as an actor, he having just completed a leading role in Warner Brothers' "Three Faces East."

Farrow recently severed an alliance with Paramount for which company he wrote a series of unusually successful screen stories.

FAY MARBE TO APPEAR AT BELASCO

Fay Marbe, who has just completed her "One Girl Revue" in San Francisco, and who returned to Los Angeles a few days ago, was signed by Edward Belasco for a week at the Belasco Theatre to follow immediately the conclusion of "East of Suez," starring Lenore Ulric, which is now running.

Miss Marbe received the highest praise from critics in Paris and Vienna and had marked success in New York where her entertainment attained quite a vogue. She is noted for her "pep," for her stories and songs and for the sparkling smile and merry eye with which she enlivens the stage as well as for her very clever dancing. She sings in French, German and English and made her first appearance in Los Angeles several weeks ago at the Windsor Square Theatre.

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THE KIDDIES CORNER

By JEAN RILEY

The Children's Playhouse is now an established institution in our community as far as Young Hollywood is concerned. Realizing the need of plays suitable for the younger generation, Madeline Brandeis and Maxwell Dubin visualized a great dream and then confidently embarked upon its achievement. An enthusiastic reception was accorded the two Sunday matinees at the Hollywood Music Box March 23rd and 30th. Clean, entertaining programs of specialty and ensemble numbers were presented chiefly by child reformers.

Among the host of young screen stars taking part are Philippe De Lacy and Anita Louise, Jackie Coogan, Little Mitzie, Eric Von Stroheim jr., Little Dorothy Gray, D'Archy McCoy, son of Colonel Tim McCoy, Jerry Burton, Dorothy Lee Williams. Dawn O'Day, Bobby Bell and the children of Pat O'Malley. Jack Warner jr., son of Jack Warner, president of Warner Bros., appeared as master of ceremonies. Other celebrities appearing included Louise Fazenda, Sid Grauman, Bobby Vernon and his little girl.

June and Jay Berger are three and six respectively, have just finished an engagement in "Moby Dick" with John Barrymore.

C. Elwood Carpenter's Juvenile Revue will appear tomorrow with the Sunday evening concert at the Hollywood Knickerbocker.

....Camilla Johnson is playing the part of Cynthia in the Paramount Technicolor special entitled "Follow Thru."

Dick Winslow has just finished a nice engagement with Larry Darmour Productions.

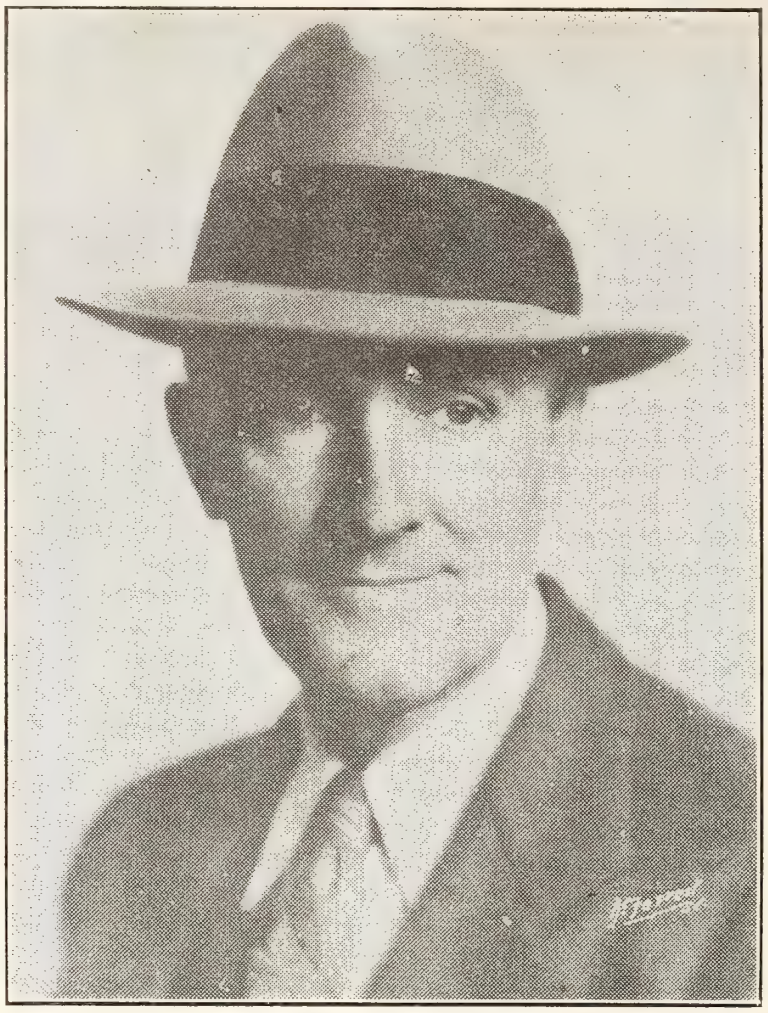
The Hollywood Trio consisting of Bobby Bell, marvelous little singer; Maxine Cook, acrobatic wizard, and Little Dorothy Gray, dramatic reader and ace tap dancer, are in constant demand for radio and club work and are now receiving calls from the studios.

Some of the children who have been called for motion picture engagements through Mr. Overdorff of the Hollywood School of the Dance are: Daisy Turner, Claudine Arrifhi, Pinkie Kopp, Doris Jean Stone and Helen Claire McAllister. Dorothy Lensky and Donald Painter have also been engaged by one of the local studios for a hot dance number.

On April 15th the Children's Playhouse will present a special matinee for the benefit of the Children's Hospital. The proceeds are to go toward financing a beach home for convalescent children. The performance will take place at the Music Box Theatre and the Playhouse will donate a program with some of its best talent.

Little Gloria Fisher, winner of many baby medals, who played with John McCormack, has finished a part with Jeanette Loff at Universal.

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HERE

Frederick V.. Bowers, noted song writer of yesterday, is in our midst. He has just written a very popular song, "California, I Belong To You," and finished the theme song for Burton King's picture, "Empty Arms." He can be heard on teh radio Tuesday and Thursday evenings over station KECA. Many of the old-timers will remember his famous song, "Because I Love You."

"NO LONGER CAN ANY ONE SAY THAT PRODUCERS HAVE A 'BLACKLIST'— HERE IS BEST PROOF THAT BAN IS LIFTED

Some time ago the main topic in filmland was that Conway Tearle was being blacklisted by the producers and that he was being kept out of work. Everyone, including Conway Tearle, believed this to be true. Finally the ice was broken and Conway Tearle was given a picture by an independent company, and along came another picture, and only the other day Conway Tearle admitted to Ye Editor of this publication that he was playing the greatest part of his whole career as a stage or screen actor at the First National Studios, sharing honors with Billie Dove and Sidney Blackner in "The Devil's Playground," directed by William Beaudine. This studio is one of the main studios operated by a member of the Association of Motion Picture Producers of America, and it lifts for all time any prejudices that might ever have been aroused against studio and actor alike in what has happened in the past.



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Fads and Fashions

STARS CHERISH WARDROBE THAT BROUGHT FAME

Superstitions are frequent among players of the stage and screen. For this reason it is often found that successful stars cherish some token of their ascendency; some bit of stage property, some garment, some article of purely sentimental value, which to them is the harbinger of their good fortune, the reason for their being what they are instead of what they were.

When Leon Errol, one of the foremost pantomimic comedians of the day, first arrived in New York in 1910, he bought a pair of Congress gaiters, as part of his comedy costume for an eccentric dance he had originated. Congress gaiters have elastic inserts in the side and these were too large for him.

Becomes Follies Star

Consequently when Errol danced his dance at the Jardin de Paris he seemed to have no control of his feet or ankles and the "collapsible leg" dance which made him a Ziegfeld Follies star almost overnight inadvertantly was created.

Leon Errol has used that same pair of Congress gaiters on the stage for twenty years. He is using them now for his work in Hollywood; several comedy numbers in Paramount's forthcoming all-star novelty, "Paramount on Parade."

Lucky also, at least in the estimation of its owner, is the battered silk hat that belongs to Charles Mack, lazy-toned head man of the Two Black Crows. The telescoped hat, inadequate blue suit and white gloves that Mack wears in their act have been his equipment for years.

Wards Off Evils

He was loath to dispense with them during filming of his newest picture, "Anybody's War," in which the Black Crows join the A. E. F. and are forced to wear the army uniform. To ward off the evils that might easily have resulted from this change of apparel, Mack, during the picture, enshrined his disreputable hat over the glass of his make-up table at the studios and bowed to it each morning and again at night.

Maurice Chevalier, Paramount's gay-hearted star, seems too much the boy to be worried about luck and the fates. But when he came to Hollywood from Paris he brought with him the black-banded and flat-crowned straw hat that, worn with a satin-lapelled dinner suit, had come to be an integral part of French life as it is lived along the boulevards of Paris.

Wears Same Old Hat

Chevalier wore the hat in his first American picture, "Innocents of Paris." He wore it again in "The Love Parade," once more in "The Big Pond," and he is using it now as he makes his starring appearance in one of the song numbers of "Paramount on Parade." He is inviting no misfortune.

There is no doubt that money could not buy Errol's shoes, Chevalier's hat, Skelly's faded shirt, Charley Mack's silk topper. None of them will admit to being superstitious. But what's the use of taking a chance?

* * *

The first of the authoritative fall fashions for milady will be released in April in the leading screen theatre circuits of the United States by Fashion News, and will be modeled in technicolor by leading actresses.

* * *

SOMETHING NEW FOR BUSINESS WOMEN

The opening of a new beginners' musical comedy dancing class for young business women at the Wills-Cunnigham School of Stage Dancing last week has met with great success, according to Walter S. Wills, executive head of the Hollywood Terpsichorean Academy.

The class was inaugurated to suit the convenience of a large number of women in stores and offices who wished to take up the study of dancing but found it inconvenient to attend the regularly scheduled daily classes. The newly formed class which meets every Tuesday and Friday evenings at 6 o'clock, is proving to be highly popular with the young business women who desire to take up musical comedy dancing without interfering with their other duties.

Wills is taking every precaution to make it possible for business women to take up musical comedy dancing who have had no previous experience whatever.

The new beginner's classes in children's acrobatic and ballet dancing is proving to be highly successful also, according to Wills.

Fashion may dictate the rise and decline of the hem-line almost at will but to be or not to be bobbed is yet another thing in the opinion of Evelyn Brent.

Miss Brent bobbed, remained bobbed and will continue in this mode till she jolly well pleases to change. Others of her sex will do likewise she believes.

"The bob will remain just as long as women consider it emblematic of independence," says Miss Brent. "Bobbing began for two reasons. Fundamentally it was a challenging gesture on the part of women against the opposition of not only the opposite sex but her own as well. Then we found it comfortable.



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Producers Will Have to Franchise Agents

Leading Agents Are Not in Favor of Own Association Being Formed

By Harry Burns

It looks like buck passing time in filmland, the leading agents and personal representatives were asked by the producers to form their own association and to lay out a plan or program through which the present situation that exists of crooked and grafting agents working their way into the casting offices by the score and stopping the way of the legitimate agents to transact their business with the casting directors. This all sounded good to the best known agents when it was first put up to them, but they soon saw the folly of it and put the matter right up to the producers to adjust themselves, and that they would try and conform to their best judgment and ruling.

Something must be done, for any time any business is at the mercy of any group of men, so that the affairs of an institution falls in the hands of unscrupulous tyrants, then it is time to call a halt and accounting and not make the good suffer for the bad, and above all, protect the actors who need protection, and at the same time render a service to the producers and this industry which makes all possible for them to operate in, if they are legitimate and not so-called agents and personal representatives.

SINGS

"You're all dressed up in a Stetson," sings Ethel Shutta to the cowboys in "Whoopee"—and they will be.



EUMENIO BLANCO ARRIVES HERE FROM EAST

Coming here from the Paramount studios where he was connected with the foreign production department making short features in all languages, such as the Spanish and Portuguese versions of "The Bishop's Candlesticks," Eumenio Blanco is in our midst.

An examination of Senor Blanco's amazing career shows that he is not only a jack of all trades but master of them all. A native of Spain, he was for many years leading baritone of the La Favorita Grand Opera Company. He has also appeared on the concert stage, and has broadcast over the radio. He possesses a remarkable gift for character portrayal, and is a master of make-up. Furthermore, he is an accomplished linguist, who speaks and sings, reads and translates English, French, Spanish, Portuguese and Italian with equal facility.

Aside from his ability to write and direct, Mr. Blanco is a very fine actor and has just finished a part in the Spanish version of "The Benson Murder Case."

SIGNED

Bud Jamison was signed for John Barrymore's picture, "Moby Dick," directed by Lloyd Bacon at the Warner Bros. Studios.

MAKE-UP ARTIST

Jack V. Lloyd is themake-up artist working on the C. B. DeMille production, "Madam Satan," at the M-G-M Studios.

HENRY KING HAS A FINE CAST FOR NEW PICTURE

Sol Lesser general manager of Inspiration Pictures, Inc., admits that it has taken practically four months to gather together "the perfect cast" for "Eyes of the World" which Henry King will direct and which will be released by United Artists.

The characters that have been made so famous by Harold Bell Wright in his novel will be portrayed by artists all of whom are admirably fitted to the roles.

Fern Andra, the famous star of Germany who left the United States at the age of five and who has never appeared in an American-made film, will make her debut in the role of Mrs. Taine. Una Merkel, whose work in D. W. Griffith's "Abraham Lincoln," has caused much favorable comment, has been signed for the role of Sybil Lagrange.

Frederick Burt will be seen in the role of Lagrange, father of Sybil, and Hugh Huntley has been assigned the part of James Rutledge.

Brandon Hurst will assume the role of Taine, and none other than Nance O'Neill will be seen in the characterization of Myra. Florence Roberts, one of the best known names in filmdom. has an important role in the story and Eulalie Jensen will be given the part of Mrs. Rutledge.

Only one other important part remains uncast. This is the part of Aaron King and might be said to be the male lead in the story. However, it is the thought of Inspiration executives that each character be just as important as the other and for that reason the players are called "the perfect cast."

Production starts next week with the entire company moving to Kernville, Calif., for exterior settings. Henry King has just returned from a location visit and is enthusiastic over the Kernville locale.

"EMILY BROWN"

"Emily Brown," hailed as the most spectacular musical number ever staged for the audible screen, was filmed this week and incorporated in the "Fox-Movietone Follies of 1930" at the Fox studios. Marjorie White and Frank Richardson are co-featured in this number with a supporting dancing ensemble of 125 steppers.

Danny Dare, former Broadway musical dance director, staged the "Emily Brown" number and worked out some sensational formations and steps that indelibly stamp him as the leader of his profession in Hollywood. Benjamin Stoloff, who directed "Happy Days," is handling the direction of this year's "Fox Follies" and is sure to eclipse that splendid effort. Miriam Seegar, William Collier, Jr., Noel Francis, El Brendel, Marjorie White and Frank Richardson are featured in the production.

WITH GRIFFITH

Billy Sullivan has been working with D. W. Griffith at the United Artists in the "Life of Abraham Lincoln."

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West Coast Takes Over Pantages Theatre

Pantages Brothers Are to Manage Theatre in Association With Circuit

The theatre now under construction at Hollywood Boulevard and Argyle Street, is to be operated by Fox West Coast Theatres, with Rodney and Lloyd Pantages, according to a statement made public today. Complete details of the transaction were handled by Harold H. Franklin, president of the theatre operating company.

When Pantages started construction of the building it was the intention to make the new playhouse the Hollywood operation of a national circuit. Since then, the one-time powerful Pantages Circuit has been dissolved through the sale of their theatres in various parts of the country to other theatre operating groups. Many of the western theatres were taken over by R-K-O and others by the Warners' Circuit. This condition made a prosperous operation of the new playhouse a doubtful venture because of the lack of stage program and available screen attractions.

In commenting on the transaction, which came as a surprise to Hollywood, Rodney Pantages said: "We realize the need of association with the strongest theatre operating company for the success and prestige of our new theatre, and we are happy to have come to a satisfactory business conclusion with Harold B. Franklin of the Fox West Coast Company.

"I believe that this association will give to Hollywood, and Los Angeles, one of the handsomest theatres in the city, and it will, at the same time, guarantee the people a program of excellence.

"My brother and myself will be active in the management of the theatre and we look forward to our association with Mr. Franklin's organization with a great deal of pleasure."

At this time neither Franklin nor Rodney Pantages would comment on the name to be given to the new theatre nor to the policy to be installed. It is expected that the theatre will be ready to open some time during the latter part of May.

TALKING

Expansion of the interest of Technicolor, Inc., on the West Coast, today brought three prominent members of the board of directors to Hollywood.

The directors, Alfred W. Erickson, Eversley Childs and Judge William Travers Jerome, will confer here with Dr. Herbert T. Kalmus, president, and other executives on Technicolor's current season's program.

They will also make a complete survey of the Technicolor plant in Hollywood, which during the past few months has been materially enlarged.

According to Norbet Lusk, one of the best known New York critics, "The Cohens and Kellys in Scotland" is sharing honors with "Anne Christie" for the highest attention of New York's Broadway theatregoers.

CHIEF PHOTOGRAPHER OF FAMOUS FIRM OPENS OWN STUDIO

After serving Witzel Studios as chief photographer for the past six years, Fowler Sturgis has given to Los Angeles one of the finest and most artistic photographic galleries this side of the Rockies, located at 5655 Wilshire Boulevard, under the firm name of Sturgis Studios, Ltd., creators of distinctive portraits.



FOWLER STURGIS

Fowler Sturgis has been a cinema and still photographer for over 30 years. He is well known in filmland. First through his affiliation with the Evans Studios, which he opened and ran for that organization for three years. This was back in the years 1916- 1917 and 1918. At that time he became acquainted with some of the biggest stars of filmdom whom he photographed, and he was very well liked by them for no task was too great for him to photographically accomplish.

It is the intention of Mr. Sturgis to open his studio on Tuesday, April 15th. The hours he has set aside for his many friends to visit him, are from 10:00 A. M. to 10:00 P. M. As in the past, he will cater to the profession, giving them a special rate and as quick service as it is humanly possible to give. He invites his many friends to pay him a visit, especially upon the opening day so that they can see what a beautiful and artistic studio he has placed at their command for the art of making distinctive pictures for whatever purpose that might be needed in one's every walk of life.

Of late years, Mr. Fowler Sturgis has become very noted for his special fashion work that he has done for some of the largest creators of the world's most beautiful gowns that wend their way into the most fashionable stores of Los Angeles.

DOROTHY DALTON SINGING!

The latest addition to the list of Hollywood's famous motion picture stars, who have cultivated their singing voices, is Dorothy Dalton, wife of Arthur Hammerstein, famous New York theatrical producer, who is now supervising the production of "Bride 66" at United Artists studios.

Miss Dalton surprised her many friends in the picture industry in a recent test at United Artists by revealing a very lovely mezzo-soprano voice of very excellent musical calibre and unusual possibilities of further development.

This actress has always been famous for her rich dramatic speaking voice and as a clever dramatic actress, and now with the addition of her lovely singing voice will unquestionably rise to the peak of stardom in the new speaking and singing films.

Hollywood producers still remember most enthusiastically her remarkable work in the Curwood picture, "Flame of the Yukon," and we understand that there is some talk of having the picture remade in musical and talking version, with Miss Dalton as the star. In all events, movie fans will soon see this talented actress, for several producers are now negotiating for her services.

She is another of the successful pupils from the studio of Laurence A. Lambert, vocal teacher and baritone soloist of Hollywood.

CONTRACT PRESENTED TO SPANISH PLAYER

Rosita Moreno, versatile Spanish dancer, singer and actress, is the latest addition to the ranks of contract Paramount featured players, Jesse L. Lasky, first vice-president in charge of production, announces.

Using the stage name of "Rosita," Miss Moreno made her professional debut in Buenos Aires in 1918 and subsequently danced in all of the important cities of Latin America before coming to the United States. She made her initial appearance on the vaudeville stage of this country in 1925 with Harry Delf.

Her dancing attracted the attention of the Shuberts and she was given a featured dancing role in their production, "Pleasure Bound." It was while appearing in this vehicle that Paramount persuaded her to make a visual and auditory film test. A long-term contract followed.

Neville Fleeson, well-known composer and writer, has joined the writing staff at Warner Brothers' Eastern Vitaphone studios. He is the writer of many successful musical comedies and revues—"Bye, Bye, Bonnie," "The Gingham Girl," "Adrienne," "Honey Girl," etc., and vaudeville playlets for Trixie Friganza, Ray Samuels, Florence Moore, Grace Hayes and scores more.

"DIXIANA"

The cream of Radio Pictures' executive talent is behind the production of "Dixiana," colorful original operetta.

Luther Reed is listed as director and adapter; book and lyrics by Anne Caldwell; music by Harry Tierney; musical director, Victor Barravalle; dance director, Pearl Eaton; orchestral arrangements, Max Steiner; settings by Max Ree; costumes by Walter Plunkett; cinematographer, Roy Hunt; A. S. C.; sound recordist, Hugh MacDowell, jr.; and Frederick A. Fleck, assistant director.

The cast includes Bebe Daniels, Everett Marshall, Metropolitan opera baritone; Bert Wheeler, Robert Woolsey, Dorothy Lee, Joseph Cawthorn, Jobyna Howland, Ralf Harolde, Edward Chandler, Raymond Maurel, George Herman and Bill Robinson.



ANNE BRODY

Has been signed for a supporting role in Radio Pictures' all-talking comedy-drama, "The Fall Guy," according to an announcement today by William LeBaron, vice president in charge of R-K-O production.

A veteran of the screen, Miss Brody began her motion picture career in 1912, playing a featured role in a picture directed by Herbert Brenon, who is now under contract to R-K-O.

Before the F-B-O studios were taken over by R-K-O, she played leading parts in several feature pictures.

In addition to Miss Brody, "The Fall Guy" cast includes Jack Mulhall, Mae Clark, Pat O'Malley, Ned Sparks and Tom Jackson. Leslie Pearce is directing.

DOING FINE

Fletcher Norton is now working in Hal Roach's feature, in which he speaks French, Italian and English. He just finished a picture at Fox Studios in which he spoke in French and at First National in "Sweethearts and Wives," doing both the French and English versions.

"All Quiet On Western Front" At Carthay 21st

"Journey's End" Opens the Tenth at Mayan

Dale Winter to Appear in "Holiday" at Hollywood Playhouse

Universal Epic Follows "Happy Days" Now on View

Monday evening, April 21, has been established as the definite date for the world premiere showing of "All Quiet on the Western Front," Universal's elaborate production of the best selling novel by Erich Maria Remarque, at the Fox Carthay Circle theatre.

The final scenes for "All Quiet on the Western Front" are being made this week at Universal and Director Lewis Milestone is dividing his time between sets and the cutting room. Universal has given more than $2,000,000 and eight months of time to the creation of the film story and Harold B. Franklin, president of Fox West Coast Theatres is of the opinion that the screen drama is one of the outstanding achievements of screen artistry.

Because of the unusual interest in "All Quiet on the Western Front" among professionals and regular Carthay patrons, reservations for the premiere showing, April 21, are now being made.

Meanwhile "Happy Days," first Fox Grandeur film play continues to enjoy its breaking popularity.

London and New York Are to View Picture About Same Time

Tiffany Pictures are determined to put their products over 100 per cent as soon as they complete their subjects. "Journey's End" having been completed by Director James Whale and Producer George Pearson, they slated the picture to open in London and New York so close on one another's heels that when we sit and view the picture at the Mayon Theatre, starting April 10, the three world key theatrical and cinema centers will be casting their optics on the famous stage play as it has been produced in, to an all-talkie super-production.



THEO RAMSEY

The perfect little Mae Murray—fascinating child star of Hollywood Junior Follies—possesses a splendid speaking and singing voice. She has just returned from a vaudeville tour and is ready to resume her screen work.

Telephone GL. 7994

The opening last week for the children's classes in both tap and ballet dancing in the Wills-Cunningham Hollywood Dancing Studios was well patronized, according to Walter S. Wills, founder and executive head of the school. Two new classes are being held weekly in each form of dancing. Beginners' classes will be under process of organization two weeks.

Mr. Wills is using his special technique for both stage and sound pictures in teaching youngsters. He emphasizes that arrangements have been made whereby every beginner who enters the class will be placed with the class in which his talents are best suited for their development.

Mr. Wills is specializing in tap, acrobatic and ballet steps for children.

Starting Sunday, April 13, With a Fine Supporting Cast

Dale Winter, whose charm and beauty have made her a favorite with theatregoers here, is returning to appear with the Henry Duffy Players in Philip Barry's sparkling comedy "Holiday." The comedy will have its first Pacific Coast presentation at the Hollywood Playhouse, starting with the Sunday matinee, April 13.

"Holiday" was the outstanding comedy hit of last season in New York, running for nine months on Broadway. Philip Barry, the author, also has written such successes as "Paris Bound," "You and I," "In a Garden" and "White Wings." Miss Winter will have the amusing comedy role of the wealthy, outspoken and determined Linda Saton who sees the youth she loves become engaged to her sister, Julia.

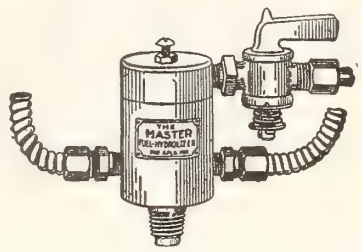
The balance of the cast is now being chosen and rehearsals of "Holiday" will start at once under the direction of Edwin H. Curtis.

This announcement means that "Helena's Boys," in which May Robson, the noted character comedienne is now appearing as guest star with Henry Duffy Players at the Hollywood Playhouse, is in the final fortnight of its engagement. Audiences will begin saying farewell soon to the hilarious comedy and also to the cast which includes Tove Lindan, Myra Hubert, Dolores Brown, Lilliian Harmer, James Bush, William C. Kirby, Geoffrey Wardwell and Willis Marks.

* * *

Frances K. Johnston and Irving Fisher are to be married May 25 in Hollywood. Frances is the sister of Menifee Johnston.

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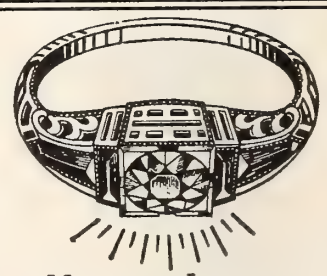
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HOLLYWOOD
TOPICS
By TOM LEWIS

SPEAKING OF horse sense and nonsense, Will Rogers told his Sunday-night radio audience that the last frontiers of decency were held by the radio. By inference, he burned up both stage and screen for their abject crudities and their glaring vulgarities.

THE SAGE of Beverly was correct in every department. Some of the filth perpetrated in the name of entertainment is beyond the pale. I know one low-minded producer who is notorious for the slime he injects into his pictures. I have in mind one outstanding example of his viciousness.

THE PICTURE was a tremendous success, made by a clean director, but it did not satisfy this moron. For no reason at all, he ordered certain retakes and then interpolated a scene of low-comedy which offended the director and insulted the intelligence of audiences.

NOR WAS he satisfied with this shining evidence of his own incompetency. To add to the miasmi, he had a priest take part in his little "joke." In other words, he used a man of the cloth and a small child in order to draw hoarse guffaws from coarse spectators.

THIS WAS ghoulish, but ghoulishness was nine-tenth of his make-up, and he gloated over his small opportunity to offend those patrons of finer sensibilities with whom he was not fit to associate in real life. His conception of comedy was dirt.

NOW DIRT, as such, is perfectly all right for those who thrive on it. Some do. Others do not. Personally, I am no whining moralist. Every man may indulge himself in his favorite poison, as far as I am concerned. But low vulgarity has its corporate limits.

THOSE LIMITS should not be overstepped by the low swine who love to loll in the hog-wallow. In other words, as Rogers has intimated, stage and screen belong not to the few but to the many. It is the same with the radio. Our government will not countenance vulgarity there.

NOR SHOULD it be tolerated as theatrical entertainment when we pay good money for a higher order of intelligence. Down in Atlanta, Ga., I have made a rich friend who has a mind of his own. Every time a vaudeville ham insults his sense of decency, he gets up and denounces the ham on the spot.

ONCE WHEN he was particularly infuriated by some crass stupidity, he warned the offender that he would throw him out of the theatre if he repeated it. The ham didn't know who he was dealing wit. He repeated—and drew a black eye for his ignorance.

PERHAPS THIS drastic action is a bit too advanced for our cringing age, but it is just too bad that more of our cash customers and a few of our learned critics haven't as much sand in their craws as my friend down in the Southland. They needn't slug. But they could object.

POSSIBLY IT will be argued by some that Old John Ticketbuyer craves dirt in preference to a fair order of decency. But does this make it true? Rogers commented on the tremendous and growing popularity of Amos and Andy. They're clean. And so is Rogers. Unpopular? He's been popular for ages!

HAROLD LLOYD frowns on the slightest action that tends toward the suggestive. Popular? You ask the man at the box-office! He'll give you the real dollars-and-cents value of wholesomeness. How many of these vaudeville hams can you name who even begin to hold a candle to Harold Lloyd in ability or popularity?

SOME MEN are degenerate by birth and through inclination. Others are not. Do not let any Simple Simeon persuade you that a comedian must be vulgar to be funny. Too many great comedians of the past and present have proved the contrary.

I THINK Vic McLaglen, with a good story and clean direction, would be just as entertaining in pure fun as he is in low slime. At heart he is a great fellow—a proud father and a decent home-maker. Coarse comedy and loose direction are his misfortune rather than his fault. He can do clean things—and do them well.

ON THE whole, I shouldn't blame Congress for cleaning up the movies. Commisions, as a rule, are the bunk—but we can't escape the Rogers intimation that a commission has kept the radio fairly clean. There is a broad hint here for Brother Hays. Trot out the disinfectant.

MAKE-UP

Al E. Jennings is handling the make-up on the Hal Roach special feature that he is making at M-G-M in five languages. George Westmore is in charge of the make-up department on the lot.

C. E. Mattson, the jeweler, who is located in the same building as the Central Casting Offices, is doing more work for the people in the motion picture industry, than any other jeweler.

He keeps up with the time to make the time piece show the right time—at the right time. He is also giving courteous credit to his customers, which is an advantage at a time of financial discomfort.



Edward Martindel

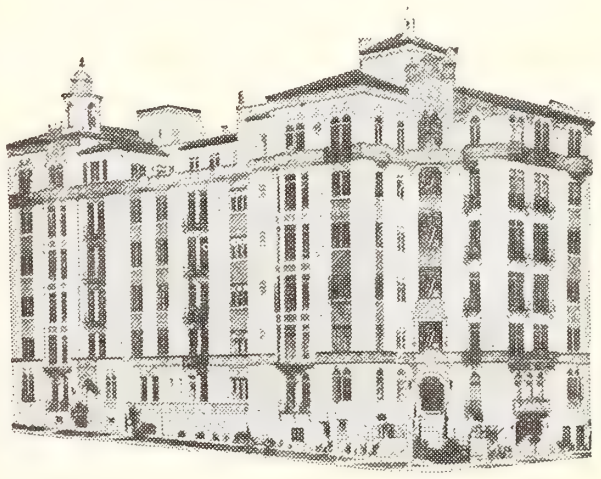
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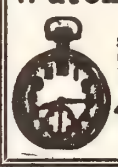
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Conway Directs Lon Chaney in "The Unholy Three"

Talkie Version Promises to Surpass Success of Silent Version at M-G-M

"The Unholy Three," one of Lon Chaney's greatest hits of the silent screen, is to also be his first talking picture.

This was announced yesterday at the Metro-Goldwyn-Mayer studios, following widespread speculation as to what would be the first play to bring Chaney's voice to the screen. Jack Conway, who directed him in "While the City Sleeps" directs.

Chaney will use five different voices in playing the role of the sinister "Professor Echo," ventriloquist and crook, whose alliance with the midget and circus giant forms the strange triumvirate in the story.

Adapted from a fiction story by Tod Robbins, "The Unholy Three" was produced some years ago with Chaney, Victor McLaglen, Harry Harlee and Mae Bush, and has since been considered one of the greatest Chaney vehicles. It is an intensely dramatic story of the underworld.

In the talking version Chaney will use the voices of the circus barker, the ventriloquist, the ventriloquist's dummy, a feminine voice in his impersonation of the old woman in the bird store, and an imitation of the parrot.

The story was chosen partly because Chaney desired that, in his first talkie, he could use several voices. so that he could "make up" his speech as he disguises his face.

Harry Earles, who played the sideshow midget with Lon Chaney in "The Unholy Three" was engaged by M-G-M to play the same role again, butthis time with dialogue.

The midget was one of the evil triumvirate of giant ventriloquist and midget in the picture, a drama of crooks in a sideshow. John Linow plays the giant strong man.

The silent picture went down into screen history as one of Chaney's greatest hits.

"LOW BRIDGE"

Hugh Herbert, who has just finished his first "talkie" for Radio Pictures, holds a worlds' record.

In one second's time Herbert saw more stars than are on the RKO lot. In fact, he saw a lot of stars that never will be on the lot.

Herbert was directing Lowell Sherman in a scene for "He Knew Women." He leaned over the back of Sherman's chair to give some instructions, and as he straightened up he banged his head a nasty crack on the microphone.

"Oh, well," said he, rubbing his cranium, "it could have been worse. All the stars were golden, so they must have been feminine."



KITTY LEEDS

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Produced by ANDY WRIGHT Directed by WARREN MILLAIS

PLAYS

Hobart Bosworth, veteran character actor who frequently is featured in casts of pictures in which John Barrymore is starred, will play the part of the Rev. Mr. Mapple in the Vitaphone version of "Moby Dick" which Barrymore is to make for Warner Brothers.

Lloyd Bacon is to direct "Moby Dick," the ocean sequences of which have been photographed in recent weeks. Studio production will begin later this month. Joan Bennett plays opposite the star.

Fox Films seem to like Pat Somerset. Upon his finishing a part in Jim Tully, famous author of "Jarnegan," "Beggars of Life" and other novels, yesterday brought his command of vigorous style of writing, was held just the man to inject this type of language into the vivid tale of adventure in the African jungles. Lawson, who will work with him, is a famous New York playwright and recently scored in pictures with his work in "The Ship From Shanghai."

Tully has had one of the most adventurous and picturesque careers of any American author. He has been prizefighter, "hobo," circus performer, movie extra, and lately has been famous in American literature.

SIGNED

David M. Hartford has been signed at the Fox Studio as has Robert McWade.

SELLS

Denison Clift, who last week signed a long-term contract to write and direct for Paramount-Famous-Lasky, is several thousands of dollars richer today as the result of the sale of the world screen rights to his play, "Scotland Yard," to the Fox company. Word to this effect has just been received by the dramatist-director from his eastern representative.

"Scotland Yard" was produced in New York early in the season by Al H. Woods and since that time Clift has had numerous offers for the picture rights to the melodrama. According to Sol M. Wurtzel, the play will be filmed some time this summer as a big special and will be done in time for fall release.

Clift is well known as a playwright, screen director and author and will serve in these several capacities under the Paramount banner for some time to come. He recently returned from England, where he produced the first talking pictures to be made in that country.

SELLS

Rowland Brown, while in the St. Vincent's Hospital, completed his story, "A Handfull of Clouds," and sold it to one of the large producing companies, and now has another one up for sale before the Pathe organization. He is out of the hospital and feeling fine.

Orpheum Offers Noted Organist

Oliver Wallace, considered one of the leading organists of the country, will open an engagement as featured soloist at the Orpheum Theatre starting tomorrow, according to announcement by the theatre management.

As his opening feature Wallace will present an original musical novelty, "My Radio Dream."

Wallace has been the featured organist in many of the country's leading motion picture houses as well as having been featured in Europe and recently completed a long term engagement with one of the largest local theatres. He will be featured in conjunction with the first local showing at popular prices of "Rio Rita," current Orpheum attraction.

IS A VITAPHONE VARIETIES AUTHOR

Ring Lardner's "Round One" is one of the week's Vitaphone Varieties productions. John Hobble collaborated with Lardner in adapting the story to the screen. It is a burlesque on prize fights. Norman Brokenshire, popular broadcaster, is the ringside announcer. Hazel Forbes, Ziegfeld beauty; Charles Lawrence and Harry McNaughton, Broadway comedians; Austin Fairman, Lee Russell and Shirley Dorman are members of the cast.



ROSS CHETWYND

Playing the District Attorney

in

"PHILADELPHIA"

at the

VINE STREET THEATRE

— : : —

Produced by ANDY WRIGHT

Directed by WARREN MILLAIS

DOINGS AMONG THE WRITING CRAFT

GLADYS UNGER HAS BROADWAY HITS

Gladys Unger, scenarist, is blazing a wide path in writing circles along Broadway, New York, these days.

Miss Unger recently sold her second play within three weeks. They are "Ladies of Creation" and "High C." "Ladies of Creation" will be produced by Brock Pemberton.

Miss Unger before leaving Hollywood completed the dialogue for "Madame Satan," by Jeanie Macpherson, which Cecil B. De Mille is about to start as his second talking picture for Metro-Goldwyn-Mayer.

When an author praises an adaptation made from his work, it must be good.

At least that is the attitude of Director Thornton Freeland and Scenarist William Counselman who have been working on the adaptation of "Whoopee" for Samuel Goldwyn.

As soon as the first script was completed it was rushed East for the criticism of Florenz Zeigfeld and Owen Davis, the original author of the musical comedy book. Today Freeland received a letter from Davis in which the playwright said:

"I have read the treatment of "Whoopee" carefully and think it's in very good shape. As a matter of fact, I can find no fault with it of any kind and think you have done a remarkably good job."

Eddie Cantor will be starred in "Whoopee" which goes into production next month.

Joseph Jackson, well known scenarist and film writer who has been under contract at Warner Brothers for the past three years, has just signed another long-term contract to write for that organization.

Jackson was one of the pioneer dialogue writers in motion pictures. He wrote the dialogue for "The Terror," the second all-talking picture made, and since that time has written for twenty screen features and three short subjects, probably more than any other writer in pictures.

He is now working on the screen story for "See Naples and Die," which is to be a big Warner Brothers special, an all-musical picture featuring Irene Delroy and Charles King.

HARRY COHN BUYS "THE CRIMINAL CODE" FOR COLUMBIA

Harry Cohn announces that he has acquired the talking picture rights to "The Criminal Code," the sensational stage play of prison life which is one of the real outstanding hits in New York at the present time. This makes the third big-time stage property that Cohn has annexed for Columbia's next season's program. He recently bought "Rain or Shine," the musical play with a circus background which will feature Joe Cook, and "Soldiers and Women," the Paul Hervey Fox stage play which occasioned considerable comment during its recently successful run on Broadway.

MAGICIAN TURNS WRITER OF LYRICS

The wave of a wand took Bert Kalmar to the stage; the flourish of a pen took him to Hollywood.

Kalmar, lyricist of Radio Pictures' musical comedy, "The Cuckoos," started his professional career as a magician.

Born in New York's famous East Side, his youth was spent in the company of Harry Ruby, composer of the music in "The Cuckoos," Irving Berlin and George Jessel.

He practiced magician's tricks with his companions. By the time he reached maturity he was sufficiently proficient to obtain theatrical engagements. His career as a magician ended when he and Ruby formed a song writing team.

Since that time he has written lyrics for many shows, including "Helen of Troy, N. Y.," "Animal Crackers" and "The Ramblers" from which "The Cuckoos" was adapted.

Kalmar makes his home at Pelham, N. Y., where he has a stable of prize horses and spends most of his time riding.

U. A.'s "SCORCERER'S APPRENTICE," ADAPTED FROM GOETHE POEM

With one of Goethe's most celebrated poems as the theme, William Cameron Menzies and Dr. Hugo Riesenfeld, producers of United Artists Featurettes. are filming "The Scorcerer's Apprentice" at the United Artists studios. This is the fourth of a series of artistic, musical shorts which the co-producers have made. Eight more remain to be filmed this year.

Fritz Feld, the merry, mad piper of "The Miracle," has been cast as the overly-ambitious apprentice who usurps the powers of his master in transmitting life into inanimate objects until he discovers, when he has gone too far, that he has forgotten the magic word which alone can restore his man-made being back to their original forms. Others cast are Josef Swickard, who plays the scorcerer, Bernard Seigel and Greta Granstedt.

The subject matter of this latest musical short is frankenstein in nature, with grotesque settings executed by Menzies. The very highest development of trick photography is called for in the picture to give life to such things as brooms, chairs and tables.

The music was originally composed by Dukas, a Frenchman, and will be played by a symphony orchestra of 75 pieces under the personal direction of Dr. Riesenfeld.

PIVAR RETURNS TO EDIT "U" PICTURES

Maurice Pivar has returned to Universal as film editor-in-chief to replace Del Andrews, who recently resigned, it is announced by Carl Laemmle, Jr., general manager of the studio.

Andrews came to Universal a few months ago after collaborating upon the continuity of "All Quiet on the Western Front," the super-production which has just been completed under the direction of Lewis Milestone.

Pivar previously had been with Universal for several years in the same capacity, having resigned four months ago.

BACK AGAIN

Back at his desk at the Pathe studios, Tom Buckingham is busily engaged in writing the story for the next picture which Tay Garnett will direct. The production is to be a melodrama of the underworld with Havana, Cuba, as its principal locale.

WITH MONTE CARTER

Al St. John is working with Monte Carter in a two-reel comedy at the Pathe Studios. In the picture with him are Jimmy Aubrey, Charlie Daugherty and many other funmakers, under the direction of Monte Carter. The title of the story is "Two Hungry Romeos."

T-BONE

There is a sign on top of a building on Cahuenga Avenue which reads "T-Bone Riley." Many of the old-timers who have located this place, regularly pay him a visit and enjoy a hearty repast, and rightly so, because T-Bone is a regular human being.

"HIGH SOCIETY"

Henry Roquemore, who has been appearing on the stage and screen for a quarter of a century, has been cast as one of the old cronies in "High Society," Paramount's first Jack Oakie starring picture. Roquemore took the part of the barber shop proprietor in the William Powell starring picture, "The Street of Chance." Prior to that he toured the country with a vaudeville act. Edward Sutherland is directing "High Society" and the supporting cast includes Mary Brian, Skeets Gallagher and Olive Borden.

NEW FILM OPERETTAS WILL AFFORD UNUSUAL OPPORTUNITY FOR AMERICAN SINGERS, SAYS MISS ALICE GENTLE

Pants are a lucky omen for Alice Gentle. opera star, who will soon be seen in First National's all-Technicolor Vitaphone operetta, "Song of the Flame." The wearing of trousers has marked the two most fortunate events in the career of the popular American prima donna.

While the lovely Alice was a member of the chorus of the Manhattan Grand Opera in New York, Oscar Hammerstein selected her for the role of Nicholas in Offenbach's "Tales of Hoffman." Miss Gentle donned trousers to play the friend of the poet Hoffman and so effectively sang the minor soprano part that she was an instantaneous hit.

First National officials recently engaged Miss Gentle for the part of Natasha in "Song of the Flame," a role which again required the actress to wear trousers. The public will soon have an opportunity to see how well her voice and personality adapt themselves to the medium of Vitaphone musical drama.

Miss Gentle, like the majority of stage recruits, is enthusiastic about the possibilities of Vitaphone musical presentations. She outlined what she thinks is the very promising future of American music as follows:

"I think it will be some time before the public will be ready for screen presentation of the old Italian operas. In fact, I rather doubt if the Italian works faithfully translated to the new medium will ever prove popular.

"The great mass of moviegoers are not going to pay to hear music sung in a language which they do not understand. An English translation of the better known operas will perhaps in time prove profitable, but it's rather certain that a public that adores its Alice Whites and Billie Doves will want to understand every word a singer says.

"The public will first have to become accustomed to the combination of music and action. Tuneful pieces like 'Song of the Flame' which combined the familiar movie spectacle with color, action and lilting music are paving the way for the really worthwhile films that will surely come out of the new order of things.

"For the present at least music will have to have a pretty melody without being maudlin and the songs will have to fit logically into the story. Moviegoers find it laughable when the villain stops chasing the hero while he carols a solo in his best basso profundo.

"I feel sure that some young composer will arise who thoroughly understands the requirements of the new medium and who will give us something to compare with the greatest operas."

"And how will all this affect the artist?" Miss Gentle was asked.

"It will provide hitherto undreamed of opportunities for the young American singer. The public will have none of the Samsons with unpronounceable names and ponderous stomachs while Delilahs who run to avoirdupois will be passe. The thousands of young Americans who each year storm the portals of the world's opera houses will find work in the screen musicals.

"Bernice Claire, who has the other soprano role in 'Song of the Flame,' is representative of the new talking picture artist. She is still in her early twenties, has been well trained, can both dance and act, and has a fully developed voice capable of handling the most exacting soprano roles. In conclusion, I would say that Vitaphone has caused a new day to dawn for American music."

ABSENTHE a

EDITOR'S NOTE: The author of this story writes under the pen name of Lupe Rubin, but is in private life Mrs. Gillerno Mondragon, the wife of one of Mexico's most famous surgeons residing at Avenue Popcatepetl 18, Hipodromo, Mexico City. She was born in Mexico City, and educated at Sacred Heart College in Paris. Resided for 16 years in Paris. She is the grand-daughter of the first and very famous academist, poet and author, Jose Joaquin Pesedo, of Mexico City, who was the first Latin translator in Mexico, and minister of state of foreign relations. He authored the "Biography of the Emperor Iturbide" and 20 other works.

Mrs. Lupe Rubin is the leader of Mexico City's four hundred and has the same standing in Paris, Barcelone, London and Switzerland. Niece of the late Duchess of Mier, of Mexico City, who left a trust fund of 14,000,000 pesos ($7,000,000) and Lupe Rubin was appointed trustee for the fund.

The last book she published was "Absinthe and Emeralds," which was wonderfully received and attained a very large circulation. It has been published in French and Spanish, and we herewith print a synopsis in English. Lupe Rubin is here for a vacation, and on her return she is releasing her next novel, entitled "What One Shouldn't . . ." In her short stay here she has already been approached by a few producers for the purchase of the screen and talking rights of her latest book.

She is residing a beautiful residence at 8157 Sunset Boulevard, Beverly Hills, during her stay here, visiting San Diego and San Francisco and other California ciites while here. She is now gathering data to be embodied in a novel to be written about a story with a California locale.

By LUPE RUBIN
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A gang of robbers gathered in a bar-room in the slums of Paris, the chief gangster of which was Marquis, a young man about 30 years of age. The gang went in for big games such as banks, private mansions, etc. A woman of strange beauty by the name of Flor, who was deeply in love with the chief gangster. lived there.

An elaborate dance was going on at the Japanese Embassy in Paris attended by the Diplomatic Corps, high officials of the French Government and the members of the Fauborg Saint Germaine Society. Among the most attractive and fashionable of the lady guests was Countess Fernande de Kermac, the widow of a Bretton nobleman. The Spanish Ambassador was one of her numerous admirers gathered about her and immediately he began to court her, charmed with her beauty.

One night a robbery was planned by the gang of the Marquis, who had been informed that in a private mansion on Avenue du Bois du Boulogne, a woman possessing jewelry worth a fortune lived there alone. Accompanied by some members of his gang, the Marquis went to rob the house. He broke in. Everything was quiet, nobody was at home, and he easily reached the designated room. Just about when he was going to open the safe, he heard a noise and sneaked behind a brocaded curtain forming the canopy of the bed; shortly thereafter, the light was turned on and in came Fernande de Kermac accompanied by her maid-in-waiting. After dismissing the latter she remained alone and began to take off her jewels. The Marquis could follow her movements through the mirror in front of him. Promptly he estimated the value of the jewelry and saw that it was being kept in a safe forming a bookcase The Countess went before the mirror and started to undress. When the gangster gazed on the stunning beauty before him and wishing to admire her closer, his head leaned a little bit too far from his hiding place. She screamed suddenly on looking in the mirror and finding a man's face covered with a silk handkerchief and pulled down hat. She fainted and fell on the floor. The gangster came out and took her in his arms, laid her on the bed and went to the night table to look for smelling salts, all the while admiring her in all her beauty. When she recovered full of fear and realizing that she was at his mercy, she pointed to the jewelry and told him not to harm her. The Marquis felt ashamed and said that although he was a thief and led a miserable life, he was a gentleman and an admirer of beauty. He took her hands, kissed them and then left the room. Dawn found Fernande in the same position the Marquis had left her. Her mind was full of thoughts. Who was that man who could intrude to engage in such disgraceful activities and still possess such fine manners? She would be unable to recognize him later on as she could only see his eyes and lips; but she was deeply impressed by the hand-kiss he had given her.

When he left the place, the waiting members of the gang asked him what the loot had been in the way of money and jewelry and he replied ill-tempered that he had been fooled and that the safe only contained 10,000 francs and that he would distribute 1000 francs on the next day to each of the men who had accompanied him.

He went to his home, a cozy, lavishly furnished apartment, as this man led a double life: while in the bar he was a thief. among French society circles he was a nobleman known as Rene de Bailly. Once in his room, he went to bed and began to retrospect. He was the son of a French nobleman in high social standing; his mother was a Belgian lady who had suffered intensely because his father had been a born gambler and had spent her fortune. The wife had died and he kept up his care-free life neglecting the education of their son. His father's name was Leonard de Bailly who, one night coming out of the Club de la Rue Royale, was desperate because he had lost a large sum of money gambling, and realizing that all his resou were exhausted, had sold the rest of his properties and his bankers still unpaid notes. When he found out that he could not obtain additional fu he decided that there was nothing else for him to do but to steal. That n he went home and put on the most shabby clothes he could find, mussed his hair and went to a saloon in the slums of Paris. He entered a na looking dive, where he found a woman whom he invited to have a drink, izing that his connection with her might prove profitable. She accepted. the course of their conversation he made her believe that he was an esc thief from Bordeaux and that the police were after him; that he was known in Paris and could not find his bearings.

The woman promptly suggested that he join the gang to which her belonged. He accepted reluctantly but thought that was the only way ou his situation. He kept on leading this double life for several years, inves his share from different robberies in dubious speculations in the stock change and succeeding in making a small fortune. His son grew up, and to the time of his death, he taught him to lead the same kind of life.

In the course of time, young René, who was particularly bri became the chief of the gang and was thrilled at the way he cc swindle everyone. However, deep in his heart he had hig ideals; environment had played its part and he continued lea that pleasant life. As he lived among higher-ups and had fine c nections, he was very popular in society circles and was a favo with women. During his numerous affairs of the heart he never fallen in love, but now that he had known the woman wh he had attempted to rob, for the first time in his life he had b deeply impressed and felt ashamed up to then of the worthless he had been leading. His only thought was to see her and get introduction so that he might cultivate her and eventually win As usual, he went back to the bar-room early the next morn distributed the money as promised, among the members of the g who had accompanied him the night before when he had seen l nande, and told them that he had been urgently called away f Paris and that, therefore, he would quit the gang. The situa was reluctantly accepted by the boys, as he was very well liked respected. His resolution was final; he said good-bye and ca Flor alone to speak to her. When she found that René was lea her and realizing that she had no right over him and there w no ties to bind them other than his protection and she did know his real status, she pleaded him to give up his idea of l ing. She told him ironically that she could not believe that he going away from Paris and that it was only an excuse, but if there was another woman involved, she would take her reve Once René was sure that he had severed his connections with bar-room's activities, he began immediately to investigate the n of the unknown beauty who had come into his life. He found she was Countess de Kermac, a widow who had no relatives. looked for her at all social gatherings he attended but was un to find her, as she had been ill from the shock she had received night when he broke into her home and had gone to the Riv for her health.

René was baffled at not being able to account for this suc disappearance and, under the impression of the moment, he w one night to the mansion on Avenue du Bois and after finding premises in darkness, he returned home down-hearted. One af noon, accompanied by several club friends he went to visit L de Chessy, a very famous painter who was about to open an e bition of his works in the Autumn Salon. The painter sho them several of his portraits and upon coming to an unfini painting, René was able to see that it was a wonderful resembl to the lady he had long searched.

When the other visitors asked who was the unknown bea the artist replied that it was the widow of a childhood frien his, and that they should not be surprised if they did not k who she was as she had always lived in Brittany and had just turned to Paris. He also told them that at the time she was in attending to her health, but that in the course of the week would be back to pose until the picture was finished. He rema on her beauty, culture and kindness and afterwards served tea his guests.

A few days later. René saw in the society column of a local news that the charming Countess de Kermac had returned to Paris. That night, at about 11 o'clock, he went to roam around the house at Aven Boise and was thrilled to see through the windows that the lights wer His immediate thought was that he would be able to see her next F

d EMERALDO



ien society gathered at the opera. He did not overlook to invite Chessy, e artist, so that he would introduce him to her.

Everything came out as planned—there she was in a box at the opera companied by the Spanish Ambassador and other friends. During the first ermission he requested his friend to introduce him to this beautiful model, ich he gladly did. Fernande was taken by René's personality. Before leav- . he asked if he could call on her and she replied that she held her "at me" days on Wednesdays.

He arrived at her home early on Wednesday next in order to be with r alone and during the course of the conversation, unable to restrain his otions any longer, he declared his love for her. Bewildered and impressed that voice, whcih she recalled having heard before but could not remember ere, she replied that he had her affection and friendship. He then begged r to allow him to see her oftener in order that she might appreciate the cerity of his feelings. Shortly afterwards, the rest of her guests arrived, ong which was Betty, a very attractive American girl, who was on her st trip to Paris and wanted to see the town. She told Fernande that she d just wagered with a friend that she would go slumming into an "apache" baret dressed as a man, and that nothing would change her mind as she d always wished to visit such a dive.

In the course of time, René succeeded in having his love reciprocated by rnande, and although the Spanish Ambassador was courting her, she ther gave up the high position which her marriage to the Ambassador uld afford her, for her love to René. Finally, on the night of the betrothal, rnande gave a dinner on the occasion of which René presented her with emerald ring. While at the table chatting in a jovial mood, Betty reminded e of the guests of his promise to take her slumming sometime. Another oup joined in, among which was Alphone La Croix, a regular rounder. hen the date fixed for the slumming party arrived. they landed in the bar- om owned by La Gigolette. Flor was there. When La Gigolette found t that she was being honored by the patronage of such distinguished guests, e ordered Flor to dance for their entertainment. Alphone La Croix was mediately struck by the dancer's beauty, and in order to win her, he offered to take her away from there and place her in a first-class show. She accepted with much delight, thinking that probably once out of that place, she could locate the Marquis, whom she could not forget. Finally, she escaped from the bar-room and no one there ever saw her again. Alphonse dressed her fashionably and introduced her to the manager of the Follies Bergere who immediately realized that her dancing ability and attractiveness would create a hit in his new show. Accordingly, he signed her up under the stage name of Fleur de Lys.

The Grand Prix was being run at the Long Champs race track and Fleur de Lys was among the crowd accompanied by Alphonse and several friends. Flor was terrified when she heard a man's voice familiar to her coming from behind and turning around to see where the voice came from, she was surprised to find it was Mucora, but not as she had been used to see him, as he was now elegantly dressed. Beside him was an extremely attractive woman. Flor could notice from his attitude that he was deeply attracted to her escort. For a moment she thought she was mistaken, but when she heard the tone of his voice again, she realized that it was exactly the same as that of the Marquis. Distressed, she inquired from one of her friends who the couple were and she was told that the lady was Countess de Kermac, a lady in high society, and that he was Marquis René de Bailly and that they were engaged to be married. Flor's thoughts wondered. On returning home she went through the social register where among other data she found the address of the Marquis de Bailly.

A few days later Flor called at René's house and insisted on seeing him. When he came out. he was surprised at seeing Flor before him. She was reproachful at him for having deceived her and insinuated that he should give up Fernande and that both should go away from Paris. He replied emphatically that under no circumstances would he do so. She came back and told him what people would think when they knew that he had been a vulgar bum from the slums. René did not seem to be impressed by the threat and she then told him that she would take her revenge.

Flor left René's house with hate in her heart and the decision to get back at him; she immediately went to Fernande's home and told her that the man she was about to marry was a crook who at one time had been a thief, and that his only purpose in marrying her was to get her fortune. She then left Fernande's home.

Fernande's feelings were deeply hurt at knowing all this and she wrote René not to see her again. When René got home and found Fernande's letter, he felt as if the whole world had fallen on top of him. He immediately went to see Fernande at her home to explain, but she refused to receive him. Realizing then that everything was over, broken-hearted, he decided to leave Paris and booked his passage in a boat that would sail shortly for the United States.

On his way home he passed by the Madelaine Church and feeling a longing to enter, went inside, knelt before the altar in a remote pew, covered sadly his face in his hands and came to the realization that his misfortunes were a punishment for his previous actions.

After Flor saw Fernande she wanted to forget and went to a party at the Cabaret Perroquet where she drank heavily in order to dismiss her remorseful thoughts. Unable to find ease of mind, she went home and realized that her action had led her nowheres and that she would derive no benefit from it, as if she had succeeded in spoiling René's marriage to Fernande, he would be lost to her. At 6 o'clock in the morning she went to René's home and with much difficulty she was able to speak to him. He received her coldly and told her what her actions had led to, to which she replied that she was sorry and that her only reason for doing it had been to get him back to her, but that after thinking it over she realized that she had been mistaken and that she would gladly arrange matters suggesting that if he wished, she would call on the Countess to tell her that all she had said was not true. He then replied that whatever steps she would take would be useless. as he knew that the Countess' heart had been broken; that it was only human for Flor to have acted the way she did, and that perhaps if he were in her case, he would have done the same thing; that the outcome of the situation had been a punishment for him for his past record. When Flor left his home, she realized that everything was over between them.

Before René left France, he wrote Fernande confessing all his past and telling her that one day he had broken into her home to steal her jewelry and that he had found that she herself was a jewel of priceless value; that since then his only thought had been to change his mode of living and be able to reach her and obtain her love; that he had decided to sacrifice everything to erase his past; that he was deeply sorry to lose her as she meant everything in the world to him; that he was leaving Paris as he did not want her to be ashamed by his presence there and wished her happiness. After he wrote the letter, he sent it to Fernande, who on reading it, recalled the unforgetable emotion she had received that night and that the kiss he had given her she was never able to forget and was deep in her soul. Feeling very proud at her being the means of regenerating th man whom she dearly loved, she put on a wrap and immediately went to his home to stop him from leaving Paris, and to forgive him. She got there just before he was about to leave and after dissuading him of his intentions, shortly thereafter they were united in marriage.

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ABSENTHE and EMERALDO

EDITOR'S NOTE: The author of this story writes under the pen name of Lupe Rubin, but is in private life Mrs. Gillermo Mondragon, the wife of one of Mexico's most famous surgeons residing at Avenue Popcatepetl 18, Hipodromo, Mexico City. She was born in Mexico City, and educated at Sacred Heart College in Paris. Resided for 16 years in Paris. She is the grand-daughter of the first and very famous academist, poet and author, Jose Joaquin Fesedo, of Mexico City, who was the first Latin translator in Mexico, and minister of state of foreign relations. He authored the "Biography of the Emperor Iturbide" and 20 other works.

Mrs. Lupe Rubin is the leader of Mexico City's four hundred and has the same standing in Paris, Barcelone, London and Switzerland. Niece of the late Duchess of Mior, of Mexico City, who left a trust fund of 14,000,000 pesos ($7,000,000) and Lupe Rubin was appointed trustee for the fund.

The last book she published was "Absinthe and Emeraids," which was wondorfully received and attained a very large circulation. It has been published in French and Spanish, and we herewith print a synopsis in English. Lupe Rubin is here for a vacation, and on her return she is releasing her next novel, entitled "What One Shouldn't" In her short stay here she has already been approached by a few producers for the purchase of the screen and talking rights of her latest book.

She is residing a beautiful residence at 8157 Sunset Boulevard, Beverly Hills, during her stay here, visiting San Diego and San Francisco and other California cities while here. She is now gathering data to be embodied in a novel to be written about a story with a California locale.

By LUPE RUBIN

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A gang of robbers gathered in a bar-room in the slums of Paris, the chief gangster of which was Marquis, a young man about 30 years of age. The gang went in for big games such as banks, private mansions, etc. A woman of strange beauty by the name of Flor, who was deeply in love with the chief gangster, lived there.

An elaborate dance was going on at the Japanese Embassy in Paris attended by the Diplomatic Corps, high officials of the French Government and the members of the Fauborg Saint Germaine Society. Among the most attractive and fashionable of the lady guests was Countess Fernande de Kermac, the widow of a Bretton nobleman. The Spanish Ambassador was one of her numerous admirers gathered about her and immediately he began to court her, charmed with her beauty.

One night a robbery was planned by the gang of the Marquis, who had been informed that in a private mansion on Avenue du Bois du Boulogne, a woman possessing jewelry worth a fortune lived there alone. Accompanied by some members of his gang, the Marquis went to rob the house. He broke in. Everything was quiet, nobody was at home, and he easily reached the designated room. Just about when he was going to open the safe, he heard a noise and sneaked behind a brocaded curtain forming the canopy of the bed; shortly thereafter, the light was turned on and in came Fernande de Kermac accompanied by her maid-in-waiting. After dismissing the latter she remained alone and began to take off her jewels. The Marquis could follow her movements through the mirror in front of him. Promptly he estimated the value of the jewelry and saw that it was being kept in a safe forming a bookcase The Countess went before the mirror and started to undress. When the gangster gazed on the stunning beauty before him and wishing to admire her closer, his head leaned a little bit too far from his hiding place. She screamed suddenly on looking in the mirror and finding a man's face covered with a silk handkerchief and pulled down hat. She fainted and fell on the floor. The gangster came out and took her in his arms, laid her on the bed and went to the night table to look for smelling salts, all the while admiring her in all her beauty. When she recovered full of fear and realizing that she was at his mercy, she pointed to the jewelry and told him not to harm her. The Marquis felt ashamed and said that although he was a thief and led a miserable life, he was a gentleman and an admirer of beauty. He took her hands, kissed them and then left the room. Dawn found Fernande in the same position the Marquis had left her. Her mind was full of thoughts. Who was that man who could intrude to engage in such disgraceful activities and still possess such fine manners? She would be unable to recognize him later on as she could only see his eyes and lips; but she was deeply impressed by the hand-kiss he had given her.

When he left the place, the waiting members of the gang asked him what the loot had been in the way of money and jewelry and he replied ill-tempered that he had been fooled and that the safe only contained 10,000 francs and that he would distribute 1000 francs on the next day to each of the men who had accompanied him.

He went to his home, a cozy, lavishly furnished apartment, as this man led a double life: while in the bar he was a thief, among French society circles he was a nobleman known as Rene de Bailly. Once in his room, he went to bed and began to retrospect. He was the son of a French nobleman in high social standing; his mother was a Belgian lady who had suffered intensely because his father had been a born gambler and had spent her fortune. The wife had died and he kept up his care-free life neglecting the education of their son. His father's name was Leonard de Bailly who, one night coming out of the Club de la Rue Royale, was desperate because he had lost a large sum of money gambling, and realizing that all his resources were exhausted, had sold the rest of his properties and his bankers still held unpaid notes. When he found out that he could not obtain additional funds he decided that there was nothing else for him to do but to steal. That night he went home and put on the most shabby clothes he could find, mussed up his hair and went to a saloon in the slums of Paris. He entered a nasty looking dive, where he found a woman whom he invited to have a drink, realizing that his connection with her might prove profitable. She accepted. In the course of their conversation he made her believe that he was an escaped thief from Bordeaux and that the police were after him; that he was unknown in Paris and could not find his bearings.

The woman promptly suggested that he join the gang to which her man belonged. He accepted reluctantly but thought that was the only way out of his situation. He kept on leading this double life for several years, investing his share from different robberies in dubious speculations in the stock exchange and succeeding in making a small fortune. His son grew up, and up to the time of his death, he taught him to lead the same kind of life.

In the course of time, young René, who was particularly bright became the chief of the gang and was thrilled at the way he could swindle everyone. However, deep in his heart he had higher ideals; environment had played its part and he continued leading that pleasant life. As he lived among higher-ups and had fine connections, he was very popular in society circles and was a favorite with women. During his numerous affairs of the heart he had never fallen in love, but now that he had known the woman whom he had attempted to rob, for the first time in his life he had been deeply impressed and felt ashamed up to then of the worthless life he had been leading. His only thought was to see her and get an introduction so that he might cultivate her and eventually win her. As usual, he went back to the bar-room early the next morning, distributed the money as promised, among the members of the gang who had accompanied him the night before when he had seen Fernande, and told them that he had been urgently called away from Paris and that, therefore, he would quit the gang. The situation was reluctantly accepted by the boys, as he was very well liked and respected. His resolution was final; he said good-bye and called Flor alone to speak to her. When she found that René was leaving her and realizing that she had no right over him and there were no ties to bind them other than his protection and she did not know his real status, she pleaded him to give up his idea of leaving. She told him ironically that she could not believe that he was going away from Paris and that it was only an excuse, but that if there was another woman involved, she would take her revenge. Once René was sure that he had severed his connections with the bar-room's activities, he began immediately to investigate the name of the unknown beauty who had come into his life. He found that she was Countess de Kermac, a widow who had no relatives. He looked for her at all social gatherings he attended but was unable to find her, as she had been ill from the shock she had received that night when he broke into her home and had gone to the Riviera for her health.

René was baffled at not being able to account for this sudden disappearance and, under the impression of the moment, he went one night to the mansion on Avenue du Bois and after finding the premises in darkness, he returned home down-hearted. One afternoon, accompanied by several club friends he went to visit Lovde Chessy, a very famous painter who was about to open an exhibition of his works in the Autumn Salon. The painter showed them several of his portraits and upon coming to an unfinished painting, René was able to see that it was a wonderful resemblance to the lady he had long searched.

When the other visitors asked who was the unknown beauty the artist replied that it was the widow of a childhood friend of his, and that they should not be surprised if they did not know who she was as she had always lived in Brittany and had just returned to Paris. He also told them that at the time she was in Nattending to her health, but that in the course of the week she would be back to pose until the picture was finished. He remarked on her beauty, culture and kindness and afterwards served tea to his guests.

A few days later René saw in the society column of a local newspaper that the charming Countess de Kermac had returned to Paris. That night, at about 11 o'clock, he went to roam around the house at Avenue Boise and was thrilled to see through the windows that the lights were. His immediate thought was that he would be able to see her next Fri



when society gathered at the opera. He did not overlook to invite Chessy, the artist, so that he would introduce him to her.

Everything came out as planned—there she was in a box at the opera accompanied by the Spanish Ambassador and other friends. During the first intermission he requested his friend to introduce him to this beautiful model, which he gladly did. Fernande was taken by René's personality. Before leaving, he asked if he could call on her and she replied that she held her "at home" days on Wednesdays.

He arrived at her home early on Wednesday next in order to be with her alone and during the course of the conversation, unable to restrain his emotions any longer, he declared his love for her. Bewildered and impressed by that voice, whcih she recalled having heard before but could not remember where, she replied that he had her affection and friendship. He then begged her to allow him to see her oftener in order that she might appreciate the sincerity of his feelings. Shortly afterwards, the rest of her guests arrived, among which was Betty, a very attractive American girl, who was on her first trip to Paris and wanted to see the town. She told Fernande that she had just wagered with a friend that she would go slumming into an "apache" cabaret dressed as a man, and that nothing would change her mind as she had always wished to visit such a dive.

In the course of time, René succeeded in having his love reciprocated by Fernande, and although the Spanish Ambassador was courting her, she rather gave up the high position which her marriage to the Ambassador would afford her, for her love to René. Finally, on the night of the betrothal, Fernande gave a dinner on the occasion of which René presented her with an emerald ring. While at the table chatting in a jovial mood, Betty reminded one of the guests of his promise to take her slumming sometime. Another group joined in, among which was Alphone La Croix, a regular rounder. When the date fixed for the slumming party arrived, they landed in the barroom owned by La Gigolette. Flor was there. When La Gigolette found out that she was being honored by the patronage of such distinguished guests, she ordered Flor to dance for their entertainment. Alphone La Croix was immediately struck by the dancer's beauty, and in order to win her, he offered to take her away from there and place her in a first-class show. She accepted with much delight, thinking that probably once out of that place, she could locate the Marquis, whom she could not forget. Finally, she escaped from the bar-room and no one there ever saw her again. Alphonse dressed her fashionably and introduced her to the manager of the Follies Bergere who immediately realized that her dancing ability and attractiveness would create a hit in his new show. Accordingly, he signed her up under the stage name of Fleur de Lys.

The Grand Prix was being run at the Long Champs race track and Fleur de Lys was among the crowd accompanied by Alphonse and several friends. Flor was terrified when she heard a man's voice familiar to her coming from behind and turning around to see where the voice came from, she was surprised to find it was Mucora, but not as she had been used to see him, as he was now elegantly dressed. Beside him was an extremely attractive woman. Flor could notice from his attitude that he was deeply attracted to her escort. For a moment she thought she was mistaken, but when she heard the tone of his voice again, she realized that it was exactly the same as that of the Marquis. Distressed, she inquired from one of her friends who the couple were and she was told that the lady was Countess de Kermac, a lady in high society, and that he was Marquis René de Bailly and that they were engaged to be married. Flor's thoughts wondered. On returning home she went through the social register where among other data she found the address of the Marquis de Bailly.

A few days later Flor called at René's house and insisted on seeing him. When he came out, he was surprised at seeing Flor before him. She was reproachful at him for having deceived her and insinuated that he should give up Fernande and that both should go away from Paris. He replied emphatically that under no circumstances would he do so. She came back and told him what people would think when they knew that he had been a vulgar bum from the slums. René did not seem to be impressed by the threat and she then told him that she would take her revenge.

Flor left René's house with hate in her heart and the decision to get back at him; she immediately went to Fernande's home and told her that the man she was about to marry was a crook who at one time had been a thief, and that his only purpose in marrying her was to get her fortune. She then left Fernande's home.

Fernande's feelings were deeply hurt at knowing all this and she wrote René not to see her again. When René got home and found Fernande's letter, he felt as if the whole world had fallen on top of him. He immediately went to see Fernande at her home to explain, but she refused to receive him. Realizing then that everything was over, broken-hearted, he decided to leave Paris and booked his passage in a boat that would sail shortly for the United States.

On his way home he passed by the Madelaine Church and feeling a longing to enter, went inside, knelt before the altar in a remote pew, covered sadly his face in his hands and came to the realization that his misfortunes were a punishment for his previous actions.

After Flor saw Fernande she wanted to forget and went to a party at the Cabaret Perroquet where she drank heavily in order to dismiss her remorseful thoughts. Unable to find ease of mind, she went home and realized that her action had led her nowheres and that she would derive no benefit from it, as if she had succeeded in spoiling René's marriage to Fernande, he would be lost to her. At 6 o'clock in the morning she went to René's home and with much difficulty she was able to speak to him. He received her coldly and told her what her actions had led to, to which she replied that she was sorry and that her only reason for doing it had been to get him back to her, but that after thinking it over she realized that she had been mistaken and that she would gladly arrange matters suggesting that if he wished, she would call on the Countess to tell her that all she had said was not true. He then replied that whatever steps she would take would be useless, as he knew that the Countess' heart had been broken; that it was only human for Flor to have acted the way she did, and that perhaps if he were in her case, he would have done the same thing; that the outcome of the situation had been a punishment for him for his past record. When Flor left his home, she realized that everything was over between them.

Before René left France, he wrote Fernande confessing all his past and telling her that one day he had broken into her home to steal her jewelry and that he had found that she herself was a jewel of priceless value; that since then his only thought had been to change his mode of living and be able to reach her and obtain her love; that he had decided to sacrifice everything to erase his past; that he was deeply sorry to lose her as she meant everything in the world to him; that he was leaving Paris as he did not want her to be ashamed by his presence there and wished her happiness. After he wrote the letter, he sent it to Fernande, who on reading it, recalled the unforgetable emotion she had received that night and that the kiss he had given her she was never able to forget and was deep in her soul. Feeling very proud at her being the means of regenerating th man whom she dearly loved, she put on a wrap and immediately went to his home to stop him from leaving Paris, and to forgive him. She got there just before he was about to leave and after dissuading him of his intentions, shortly thereafter they were united in marriage.

Harold Lloyd Will Make Two Pictures This Year

To Spend $2,000,000 On His Present Program As Planned

Plans for the institution of a $2,000,000 production campaign by Harold Lloyd, during 1930, were completed yesterday when William R. Fraser, general manager of the Lloyd Corporation, signed a renewal of the lease with the Metropolitan Sound Studios, where the bespectacled comedian has filmed all his pictures since becoming an independent producer more than six years ago.

The Lloyd plans call for the production of two comedies this year, and arrangements have been tentatively set for the inauguration of shooting on the first, which has just been titled, "Feet First," on April 10. The comedian hopes to have the first picture ready for release early this fall and to start production on the second in time to have it finished for showing early in 1931.

"Feet First" will be Lloyd's second talking picture, and unlike any that he ever has produced in the past, he will start work on it with the entire script completed, dialogue all finished, and all details worked out from introduction to fade out. In the past Lloyd has started shooting with a thread of an idea, and built as the production progressed, finding this the most practical way of making silent pictures. With the advent of talkies, it became more feasible to work out the complete story before starting shooting.

The new Lloyd opus will find him working away from the home base for a considerable time, as the story calls for much of the action to be laid at sea. Details have not been completed for the location work, but the story calls for much filming on an ocean-going liner of the 30,000 ton variety. Lloyd proposes to shoot on an actual passenger liner in operation, and this plan may take him and his company on voyages that last several weeks at a time.

FOX WEST COAST THEATRE FOR CALEXICO

Completion of negotiations for erection of a $110,000 theatre building in this city, which is to be occupied under long-term lease by the Fox West Coast Theatres, and D. M. Croft, was announced here today by George Polis, representing the Capitol Building Company. Bids are now being received for the new structure, it was stated, and construction work is scheduled to begin April 20. The completion date is set for September 15.

"MAN CRAZY"

Bobby Agnew is working in "Man Crazy," starring Alice White, at the First National Studios and directed by Eddie Cline.

BEAUTIFUL OUTPOST ESTATES

Large Lot; Level Ground; 5 minutes' walk from Chinese Theatre, Hollywood Blvd. Very Big bargain. See Owner, HE-4892

GREAT FOREIGN PICTURE TO BE SHOWN BY 'BIG U'

Universal shortly will release for American exhibition a picture which has been hailed abroad as the greatest film ever made in Europe.

The picture is "The White Hell of Piz Palu," which will probably be released in this country under the name of "White Hell." It is synchronized with sound and music effects. Paul Kohner is supervising the editing of the English version.

The company making "White Hell" spent eight months in the High Alps of Switzerland. "Piz Palu" is one of the greatest peaks of the Alps. Scenes of storm and avalanche, terrific in their sweep and intensity, were obtained through the most arduous and dangerous efforts of the company.

The picture is mainly concerned with the plight of three persons—two men and a girl—who are trapped while mountain climbing. The human drama is played out in the shadow of the majestic and sublimely terrible mountain. The subject of the eternal human triangle is handled in a manner that for delicacy, subtlety and restraint, has never been approached on the screen.

The story and direction are the work of Dr. Arnold Fank, who was especially qualified by reason of his knowledge of the life and customs of Alpinists. The three principal roles are taken by Leni Riefenstahl, Gustav Diessl and Ernst Petersen.

The great aviator Udet, acclaimed as the greatest flyer of Germany, performs many thrilling stunts while flying over the snow peaks of Switzerland.

BORROWED

Mae Clark, ingenue, has been borrowed from Fox Film Corporation by Radio Pictures to play the femme lead opposite Jack Mulhall in "The Fall Guy," James Gleason-George Abbott play being supervised by William Sistrom. Wynne Gibson, now a Radio Pictures contract player, and a musical comedy actress of some note, will play the second feminine lead. Pat O'Malley has been signed for the second male lead, Thomas Jackson as "Nifty," and Ned Sparks will contribute his dry comedy which has already scored so heavily on the screen.

SOON

Herman Fowler of Fowler Studios will have three short subjects ready for release within a very short time. These are done entirely in the new three-color Harriscolor process. One feature, Joyzelle in a Gypsy Dance, another, Ken and Duke, Orpheum headliners, in a wisecracking act, and the third, Eddie Wills in a musical and monologue act.

SO BUSY

Wilbur Mack, upon finishing his part in "Fame" for the Warner Brothers, was signed by M-G-M for "Our Blushing Ladies." He returns to Warner Studios for "Scarlet Pages" at the completion of his work at the M-G-M Saudios.

ADD NEW SONGS TO MUSIC OF STAGE OPERETTA

Nine songs have been written by First National composers to go with the original music of "Bride of the Regiment," forthcoming all-Technicolor production. The story is based on "The Lady of the Rose," German operetta, and its American stage adaptation, "The Lady in Ermine."

One of the most noted pairs of stage singers to appear in talking pictures have the leading roles, Vivienne Segal. star of "The Desert Song." and Ziegfeld's "Three Musketeers," and Alan Prior, star of "The Student Prince," are the players in question. Walter Pidgeon, Louise Fazenda, Myrna Loy and Lupino Lane are also featured in the cast.

The nine numbers are "Broken Hearted Lover," "Heart of Heaven," "One Life, One Love," "Dream Away," "Soldier Song," "I'd Like To Be a Happy Bride," "Prelude to Dream Away," "Welcome" and "The Miracle of Love." All but the last song are by Al Bryan and Eddie Ward. The latter is by Al Dubin and Joe Burke.

"Bride of the Regiment" is said to be one of the most beautiful Vitaphone dramas ever filmed. It is laid in Italy about 1830.

WITH CHANEY

Richard Carle was signed for Lon Chaney's first talkie, "The Unholy Three," at the M-G-M Saudios.

WHAT I THINK OF TECHNICOLOR

By Dorothy Mackaill

The screen has always striven for realism. Talking was a step in this direction. Now the use of Technicolor has taken us further along the road to vivid actuality and the effect upon an audience is as pronounced by the addition of color photography to indoor and outdoor scenes as it was when players first began to speak. It is more strenuous to work in Technicolor pictures, because of added make-up, more attention to wardrobe, and brilliant lighting. but I feel the results are worth the added effort. In "Bright Lights," which I have just completed for First National, I found that I looked younger than in my black and white pictures. Technicolor, it seems, causes a player to appear more youthful. It will prolong one's so-called "screen life." Of course, I'm not worrying about that yet, but it's a comfortable fact to remember.

VISITS "PALM SPRINGS"

California's hibernating spot for film stars, Palm Springs, is being visited for the first time by Jeanette Loff, Universal's beautiful blonde star. Significantly, two prominent producers are negotiating with Carl Laemmle, Jr., for Miss Loff's services and announcement of her next assignment is expected within the week.

DEL ANDREWS

Adaptation and Continuity

"All Quiet on the Western Front"

DIRECTED BY LEWIS MILESTONE

UNIVERSAL SUPER SPECIAL

Photoplay Praises "The Setting Son" Produced By Darmour

Another Darmour-RKO comedy wins high praise! This time it is Photoplay, the National Fan Magazine, which in its April issue, singles out "The Setting Son," a Darmour farce, from among the many comedies released for review and accords it extremely favorable praise. Since short subjects are but seldom reviewed in this magazine and only when they are of a high order, "The Setting Son" can be described as being one of the outstanding comedies of the day, it is stated. Alberta Vaughn, Irving Bacon and Al Cooke, are featured in this comedy. which was directed by Lewis R. Foster.

The same trio are now at work on another Darmour comedy, "Eventually But Not Now," also being directed by Foster.

LON MURRAY AND BILLY SULLIVAN SONG HIT AT MASQUERS' REVELS

Lon Murray, New York and Los Angeles dance director, and Billy Sullivan, who was featured not so long ago in the "Leather Pushers" series by Universal, wrote the words and music to a new number called "Go Into Your Dance." A few of the celebrities who took part in the song and dance number were: Neely Edwards, Benny Rubin, Lon Murray, George Stone and Billy Sullivan. The number "literally" "tied the show up" as it is the first time in the history of the famous actors' club that an all-hoofers' acts was featured on the program.

PLAYS

Tom Wilson, noted comedian of the screen, is playing just the opposite in his latest role. He was cast yesterday as the cellhouse guard in "The Big House," Metro-Goldwyn-Mayer's drama of prison riots. In this part he menaces Robert Montgomery and has a dramatic part in the origin of a prison riot.

Wilson, who for the past year has been in vaudeville, is best known for his blackface roles, such as the colored chef in "California Straight Ahead," and in "Ham and Eggs," "At the Front," "No Control," "Riley the Cop," "Strong Boy," and others.

The new picture, which George Hill is directing from an original story by Frances Marion, features in its cast Wallace Beery, Robert Montgomery, Chester Morris, Karl Dane, Lewis Stone, Leila Hyams, DeWitt Jennings, and others of note.

RETURNING

With the closing of "Bitter Sweet" in New York City this week, Evelyn Laye, the star and the most popular English operetta singer, will return to London for a short vacation before coming to Hollywood and starting her motion picture career under the direction of Samuel Goldwyn. Sidney Howard and Louis Bromfield of the Samuel Goldwyn writing staff are working on an original story which will be filmed as Miss Laye's first production.

THE AMUSEMENT WORLD LOSES ONE OF ITS GREATEST FIGURES IN THE BELOVED EDWARD FRANKLIN ALBEE



EDWARD FRANKLIN ALBEE

Wherever vaudeville is known the name of Edward Franklin Albee is known by lovers of good, clean variety entertainment.

Every living actor, who has earned a dollar through the vaudeville stage should stop this day wherever they are, and offer up a prayer of thanks for such a man as he proved himself to be, for the good of everything that vaudeville artists ever strived to make themselves through his aid.

The Keith-Albee circuit is known wherever two a day vaudeville ever showed; the National Vaudeville Artists home both in New York and Lake Sarnac should stand as monuments to him and all that he stood for, as they have proven a haven and salvation of vaudeville workers; and now that he has been called into the Great Beyond, to receive his reward, the least any of us can do, is to show our appreciation either by word, action or in silent prayer, so that his soul may rest in peace.

HARRY BURNS.

SIX LANGUAGES IN ONE FILM

LONDON.—In "Hello, Europe" Julius Hagen, of the Twickenham Film Studio, Ltd., has planned a talkie revue embracing outstanding features of European vaudeville. To preserve local color and to give each nation every chance of expressing itself, the film will be made in not less than six languages—English, French, German, Italian, Swedish and Spanish.

These will not be separate versions; all six languages will be blended into one film.

Austrian musical comedy, French revue, German opera and folk-song, Italian marionette art, Spanish serenaders, and broad British humor will find a place in "Hello, Europe."

England has started a yet further development of the multi-lingual talkie.

JOSEPH W. FARNHAM SIGNS NEW CONTRACT

Joseph W. Farnham, one of the most famous title and dialogue writers of the screen, and winner last year of the statue awarded by the Academy of Motion Picture Arts and Sciences, has been signed under a new long-term contract by Metro-Goldwyn-Mayer. His most noted work in silents includes the titling of "The Big Parade," "Tell It to the Marines" and "The Unholy Three."

His dialogue work includes that in "The Hollywood Revue." "Manhattan Serenade," "Montana Moon," "So This Is College" and "The March of Time."

"BILLY THE KID"

Don Coleman is working in "Billy the Kid," directed by King Vidor, at the M-G-M Studios.

"LONESOME HUSBANDS"

Fred Guiol is preparing to direct "Lonesome Husbands" at the Pathe Studios. This is the third two-reel subject that he has directed for that firm. The others being, "Live and Learn" and "Rich Uncle."

WITH ROACH

George Davis is working with Hal Roach on his special feature in five languages, in which he speaks French, German, Italian and English.

CARL LAEMMLE BUYS BUSINESS PROPERTY

Carl Laemmle, Sr., president of Universal Pictures Corporation, has added another strategic corner to his Los Angeles real estate holdings.

Stanley Bergerman, Laemmle's representative in the deal, announced that he had purchased the property on the southwest corner of Sixth street and Western avenue at a price of approximately $400,000.

The site is at present occupied by a four-story building, including shops, offices and apartments.

That Universal would build a large theatre on this site was denied by the Laemmle interests.

Laemmle also owns the northwest corner of Hollywood boulevard and Vine street, which is valued at $1,500,000.

Harry Todd, veteran comedy artist, has been cast by Phil Goldstone in an important character role of the forthcoming musical production, "Under Montana Skies," which Tiffany will start immediately under direction of Richard Thorpe.

Kenneth Harlan, Dorothy Gulliver, Slim Summerville and Ethel Wales have been cast in principal roles. James K. Aubrey wrote the story, with screen play by Bennett Cohen.

"MONEY TO BURN"

Wallace Fox's next two-reel feature for Pathe is to be "Money to Burn." He has already directed two pictures on the lot carrying the titles of "Hearts and Hoofs" and "Fools, Freaks and Fakers."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Hollywood Filmograph, Inc., published weekly at Los Angeles, California, for April 1st. 1930.

State of California. County of Los Angeles—ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Harry Burns, who, having been duly sworn according to law, deposes and says that he is the Editor of the Hollywood Filmograph, Inc., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Managing Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Business Manager, Frank J. Heyffron, 6232 La Mirada, Hollywood, Calif.

2. That the owne ris: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cen tor more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)

Hollywood Filmograph, Inc., 6425 Hollywood Blvd., L. A.

Harry Burns, 1428 No. Gordon, Hollywood, Calif.

Dorothy Burns, 1428 No. Gordon, Hollywood, Calif.

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(This information is required from daily publications only.)

HARRY BURNS.

Sworn to and subscribed before me this 28th day of March, 1930.

(Seal) CHARLES F. ADAMS.

(My commission expires May 22, 1933.)

William Wellman to Direct "Maybe It's Love"

R. William Neill's Direction of "The Viking" Clicks

D. W. Griffith Proves Life Saver For Old Timers

Joe E. Brown, James Hall, Evelyn Knapp to Be Featured

An original story, "Maybe It's Love," featuring Joe E. Brown, James Hall and Evelyn Knapp, will go into production on the Warner Brothers lot in April.

William Wellman, a new member of the Warner directorial staff, responsible for "Wings" and many other successful pictures, has been chosen to pilot "Maybe It's Love."

The story is an original by the play and song writing trio, Sidney D. Mitchell, Archie Gottler and George W. Mayer, recently signed by this studio, and the adaptation is in the hands of Joseph Jackson.

The tremendous enthusiasm with which the public has received Joe E. Brown in "Hold Everything," makes "Maybe It's Love," his next assignment, of special interest. James Hall is a popular juvenile and Evelyn Knapp has been featured in several Vitaphone Varieties at Warner Brothers' New York studios.

Was the First of "Technicolor" Pictures to Reach the Screen

The West Coast Theatres are showing "The Viking," the first Technicolor picture ever made, which was directed by R. William Neill, with an all-star cast, that reveals Pauline Starke at her best, and which proves that the director would be a very fine man to handle the much-talked of and discussed talkie version of "Resurrection" which we are informed will be produced by both United Artists with Dolores Del Rio, and Tiffany with an all-star cast.

ACADEMY AWARDS MERIT PRIZES AT AMBASSADOR HOTEL BEFORE LARGE GATHERING

Thursday evening at the Ambassador Hotel, there was assembled one of the greatest array of artists in every branch of the motion picture industry that is now recognized by the Academy of Motion Picture Arts and Sciences.

The elite of filmdom was represented, Mary Pickford and Douglas Fairbanks rubbed shoulders with men and women who years ago felt, that to attend such functions with these artists was something rare and only a dream; today, the talkies and the Academy has made us all more democratic.

William C. De Mille presided over the meeting and read telegrams from Adolph Zukor, Louis B. Mayer and Jesse L. Lasky, the latter predicted that we will soon be able to see what our friends are eating in New York at the same time see them, via television.

Speeches were made by Owen Davis, representing the authors, H. G. Knox, the Engineers; Robertson, for the actors; M. C. Levee for the producers.

Many things of interest came to light during the meeting, which shows plainly that the "Academy" is a great aid to the motion picture industry, and will as time grows on us, be more and more the salvation of bringing about a better understanding and co-operation.

Awards of Merit for outstanding individual achievements in motion pictures were presented by the Academy of Motion Picture Arts and Sciences on Thursday evening. The ceremony, which is an annual event, was attended by over 300 Academy members and guests. It was held at the Ambassador Hotel.

Gold statuette trophies were presented by William C. De Mille, president of the Academy. The awards were based on feature pictures released in Los Angeles during the year ending July 31, 1929.

The Academy Awards were as follows:

Actor—Warner Baxter, for his distinctive performance in the pioneer outdoor Western talking picture, "In Old Arizona," produced by Fox Film Corporation.

Actress—To Mary Pickford, for the distinctive performance in the exceptional talking motion picture "Coquette," a United Artists production.

Director—To Frank Lloyd, for his distinctive achievements in directing the exceptional picture, 'Weary River,' 'The Divine Lady' and 'Drag.'

To Cedric Gibbons for his distinctive achievements in the art direction of "The Bridge of San Luis Rey" and other pictures produced by Metro-Goldwyn-Mayer Corporation.

Cinematography — To Clyde De in photographing the unique motion picture, "White Shadows ni the South Seas," produced by the Metro-Goldwyn-Mayer Corporation.

Writing—To Hans Kraly, for his distinctive achievements in writing the artistic motion picture, "The Patriot," produced by Paramount Famous Lasky Corporation.

Production—To the Metro-Goldwyn-Mayer Corporation for the distinctive achievements in producing the outstanding pioneer musical picture, "The Broadway Melody."

Characterized as the motion picture industry's own judgment of its best work, the Academy honors were conferred after a study of the feature pictures released during the year between August 1, 1928 and August 1, 1929, nomination by Academy members and vote of a board of judges composed of leading members of the creative branches of motion picture production.

In formally conferring the awards, William C. De Mille, president of the Academy, stated: "The central board representing all five branches of the Academy judged each achievement with special reference to its value to the motion picture industry, and to the arts and sciences on which the industry exists. Each achievement was judged from all its aspects combined rather than on any single point of excellence."

HANDLES EXPLOITATION ON "ALL QUIET ON THE WESTERN FRONT"

Larry Urbaick, who has been associated with the Exhibitors Herald for some time, has severed his connections with that publication to accept a position with Ivan St. John, publicity chief of Universal City, and he has been assigned to handle the exploitation on "All uQiet on the Western Front" which comes to Carthay Circle, April 21. He has the good wishes of Douglas Hodges, with whom he has been working on the Exhibitors Herald as well as all of the boys and girls who are working on other publications in and out of Los Angeles, for Larry is one of the fine fellows who always has a good word and a boost for everyone that he comes in contact with in and out of the industry.

EARL CARROLL'S STAGE DIRECTOR JOINS LON MURRAY

James Cody, Earl Carroll's stage director at the Carroll's Theatre in New York for five years, will join forces with Lon Murray, Los Angeles and New York dance stage director, who will be remembered for his fine work in producing at the RKO Theatre here for sixteen weeks. Mr. Cody who will arrive from New York in two weeks will assume charge of the production and contract end of Lon Murray's interests. Oh, yes, Lon heads his own school for stage dancing here.

MAKES DRESSES

The Dillon Shoppe, located at 1630 North Vine Street, is operated by Mrs. Bob Dillon, who is creating many beautiful gowns and offering some millinery creations that are catching the fair sex eye.

Real Troupers Will Aid Director to Make Masterpiece

For years D. W. Griffith has been the life-saver for the actors of filmland. Whenever he was starting a picture his studio where he was working looked like a run on a bank, for the crowds pust seemed to flock there seeking work.

The past month or two just such scenes have taken place at the United Artists studios, where Director GGriffith has been preparing and working on the life of Abraham Lincoln. Outside of the thousands of extras he has been using the best actors for the smallest parts that they ever played in their careers.

One hundred and thirty film names have been placed in "Bits." They have been paid from $25 to $500 per day we are told. Freddie Schuessler has been given pictures of famous men in the life of Lincoln who had to do with making history, and told to bring them to life in the form of the best actors procurable.

Harry Stubbs, who is directing the dialogue and aiding Mr. Griffith in general, has worked like a trojan to make every little sequence a cameo, aided and abetted by Bert Sutch, who is the chief assistant to D. W. Griffith and has been for all of his pictures on the United lot.

Ella Hall seems to be keeping busy these days. She is now working in "Madam Satan," directed by C. B. DeMille at the M-G-M Studios.

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Warner's Offer Plenty of Activity for Actors

Is Charlie Chaplin Wise In Silent Stand?

Roy Del Ruth to Direct Winnie Lightner in "The Life of the Party"

With Arrival on West Coast of Some of Their Stars, Things Begin to Hum

Five pictures are in production and five others will start within the next few weeks at Warner Bros. Studios.

The five now working are "Moby Dick," starring John Barrymore, with Joan Bennett and Lloyd Hughes; "Sweet Kitty Bellairs," with Claudia Dell, Perry Askam and Walter Pidgeon; "See Naples and Die," with Irene Delroy, Charles King and Olesen and Johnson; "Fame," with Belle Bennett and John Halliday, and "Three Faces East" with Eric von Stroheim and Constance Bennett.

Pictures soon to start include "Come Easy," the Vina Delmar original story with Lotti Loder and Harry Langdon; 'Scarlet Pages," with Elsie Ferguson and John Halliday; "Big Boy," starring Al Jolson; "Maybe It's Love," the college story. with Joe E. Brown, James Hall and Evelyn Knapp, and "Old English," starring George Arliss.

Six pictures have been completed since the studio resumed operations early in the year. They are "Second Floor Mystery," with Grant Withers and Loretta Young; "Dumbells in Ermine," with Barbara Kent and Robert Armstrong; "Courage," with Belle Bennett and Marian Nixon; "Dancing Sweeties," with Grant Withers and Sue Carol; "Viennese Nights," with Vivienne Segal, Alexander Gray and Walter Pidgeon, and "The Matrimonial Bed," with Frank Fay, Florence Eldridge and Lilyan Tashman.

* * *

"The Cheer Leader" is one of the newly completed Vitaphone Varieties comedies. Heading the cast are Tom Douglas, Beatrice Blinn, William Carey, Jean Shelby and Dave Clark—popular Broadway stage players.

"City Lights" Will Prove If Public Demands "Talkies" of Stars

The only man to refuse to make talkies today is Charlie Chaplin, he stands firm in his determination to continue to keep his comedies silent insofar as dialogue is concerned, and when "City Lights," his present picture, reaches the theatre screens of the world it will be to our way of thinking the turning point in Charlie Chaplin's career.

Filmland is looking eagerly to prove to themselves if Charlie Chaplin is wise or unwise in his decision. Every comedian of note so far has bowed to the demands of the public, the same goes for the dramatic stars, the latest to give way to the progress of time is Lon Chaney, he is now working on the talking version of "The Unholy Three," in which he starred years ago in silent form.

* * *

Luana Alcaniz and Juan Puerta, accompanied by the Marimba Band, have completed a Vitaphone Varieties singing and dancing number. They have headlined in vaudeville with an act considered the best of Spanish productions with an American atmosphere.

THANKS FOR THE SUGGESTION

Vina Delmar, author of "Bad Girl," "Dance Hall," and other sensational best-sellers, attributes her successful writing career to the advice and encouragement given her by Hugh Herbert, director of Radio Pictures' comedy-drama, "He Knew Woman."

Several years ago Miss Delmar appeared in one of Herbert's shows in New York. She told him of her desire to write and he encouraged her. The show was leaving for Boston and Herbert asked Miss Delmar to write him a detailed account of her experiences. She did, and Herbert acclaimed the letter a masterpiece.

Following this she wrote a short story and it was accepted by a national magazine.

WORKING

Michael Visaroff has been added to the cast of "Bride 66" which Paul L. Stein is directing for United Artists Studio. On March 29 and 30, Mr. Visaroff will appear in the play "Show Shop" which will be presented by the Play Crafters. "Show Shop" was presented on Broadway, New York, about 15 years ago with Douglas Fairbanks in the starring role.

"Tomboy of Broadway" Returns from Metropolis to Start New Picture Soon

Winnie Lightner, Warner Brothers' star, returned to Hollywood this week after an extended trip to New York and other Eastern cities.

Known as "Broadway's Tomboy" before she entered talking pictures in "Gold Diggers of Broadway," Miss Lightner's trip to the scene of her early stage successes is her first since joining Hollywood's movie colony.

Combining business with pleasure, the screen comedienne made personal appearances at the major Warner Brothers' theatres in the East and visited members of her family.

"Hollywood seems more like Broadway than Broadway itself," said Miss Lightner as she stepped from the Chief upon her arrival. "Nearly everybody who made the Great White Way what it is, now claims Hollywood as their chosen abode."

Miss Lightner is soon to start work at Warner Brothers as star of the Vitaphone comedy, "The Life of the Party," an original story. Roy del Ruth, who directed her in "Gold Diggers of Brodaway" and "Hold Everything,' 'is to direct.

Arthur Edmund Carewe has been signed to enact an important role in "The Life of the Party." according to announcement from Darryl Zanuck, associate executive. This will be his third picture for Warner Bros. His first was in support of Frank Kay in "The Matrimonial Bed" under Michael Curtiz's direction, and he is now playing in the technicolor special, "Sweet Kitty Bellaires," with Claudia Dell, Perry Askam, Walter Pigdegon, Ernest Torrence and June Collyer, with Alfred E. Green directing.



PAUL HURST

Finishing at the Paramount studios in "Shadow of the Law," starring William Powell and directed by Louis Gasnier, the Tiffany Studios had a picture all in readiness for Paul to do in "Under the Montana Skies," directed by Richard Thorpe.

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THE TALK OF THE TOWN

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A NEW COMBINATION

Charlie Alphin, Jack De Vito and Bob Fargo are well started into a busy season, and are preparing their latest stage play, "The Brown Butterfly," a Hawaiian musical comedy, which will have local presentation in the near future.

They are also placing two units of animated comedy pictures, with sound, music, and effects at the Tec-Art studio. These two units are under supervision of Elmer Young, who has been one of the pioneers of miniature pictures, having formerly been in charge of the miniature departments of the Hal Roach and Universal studios.

Benjamin Jaffe, of the firm of Jaffe and Jaffe, well-known advertising firm, is associated with Mr. Young in this new project. Elmer Young has been recently identified with his brother Frank, who organized the Kinex Miniature Studio and just recently signed to produce a series of animated miniature comedies with the Columbia Studio.

WITH BARRYMORE

Some very well-known make-up artists are working with John Barrymore on "Moby Dick." For instance, there is Sam Kaufman, Bill Eley and Lucille D. Antonie. Lloyd Bacon is directing, with Gordon Hollingshead assisting him.

WORKING

Ken and DeBard Brothers of Johnny Hamp's Orchestra, now holding forth at the Cocoanut Grove of the Ambassador Hotel, and who are the first top trio of that organization are working at the First National Studio in a short subject "Collegiate Craze."

"SOLID GOLD ARTICLE"

Joseph Hood played a very fine part in "The Solid Gold Article," directed by Chandler Sprague at the Fox Studios. He is very much in demand these days as he always gives a very fine performance.

"FOLLIES OF 1930"

Over at the Fox Studios they produced the "Follies of 1930," in which Jack Duffy played a very fine part. Theatregoers will remember his performance in "Sally" in which he and Joe Brown did some extra fine work.

SIGNS

On the strength of her performance opposite William Collier in "She Steps Out," the comedy attraction booked for Loew's State Theatre. March 27, Elizabeth Patterson, popular New York actress, was selected for a coveted character role in "What a Widow!" Gloria Swanson's forthcoming production. Since joining the colony of eastern legitimate players in Hollywood, Miss Patterson has been consistently active at Fox, "She Steps Out" representing her latest and most important of the series. "What a Widow!" is her first assignment in the free lance field.

WROTE STORY

Robert Hopkins wrote the story of "Caught Short," with Willard Mack, which was directed by Chuck Reisner at the M-G-M Studios and which caused quite a furore at a recent preview.



JAMES GORDON

Now Playing

"MYSTERIOUS MR. X"

in

"PHILADELPHIA"

at the

VINE STREET THEATRE

Produced by ANDY WRIGHT Directed by WARREN MILLAIS

APPOINTED IN COMPLETE CHARGE

Cecil Holland, veteran motion picture make-up artist, has been appointed in complete charge of the make-up department at Warner Brothers, according to announcement from William Koenig, general studio manager.

Holland has been associated with film studio make-up work both in black and white and technicolor productions. He is considered one of the outstanding experts on make-up for all-color pictures.

At present Holland is personally supervising the make-up work for the Vitaphone production, "Sweet Kitty Bellairs," a technicolor special. This picture also calls for the designing and making of a large number of wigs, in which field Holland is a specialist.

BUD MURRAY ADDS ACROBATIC CLASS UNDER PROFESSOR LEO DARCY

The Bud Murray School of Stage at 3636 Beverly boulevard makes the special announcement that Bud Murray, its principal, has just engaged Professor Leo Darcy, the famous internationally known acrobat and physical culture expert, to teach professional acrobatics and conduct physical culture classes. This department has been added owing to the many requests for this sort of work, and it is Bud Murray's intention to combine the acrobatics with tap dancing, thereby creating the "Acrobatic Tap Dancer" which was in vogue twenty years ago. The registration for these children and adult acrobatic and physical culture classes by Professor Darcy is now in progress and classes will actually commence May 1 and will be held on Monday, Wednesday and Friday under Bud Murray's personal supervision. There will also be combination courses of acrobatic, tap and ballet.

PARIS TO BE TALKIE CENTER

BERLIN.—Paris will become the "talkie" center of Europe if negotiations now going on between Paris, Berlin, London and Rome are successful. According to William Hillman, staff corespondent of Universal Service.

A united European moving picture industry to safeguard European interests against the United States is being sought by the leading film men of the continent and Great Britain.

Unless a "movie United States of Europe" is formed, the various na-

James A. FitzPatrick is enjoying the distinction of being the first individual to exhibit talking-motion pictures on the first steamship equipped with sound apparatus.

FitzPatrick brought with him on the world cruise of the S. S. Columbus a large part of his 1930 product of short subjects, in addition to his six-reel feature length production, "The Lady of the Lake," founded upon Sir Walter Scott's immortal poem.

These films will be shown as part of the entertainment program for the world tourists on board the "Columbus," which is wired with RCA Photophone equipment.

SEVEN LEADING MEN ARE CAST IN CLARA BOW FILM

Clara Bow has seven leading men in her new Paramount starring picture, "True to the Navy." At the head of the group of romantically-inclined sailors is Fredric March, young stage and screen favorite, who was Miss Bow's leading man in her first all-talking film production, "The Wild Party."

March's rivals are Eddie Dunn, Rex Bell. Eddie Featherston, Harry Sweet, Ray Cooke and Charles Sullivan.

Other of the principal supporting roles are played by Harry Green, comic dialect favorite of "The Kibitzer," and Sam Hardy, as a not-too-conscientious gambler who finds in Green an unsuspicious but not willing victim.

"True to the Navy," from a story by Doris Anderson and Keene Thompson, is being directed by Frank Tuttle.

Read What Part The Kiddies Play In The Talkies

"ATTENTION MOTHERS"

Write us what your kiddies have done the past year in pictures. Address Kiddies Department, Hollywood Filmograph, Warner Theatre Building, Hollywood, California.

SPECIAL KIDDIES ISSUE

will be out and on the streets May 11. It will reveal every phase of activity of the screen's best known kiddie artists.

Chit-Chat an' Chatter About

Song--Music--Voice--Dance

By LAURENCE A. LAMBERT
Music Editor

A GRAVE SITUATION!

That a very grave situation has arisen throughout America and Canada, in connection with Theatre musicians, is very evident, from the constant stream of complaints in newspapers, trade journals, etc.

Invariably, new inventions cause great distress in some channel, and the talking and singing films have been no exception. Unquestionably a marvelous medium for entertainment, it is working a tremendous hardship on the professional musician and further adjustments will have to be made to bring back into employment thousands of men who have lost their jobs in theatre orchestras, including hosts of organists and pianists.

It is your Music Editor's opinion that the public will shortly tire of an "All Film" program, and will soon demand the reappearance of the real "flesh and blood" stage show and a genuine pit orchestra.

We further think that vaudeville will make its reappearance throughout the country within the next twelve months. The chain owners are beginning to see the situation and, no doubt, will reinstate orchestras and stage shows in many of their leading houses, within the near future.

In this connection, it is interesting to note the comment recently made in the "Musical Courier" of New York, by Edwin Franko Goldwin.

"The steady influx of foreign musicians is adding to the grave problem of what to do with our own players. New York is the mecca for musicians from all over the world. When they get here you can't budge them. They hold out for New York jobs that will lead to money and success. Synchronization of music has made it possible for a few musicians to make more than they ever hoped to earn in their fondest dreams. But these jobs are few. The recording tone devices have thrown entire orchestras out of work. Driven in need, many musicians in this city are seeking employment at anything they can find. For instance, two trombonists, one flutist, three cornetists—all good instrumentalists—are at the present employed as doormen or elevator runners in apartment houses in the eighties on the West Side. I know positively that several, including a brilliant cellist, are taxicab drivers."

THE AMERICAN COMPOSER AND COMIC OPERA!

The presence of Oscar Strauss, at Warner Bros. in Hollywood, reminds us that practically every famous composer of light and comic operas is in the film capital, writing original operettas for the new singing medium. Strauss' most famous work is "The Chocolate Soldier" and his first original score is being awaited with keen interest. Not since Victor Herbert have we had any truly great American opera, but no doubt a genius will arise from the ranks, right here in Hollywood, and produce a score that will make him world-famous, and will reflect great credit to the screen industry. Charles Cadman bids fair to achieve high honors with "Marseillese." Romberg may make history with his "Viennese Nights."

Rudolf Friml soon presents his "Bride 66." All of these are new scores, written especially for the screen technique, quite different from the old stage routine. The present revival, on the New York stage, of Victor Herbert's most popular operas is timely, and most interesting, even if it does not entirely stop the flood of "Revues" and slangy "Musical Comedies," entirely surrounded by cheap jazz.

The musical public welcomes the new screen operettas, and undoubtedly they will lead to a revival on the legitimate stage of many of the old favorites, augmented by new scores, created here.

Mildred Harris is due back in Hollywood, Saturday, from a five weeks' stay in Honolulu, where she played the leading role with the Wilbur Players in "Dear Me!" The newspapers there commented most favorably on her lovely singing voice.

VOCAL COACHES AT STUDIOS

M-G-M Studios have set a great example for the rest of the Movie Kingdom to follow, in the appointment of Dr. Marifiota as vocal coach. This gentleman is a recognized authority on voice production, having served for many years as "Vocal Physician" to the great Caruso.

He followed the old Chinese custom of keeping the famous singer well, and in good vocal shape, by preventive measures, not waiting for illness to affect the tenor's ability to portray his roles at the Metropolitan Opera House in New York. Dr. Marifiota will supervise voice production, and have charge of all singers on the M-G-M lot, and it is safe to predict, right now, that future singing films, from that studio, will set higher standards than those turned out heretofore.

No doubt many of the other large studios will follow suit, rapidly, and will install well known voice experts. Most of the current releases assuredly show the necessity for better vocal work, and more careful supervision. Many a star can be saved, by proper methods. Some have been afraid to take a chance; others have already ruined themselves. Careful preparation, under expert training, will revise some of them. Welcome, Dr. Marifiota, and we congratulate M-G-M and all their players who essay singing roles!

"PHILADELPHIA"

A new producer on the West Coast made his bow Sunday at the Vine Street Theatre in the person of Andy Wright, when he produced "Philadelphia," written by an author who showed by his initial presentation of his stagecraft that he knows his politics, underworld and drama, and if anyone should ask you what it takes to write for the stage so that his stories are easily adaptable to the screen.



Andy Wright

It won't take a Philadelphia lawyer to figure out his plot, as written by Samuel John Park, and directed by Warren Millais. It is a true version of what every hamlet in the world harbors, to-wit, rotten politics, gangsters, or what have you, who run and control the very city that they live in, and that sometimes they live and move under the disguise of some of our best known citizens, judges and minions of the law.

Rockcliffe Fellows is easily the star of the show as the crooked lawyer. Ora Carew, although playing a part that isn't as fat as a gifted actress of her talents should be allotted, won the strictest of attention and caused gales of laughter by some of the very humorous lines that she spoke as she told "Rocky" why she figured that she should have a divorce from her wealthy soap merchant husband.

Franklyn Farnum and Barbara Bedford, like Miss Carew, revealed surprisingly polished acting parts, even to their carrying the romance part of the story to a fitting climax, Farnum as the innocent partner of Rockcliffe Fellows, and Barbara as his sweetheart and daughter of a crooked judge, excellently played by James Gordon.

Credit is due to Del Lawrence for the part of the incompetent police inspector. He jumped into the part in between the matinees and evening performance, owing to the illness of Robert Milliken, who was forced to leave the cast. Ross Chetwynd as the crooked District Attorney proved a polished and finished actor, who made himself felt even on appearances, and his voice carried just enough menace to those that he came in contact with to help carry the real drama of the piece.

An old favorite of many comedies on the screen, Kit Guard, gave a very fine exhibition of what a real gunman looks and acts like, just as if he was lifted from the front pages of Chicago's most cruel gangster escapades in the Windy City.

Little Kitty Leeds, a newcomer around these parts, played a smart cracking wisenheimer of an office girl who knows her bosses like a real stenographer would, were she on the inside of the crooked dealings of the man who was signing her weekly pay checks. She is worth better parts, and will be heard from, for she can't be a day over 18 years of age, good to look at, and with enough real emotion to hold attention while she is on the stage.

Frank Dawson as the "Coroner," catches his audience's eye as soon as he makes his appearance. He is the busybody type who don't have to do a thing but look the situation over, and you sort of feel his motive in every action, and know that he thinks himself the most important of all people this side of the Rockies. This is an actor's highest recommendation when his part calls for such action, as it does in this play.

James Guilfoyle, playing the part of an interne, certainly registered many a laugh by funny action and mannerisms. His fast line of patter put him over with a bang, and before his audiences realized that he was gone he had entered and exited like a cyclone amid a great round of applause.

James Gordon as the mysterious Mr. X held his audience until the final curtain and added much surprise to those who figured that they knew just how the play would end. George Morrell and Frank Lengel served in their parts. Andy Wright's future is established here as a producer if he can keep up this high standard.

HARRY BURNS.

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Universal Announces New Production Schedule

George Arliss Starts Picture Some Time This Month

Are to Spend $12,000,000 on New Super-Features and Shorts

The most sensational news in years is contained in the announcement by Carl Lammle of the upheaval that is taking place in the policy and production forces of Universal Pictures Corporation and the details of the plans the company is making for the forthcoming year. These plans have evolved from the conferences which have been held between the home office executives and the exhaustive analysis of present conditions in the exhibition field.

The most revolutionary points in the plans as announced are, first, the productioin of twenty pictures at an expenditure formely spread over fifty pictures, the picture budget approximates $12,000,000.

Second. a proportionately smaller number of short pictures, and a concentration on short features of the highest calibre, like the George Sydney-Charalie Murray Series and others produced in an even more elaborte manner than the Collegians and the Leather Pusher Series.

Third, elimination of brands and brand names. Each production will stand on its own merits.

Fourth, the individual handling of individual units in the studios. Carl Laemmle, Jr., general manager in charge of production, is firm convinced that great pictures result from the unit production system. He is determined to surround himself with the best associate producers available. Already two such producers have been engaged. E. M. Asher, who made the original "Cohens and Kellys" picture, and the Corinne Griffith productions, is one, and Albert DeMond, brilliant comedy and dialogue writer, is the other.

Fifth, only pictures will be made which have the elements and essentials to make them attractive to the finest first-run houses, pictures of the type of "Captain of the Guard," "King of Jazz," "The Storm." Warner Fabian's "What Men Want," "The Czar of Broadway," which have just been booked at the Roxy Theatre in New York. In this number will be included three or four big pictures of epic proportions, like "The Oregon Trail." Universal will make no more program westerns; no more five-reelers.

The first fruits of this new policy are already being shown in the increased production care and money that is going into such pictures as "The Storm," the addition of Lupe Velez to the cast, and the signing of this brilliant young star to a five-year contract, and in the new production plans for "What Men Want" with Pauline Starke.

In John Boles, Universal feels that it has one of the biggest drawing cards on the screen. In the two short years of talking pictures he has reached the heights occupied once by Wally Reid and Rudolph Valentino. Elaborate plans are being made for him. Konrad Bercovici is already in California writing an original drama for him with music. A Broadway play which is turning them away nightly is being bought for him, and other big stories are being considered for him.

Universal has created a real sensation with its newspaper Talking Newsreel with Graham McNamee doing the newscasting. By its decision to make this newsreel in movietone as well as on discs, this popular release will become available to all of the houses. With the united efforts of fifty-seven of the greatest newspapers in the United States, the Universal Newspaper Talking Newsreel promises to be the sensation of the new year.

In the matter of young stars the company finds itself very fortunate. It will develop the remarkable talents of young Lewis Ayres, who will be launched as the hero in "All Quiet on the Western Front," of Jeanette Loff, who will be disclosed in "The King of Jazz," and of Lupe Velez, who has already proven her great drawing ability at the box-office.

Among the plays and books already bought are "The Little Accident" by Floyd Dell; John Erskine's "Sincerity"; "East Is West"; G. B. Stern's "For Husbands Only"; "Outside the Law." which Tod Browning will make with Edward G. Robinson and Jackie Coogan's little brother already selected. The company also intends to remake "The Hunchback of Notre Dame."

FILMLAND HARBORS MANY FINE SUPERVISORS AND ASSOCIATE PRODUCERS OF TALKIES TODAY IN THE HUB OF THE INDUSTRY



BERTRAM MILHAUSER

The present crop of supervisors and associate producers are by far the best that have signed weekly pay checks at the leading studios. For instance, here is Bertram Milhauser, associate producer at the R-K-O Studios, where he has handled "Girl of the Port" and "Hawk Island" and is now preparing to get under way "Inside of the Lines."

Here is a man who knows his drama, and, instead of becoming a hindrance to a director, like some supervisors and associate producers become, he is a great aid to both the company he represents and the megaphone wielder who is working on the story.

"Old English" Is to Serve as Famous Actor's Vehicle at Warner Bros. Studios

George Arliss sailed from Liverpool Saturday on the Berengaria for America and Hollywood, via New York. He is to make the Galsworthy play, "Old English," into a Vitaphone picture for Warner Brothers who have finally bought the rights from the English dramatist.

While Arliss was making "Disraeli" on the Warner lot, J. L. Warner, vice president in charge of production, secured an option on the actor's future services. The company has exercised this option now and Mr. Arliss is expected to start in several Vitaphone pictures during the coming season, precluding any return to the stage for the present.

It was the masterful presentation of "Disraeli" that won Galsworthy's consent for the filming of "Old English." The playwright had steadfastly refused to allow his play to be filmed until he had seen Mr. Arliss in the talking version of "Disraeli." Then he sent for Arliss and told him that if "Old English" could be brought as faithfully to the screen, he would sell Warner Brothers the rights.

"Old English," which will go into production in April, was the most successful of all of Arliss's stage plays. The veteran actor came to America with Mrs. Patrick Campbell twenty-nine years ago, intending to stay six months. Instead, he has remained to become the dean of the American stage stars and one of the most popular stars of talking pictures.

Mr. and Mrs. Arliss have been in England and on the continent, vacationing, for more than six months.

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EDWARD EVERETT HORTON

Edward Everett Horton, inimitable comedian of stage and screen, has been engaged for one of the featured roles in "Holiday," in which Ann Harding will make her next appearance for Pathe. Horton augments a cast that includes Mary Astor, William Holden and Monroe Owsley, in addition to Miss Harding.

"Holiday" is Philip Barry's most recent Broadway success and was produced by Arthur Hopkins. Monroe Owsley will play the same role in the talking picture version that he played on the stage.

Edward H. Griffith will direct "Holiday" and Horace Jackson has completed the adaptation and screen dialogue. Production will start as soon as Miss Harding completes her portrayal of the title role in "The Girl of the Golden West," for which she was loaned to First National by Pathe.

* * *

WELCOME

A most welcome addition to the ranks of filmdom's singing stars, is Miss Grace Moore, recently installed at the M-G-M Studios, to take the lead in an early musical film, probably "New Moon." Miss Moore is one of the shining young stars of the Metropolitan Opera Company, New York, and will bring fresh honors to the singing screen, as she unquestionably has one of the finest, and freshest voices among the Metropolitan roster of celebrated artists.



JOSEPH HOOD
Phone
MOrningside 13846



GLORIA SWANSON

"What a Widow!" Gloria Swanson's next talking and singing picture for United Artists, now in production under the direction of Allan Dwan, will be featured by three new songs by Vincent Youmans, one of New York's foremost composers of popular hits.

These numbers, the first Youmans has written directly for the screen, have been titled, "To the One I Love," "Love Is Like a Song" and "Say Oui, Cherie."

Orchestrations are now being prepared and the songs will be published by Youmans for distribution in advance of the release of "What a Widow!" which is scheduled by United Artists for midsummer. Lyrics are by George Waggner and J. Russell Robinson.

George Barnes, in signing as first cameraman on "What a Widow!" is filling his third successive engagement with Miss Swanson. With Gregg Toland as associate, he filmed "The Trespasser" and previous to that a major portion of "Sadie Thompson."



JEANNE EYRE
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The Whole Town Is Talking About PHILADELPHIA

NOW SHOWING AT THE VINE STREET THEATRE

Sedgwick's "Free and Easy" Opening Soon at Loew's

Albert Rogell to Produce His Own Feature Picture

E. H. Griffith Is To Direct Ann Harding

Starring Buster Keaton and a Great Supporting Cast of Players

Theatregoers have been looking with great interest towards the day when Buster Keaton's M-G-M talkie would reach the screen. Loew's State Theatre has scheduled this picture for April 10.



Edward Sedgwick

Edward Sedgwick, who has made the best picture with the famous funster, was responsible for his latest vehicle, "Free and Easy," which has a very fine supporting cast that includes Trixie Friganza and many others well known to theatregoers.

Director Sedgwick has built up a gfeat name for himself through his thorough understanding of story treatment and especially what is and what is not funny material for audience reaction. Along with this, he is a very conservative commercial director who knows the true value of whatever he places in the way of money into the sets that he uses for his pictures. This can be attributed to his early training as a Universal director.

COLUMBIA CLOSES IMPORTANT FOREIGN DEAL FOR DISTRIBUTION OF "PROSPERITY GROUP" IN SPAIN AND PORTUGAL.

Strengthening its position in the foreign field Columbia Pictures, through Milton Schwartz, its foreign sales representative, has consummated a deal with the Renacimiento Films of Madrid whereby the Columbia product will receive extensive distribution throughout Spain and Portugal. According to the terms of the contract the Prosperity Group features will be given showings in the most important theatres of the two countries. In addition a selection of short subjects released by Columbia will also be distributed by the Renacimiento Films.

The Spanish company is one of the most important distributing organizations in Spain and Portugal and is regarded as one of the most enterprising and active film companies in that portion of Europe. It has adopted the best showmanship methods in putting over its product and the deal with Columbia is considered one of the largest yet closed in these countries.

Rents Space at Metropolitan Studios and Starts Preparing

Fortified by the unlimited backing of a group of prominent Eastern capitalists, Albert Rogell, prominent director, has formed his own producing organization. The company is to be known as Rogell Productions, Ltd., with headquarters at the Metropolitan studios.

Formulated plans thus far for the first year embrace four spectacular feature talking pictures, to be directed by Rogell. Each production is to be made with a cast featuring only magnetic box-office names, as it is the intention of this producer-director to give careful consideration to the selection of each individual for the part involved.

Rogell's entrance into the independent field of production is hailed with significant enthusiasm, since the small producer has been practically extinct since the advent of the voice on the screen. Lack of a national distribution outlet has been held responsible, it is claimed.

However, Rogell has overcome this important feature by successfully consummating a deal with the executives of the Tiffany Company whereby they will release all his products. The latter, it is reported, regard Rogell as one of the most capable and efficient directors in the industry, by virtue of his performances while with them recently. His precise method of making "Mamba" and "Painted Faces" is reported to have made a very favorable impression, since both pictures were directed and edited within the period and under the estimated cost. Incidentally, the former is still running in New York and enjoying a tremendous box-office success.

The stories scheduled for the first year's production program are "April Showers," "Rich Men's Wives," "Daughters of the Rich" and "White Shoulders."

Joe Young and Harry Warren, composer and lyricist of note, who have just been signed by Warner Brothers for several forthcoming specials, left for the coast last week. They have many outstanding hits to their credit, the latest being "Cryin' for the Carolines."



JOHN MILJAN

One of Filmdom's most popular villains, will wreak his havoc next in "Our Blushing Brides," in which Metro-Goldwyn-Mayer is reuniting "Our Dancing Daughters," Joan Crawford, Anita Page and Dorothy Sebastian.

In the new modern youth picture Harry Beaumont is directing, Miljan will portray the suave half-world Beau Brummel whose attentions turn Dorothy from the straight-and-narrow.

Robert Montgomery has the leading masculine role in the picturization of the original story by Bess Meredyth and John Howard Lawson.

Miljan last played in M-G-M's tropical island film and in "The House of Troy" with Ramon Novarro.

"Holiday" Was Stage Success; Fine Cast Supporting Players

While Ann Harding is completing the title role in "The Girl of the Golden West" at First National studios, officials of the Pathe Company are assembling the cast for "Holiday," which will start in production with Miss Harding in the leading role immediately she returns to her home studio. Mary Astor is the latest important name to be placed under contract. She will play the second feminine role in this screen version of Philip Barry's sensational Broadway stage success.

Others already signed for the picture are Monroe Owsley, who will play the same role he portrayed in the stage version, and William Holden, who plays one of the older characters.

"Holiday" was produced by Arthur Hopkins and purchased by Pathe as the second picture on the new season's schedule. Edward H. Griffith will direct the picture. Horace Jackson did the adaptation and screen dialogue.

"LITTLE SHOW"

Due to the success of Earl Hampton, principal comedian with "Follow Thru" last winter at the Mason Opera House, he has again been signed for a similar role in John Hill's production of the "Little Show," which is being brought from the Music Box Theatre, New York City, and is due to open at the Biltmore Theatre the latter part of April.

Rehearsals are already in progress and the cast is complete. This show has had a year's run in New York City and is now playing in Philadelphia to capacity audiences. It is a revue of the highest class and will tickle the fancies of the T. B. M., as comedy is the predominating element in the show.

Mr. Hampton will be remembered as the girdle manufacturer in "Follow Thru" and it was the opinion of the critics that he stole the show. He has a long list of New York successes to his credit and in the "Little Show" he will be seen to great advantage.

SPEAKS

Lena Malena, young actress, has been engaged by M-G-M studios, to play and sing the leading role in the German version of "Monsieur Le Fox," now shooting, under Hal Roach's direction. The film is being shot in five different languages, with suitable change of casts, and will be one of the first feature films to be recorded in so many languages, simultaneously.

Pictures---Reviewed and Previewed

Preview

"LADIES LOVE BRUTES"

Paramount all-talkie production, starring George Bancroft.

Previewed at the Paramount studio.

Paramount has now gone and done it with George Bancroft, pre-eminently the greatest portrayer of underworld characters Shadowland has ever exploited. In "Ladies Love Brutes" we have the same wonderful George before us in the person of Joe Forziati, a skyscraper contractor in dear old Gotham, but here the illusion ceases and Bancroft proper, in all his piquant personality, is with us to the end. As a hero of the make believe, even transfigured by a sinister halo, we have always come to pay votive garlands at the Bancroft shrine.

In "Ladies Love Brutes," George's swashbuckling assurance and dominating coolness over yokefellows of his type is bartered for the personation of a character dipping into the tenderer phases of humanity, laced with the softer feeling of love and the sweetness of parental affection. At many moments of the picture, especially toward the end, the underworld hero of yore is called upon to delve into the deeper passions, and in these solemn moments he is hardly convincing. In short, we really believe that Paramount can hardly sell Bancroft to the public in a kid glove, soup-and-fish outfit. Put old Jesse James in a tux, and swing hi minto a Fifth Avenue drawing room and instantly, Young America would turn thumbs down on him.

The yarn of "Ladies Love Brutes" flickers around the Ritzy ambitions of Joe Forziati. The moment he shoulders himself into the hot-house atmosphere he falls for Mimi Howell (Mary Astor), who lends a soft eye to cave-men romantics. Joe's fall is almost fatal, especially after a few months' coutrship, when he feels himself slipping. Then, to cinch a marriage with his society orchid, he has one of his tough minions kidnap Mimi's nine-year-old son, so he can bolster himself in her affections of a heroic return of the kid to her arms.

We shall not here divulge any more of Joe's love's young dream, but leave it to the thrill of first-hand audition. In our opinion, Bancroft gives to the part of Joe the very best he has, but we are sorry to say he has been miscast. Mary Astor's Mimi was sweet and smooth, and her voice and enunciation splendid, but we couldn't for the life of us see where she was overly fond of brutes. Frederic March, always clever, deftly handled the portrayal of Mimi's discarded hubby. Stanley Fields' Mike Mendino was a cracking good bit of work.

Others in the cast that clicked well were Ben Hendricks, jr., Forriki Boros, Lawford Davidson, David Duarand and Freddy Burke Frederick. Director Rowland V. Lee turned out a flawless piece of work from the material he had to deal with, and

Stage Review

"BROKEN DISHES"

Presented by Henry Duffy at the El Capitan Theatre.

A comedy by Martin Flavin.

Staged by Edwin Curtis.

Went to the theatre thinking that I would not enjoy this play as I don't care for this type of show but certainly was fooled as it was one of the most enjoyable evenings I've spent in the theatre in a long while. A really fine, amusing play presented by a fine group of troupers. Percy Pollock as Cyrus Bumsted, gave a perfect picture of a downtrodden husband. How that man can use his hands; he has more acting ability in his hands than many actors have in their whole body.

Miss Grace Stafford as the daughter was splendid. A very natural, appealing actress. She never for a second overacted even in her big denouncing scene with her mother where many players might have chewed up the scenery (as it was a big chance to do it), Miss Stafford played it in a nice natural tempo. Miss Alma Chester, as the domineering wife, would make any husband shake with fear. She was great because you disliked her in the first act and felt really sorry for her when she breaks down and cries in the last act. Melville Ruick gave an exceedingly good performance as the small town lover.

The only part that is overdone a little is Thomas Chatterton's. Don't know whether it is his fault or the director's but as the rest of the play is directed perfectly, we'll have to blame the actor I guess. He was entirely too much like the villian in the melodramas of twenty years ago. Lloyd Neal and Thomas Brower gave two comedy characterizations that were gems. Others in the well-balanced cast were Joan Warner, Helen Kleeb and Donald Campbell.

Go see "Broken Dishes" for an enjoyable evening.

BEE VEE.

* * *

Review

"THE GIRL WITH THE BANDBOX"

At the Filmarte Theatre

At last Russia has given us comedy. Amkino has produced it and we are surprised. After all the Soviet propaganda pictures which Russia has produced recently, to see a comedy, in which Charlie Chaplin antics are indulged in is a surprise at least.

The story is simply that of the winning of a lottery by the heroine Harry Fischbeck's photography was commendably tip-top in every particular. We look to see the prestige of the Bancroft coat of arms dimmed a little by "Ladies Love Brutes," but he's sure to come back with the appulsive force of a tenth wave when he is shot back into the underworld.

ED O'MALLEY.

and her final reunion with her lover.

Superb photography and unusual backgrounds, in which much snow and ice predominate. Anna Stenn is beautiful to look at and her eyes are marvelous and I. Koval Sambroski in the title roles are funny, although somewhat of the slapstick days.

We are glad to see a touch of humor out of the Russia which we have been reading about in the papers in which churches are destroyed BUT as I always said, I believe little I read and only half of what I see.

Gloria Swanson is shown in an Ince production, "You Can't Have Everything," and in this case they had neither story or direction. Gloria should see herself less than ten years ago and realize the magic strides that have taken place in that short time.

The slow motion picture in the news reel of the actual goring of a Matador by a bull are interesting and especially as there are no serious results. This theatre is always interesting anyway and I enjoy seeing the new ones as well as the old ones.

Next week the great and unusual picture, "In Dalarna," and Jerusalem filmed in the actual locations and with a great cast, including Lars Hansen, Eva Hedquist, ona Mortense, Jenny Hasselquist and other artists.

ARTHUR FORDE.

* * *

Review

"THIS NEW DOPE"

At the Theatre Mart

It's nice to know that people are striving to help others in this materialistic world and more especially as the moving pictures are getting so thoroughly commercial. The very fact that Friml, that incomparable composer of operettas, left Hollywood in such a hurry recently, owing to the powers that be, cramped his artistic aspirations.

This, however, is just leading up to the efforts of the people at the Theatre Mart trying to give us something different.

"This New Dope" is a romantic and realistic revue of Hollywood. The story is by Mme. Katinka de Justh Baross who also staged the play. She is well known from her many successes abroad and in New York. A succession of tableau give us a revue of an artist's struggle in Hollywood. Molly Perez as Vera Franz gives a rare portrayal of the girl from abroad who has been led to believe that the artist's goal can easily be reached here. Thimas de Grafferich as the man is virile and delivers his lines beautifully, while Adele Watson, that well known comedian of the films, gives us what we all need, that touch of rare comedy.

The cast is large and each one is sincere in their efforts. To Kenneth Steiner, the general stage manager; his valuable assistant, Frank Keller, and even to the ushers one feels a spirit of welcome and camaderie which we all love so well. An enthusiastic audience greeted the players and workers. Altogether a much to be commended effort and merits the approval of all.

ARTHUR FORDE.

Preview

"CITY GIRL"

F. W. Murnau part talkie and silent production.

Made at the Fox Studio.

Previewed at the Belmont Theatre.

"City Girl" is one of those cinema effusions that gives one a whiff of the big wheat fields of Minnesota. Over against the big sea of undulating stalks is set a background of sordid avarice in the narrow, crabbed life of Farmer Tustine. No one can imagine what aim he has in life in his tight, peppecorn sphere of existence. He is a Gradgrind in everything his killjoy mind is intrigued. Why the big fellow above puts the breath of life into these miserable wretches is beyond the ken of reason.

His little daughter Marie, just entering her teens; a wild, care-free fairy of the mig open spaces, frolicking unthinkingly all day through the lush fields, is one of the objects of his heartless persecution. From his room he sees her pluck two stalks of wheat and weave them into a crown to place on her head as a fancied "Queen of the May." With uncontrolled fury he bears down on her like a maddened ogre; tears the garland from her head; upbraids her sharply and orders her into the house. Then he rushes to the Bible and pores over it with stolid fervor.

About this time he is harvesting a bumper crop and sends his big boob son Lem to Chicago to sell it. Lem falls for a lunch counter siren; marries her, after selling the wheat at a loss, and brings her back to the farm. Here she undergoes insults and mental tortures from Farmer Tustine and one of his hired hands named Mack. Lem and Kate are about to be ordered from the farm. when the girl's wit and presence of mind suddenly saves Tustine's entire crop from the fury of an impending rain storm at night.

We leave the exciting and surprising denouement to first-hand observation. Charles Farrel gave a smoothly natural interpretation to the character of Lem, and Mary Duncan was excellent as the city girl, especially in the closing sequences. David Torrence's Farmer Tustine was a masterpiece of unrelieved gloom and stubbornness. Adequate performances were turned in by Edith Yorke, Dick Alexander and Dawn O'Day. The film was half silent and half talkie, the audience much preferring the vocal sequences.

F. W. Murnau directed with a deft hand and we have words of high praise for the twirling of Cameraman Ernest Palmer, but we are not strong for the picture. A tone of depression courses through the entire story and clings to one, even when the illusion vanishes in the outer air. It is small town stuff and can hardly hope to curry favor with the Key City box-offices.

ED O'MALLEY.

Preview

"CRAZY THAT WAY"

Fox all-talkie production with all-star cast.

Previewed at the Glendale Alexander Theatre.

"Crazy That Way" is not a misnomer, no matter from what viewpoint you size it up. The craziness crops up early and extends clear down to the unexpected catastrophe, which is rather bizarre in its way. But between the opening and closing sequences the auditor is frequently swept into spasms of laughter by the antics of two love loons lavishing their unheeded fervor on an unappreciative heart, coldly lodged in the bosom of Ann Jordon (Joan Bennett).

The human daffodils are Bob Metcalfe (Regis Toomey) and Frank Oakes (Jason Robards), and daffodils they remained to the end in seeking the hand of Millionaire Jordon's daughter.

Bob is first to get the inside rail of Ann's tolerance, but is soon squeezed into a pocket by Frank. A bridge-constructing genius, Jack Gardner (Kenneth MacKenna), sponsored in his work by Pa Jordon, takes up quarters at the millionaire's home. He catches Bob in the dumps; tells him to brace up, and strengthens his patronage by slipping the loon some wise info about reaching a woman's heart. In swinging the advice, Metcalfe makes life miserable for poor Ann. Then Oakes, who had covertly heard the sage racket, does ditto, until Ann is almost driven to desperation.

Now, boys and girls, we're just going to let you slip down to the theatre to see and hear for yourself how Miss Jordon extricated herself from the horns of this dilemma, and believe us, it's worth adventuring to learn. Regis Toomey as Bob clearly demonstrates that he is just as much at home in comedy as he is in the more serious characters of life. He is fast coming to the front as one of the cleverest young men in the talkies. His articulation and enunciation are 100 per cent.

Jason Robards gave a sparkling, fast-fire and cleverly natural touch to the part of Oakes; in fact we don't believe we have ever seen him to better advantage. He has one of the clearest and most distinct voices on the screen. Kenneth MacKenna's Gardner was s u a v e l y convincing. Others in the cast that clicked well were Sharon Lynn and Lumsden Hare. Joan Bennett's Ann Jordon was wooden and stilted. Rather self-conscious in the opening sequences, she lashed herself into artificial fury, like the lion and his proverbial tail, toward the end, and this gave a little pepe to her uniformly apathetic portrayal. Her English tang of enunciation was anything but convincing.

Director McFadden's work was noteworthy throughout — it hit the nail on the head in every particular. The photography of Joseph Valentine was a clever bit of twirling, and was distinct and clean-cut in every way. "Crazy That Way" is a pippin of a comedy and is sure to go over with a wam. Get an eye full of it and laugh and grow fat.

ED O'MALLEY.

Preview

"THE COLLEGE RACKETEER"

Whatever credit there is to be given for this picture belongs to the star, James Murray, and Director Reginald Barker. The story also is away from the beaten path of talkies or pictures, and works up the interest of the onlookers to the extent that they really get excited and hope the hero (James Murray) goes straight and brings home the bacon.

Fine performances, too, are rendered by Robert Elliott, Kathryn Crawford, Lee Moran, Edward Hearn, Carl Stockdale and others in the cast.

The boat race which is the real backbone of the story, is very picturesque, thrilling, and commands attention throughout, especially the way James Murray, the ace oarsman, at first is weak on his strokes and finally makes the grandstand finish and wins the race. It was a fine piece of work by all concerned.

Many of the critics present talked of the jumpy, disconnected sequences, but, we have failed to see any story that carried a news weekly angle as the feature that could be anything else but, however, it is drama and holds strictest attention.

The James Murray knockers of the past will have to admit that he is an actor and that his voice records and that with the proper pictures, he will go over.

Reginald Barker directed this talkie. It was a man's size job and he proved capable of it, and needn't hide behind anything that he has done to make this a Universal entertaining picture.

Story and adaptation was by Arthur Ripley and Lambert Hillyer. Dialogue by Lambert Hillyer and Matt Taylor. Photographed by Gilbert Warrenton.

H. B.

Loew's State Theatre

All the world loves a sportsman, and Johnny Mack Brown is every inch a sportsman, whether it be on the football field, a bridge game, or hunting rabbits.

During the filming of "Montana Moon," in which he plays opposite Joan Crawford, Johnny spent his spare time on location hunting rabbits at night with a double-barreled shotgun, spurning magazine guns.

Mal St. Clair directed the new M-G-M picture, now playing at Loew's State Theatre, the supporting cast including Ricardo Cortez, Cliff (Ukulele Ike) Edwards, Dorothy Sebastian, Benny Rubin, Karl Dane and Lloyd Ingraham.

As their current stage offering, Fanchon and Marco are presenting one of their "ideas," featuring an all headline cast of stage entertainers, the Sunkist Beauties and Georgie Stoll and Band.

A branch of the Continental Theatre Accessories, Inc., will open soon at 1964 South Vermont avenue, Los Angeles, under the management of William Gluck.

FILMARTE THEATRE

Hollywood

The House of Silent Picture Art.

At the most interesting motion picture house in town, this week they are showing "Through the Death Deserts of Asia."

This theatre shows what we have been used to for years, silent pictures. No raucous noises here assail the ears.

The picture, always interesting, flows across the screen and the organ, majestically plays the accompaniment.

We sit here after a tiresome day's work and rest while we weave our own interpretation of the story from the picture.

However, to get back to the picture, here we have stark realism. Sven Hedin shows us a photographic record of a hazardous two-year expedition to the unknown regions of Tibet and Mongolia.

A mighty interesting subject to which the packed house attested. Here we see intrepid men wend their way through a hell of sand and snow storms in the interest of science.

The mysteries of Tibet and Mongolia, nearly the last places on this earth which man has not modernized.

The love of adventure inherent in all of us is given full scope here. The mysterious dances of their religion. The wierd costumes of their festivals, all flash across the screen to wondering eyes.

No blatant music, no exhibitions of legs and no near comedians and doubtful color effects which assail our eyes and ears in nearly every motion picture house in the land but pure adventure and what man, woman or child does not enjoy adventure.

The theatres in New York showing programs depicting news events of the day exclusively, show by their patronage what some of the public want as well as the packed houses at the Filmarte attest.

In addition to the picture at the Filmarte good management and courteous employees testify by packed houses, the popularity of this unique entertainment.

Next week the "New Babylon," a Russian picture by Sovkin, will be shown. Richard Watts Jr. in the New York Herald Tribune says: "Here is a work that is certainly among the masterpieces of the great Russian cinema tradition."

ARTHUR FORDE.

Preview

"LA MARSEILLAISE"

Universal All-Talkie-Singing Production.

Presented by Carl Laemmle, Jr.

Featuring Laura La Plante and John Boles.

Previewed at Universal Studio.

In "La Marseillaise," the Universal Studio has celluloided one of the bets transcripts of the French Revolutionary period we have ever ran up with. The scenario gives it a sort of quasi-romantic treatment that lends an added charm to the yarn. The atrocities of this tremendous political upheaval have been entirely eliminated from the sequences, a commendable gesture of Houston Branch, adaptor and author of the film.

The plot circles around the love of Rouget de Lisle (composer of "La Marseillaise"). a music teacher (afterward an officer in the King's Regiment) and Marie Marnay (Laura La Plante), daughter of the keeper of the Coq d'Or, a public tavern. Marie is beloved by the King's old counselor Bazin, who, finding that she is enamored of Rouget, sets a trap for his rival and has him arrested for treason. The killing of Marie's father by the King's guards, turn her against royalty and she swings with the insurgents. She is arrested and sentenced to be hanged when Rouget, at the head of a maddened rabble, rescues her after a desperate battle between the royal troops and the infuriated mob.

The King's soldiers are defeated and the final fadeout finds Marie and Rouget happily reunited. John Bole's Rouget was a compelling bit of dramatic work. He sings frequently throughout the sequences, and his cultured voice, with its wonderful tenuto grace, registers superbly. His one great scene is the singing of the "Marseillaise" before the King. It is thrillingly gripping, and one of the most stirring ever flickered on the silver sheet. Laura La Plante was exceptionally clever as Marie, the inn keeper's daughter. She sings several songs, her voice being sweet and microphonically good. She was particularly strong in the deeper emotions of the character.

Sam de Grasse's Bazin was hit off with subtlety and finesse. Lionel Belmore's Colonel was right up to the usual high standard of his work. Others that turned in good performances were James Marcus, Harry Cording, Murdock McQuarrie, Claude Fleming, Ervin Renard, George Hackathorne, Richard Cramer and Stuart Holmes.

J. S. Robertson's directing was excellent, and he was particularly effective in handling the mob scenes. Hal Mohr twirled the camera with deftness throughout. The music synchronizing of David Brockman was especially noteworthy, particularly in the great choral numbers. "La Marseillaise" is one of Universal's best productions and unless we miss our guess, is sure to score heavily at the boxoffice.

ED O'MALLEY.

I. C. Overdorff, publicity manager for Hollywood School of the Dance at 5653½ Hollywood boulevard, has arranged a program and showing of juvenile talent for Wednesday evening, March 26, at 7:30, which will be open to all registered members and their parents.

Mr. Overdorff has invited directors from several motion picture studios and many of the invitations have been accepted and it is possible that there will be seven or eight present at the showing.

Miss Dorothy Granger, a senior pupil of the school, who was just signed by Hal Roach Studios for a long term, and her brother, Dick, will furnish their share of the entertainment.

Reservations are coming in fast for seats, since the school has close to 100 registered pupils.

Let's See---Who's Who

By HARRY BURNS

JOHN M. STAHL

Talking pictures have been so solidly established in the past year, according to John M. Stahl, producer and director, that the use of "talking" in advertising matter might generally be abandoned.



John M. Stahl

"Except in outlying sections, the public invariably takes it for granted that a new picture is 'all talking'," Stahl asserts.

Stahl believes that valuable space in advertising columns could therefore be utilized to greater advantage than that accruing by the repetition of the word "talking" and its relatives.

ALMEDA FOWLER

The work that Almeda Fowler did as the club hostess in "The Party Girl," which was recently shown at the Million Dollar Theatre, has won her considerable attention from producers, directors and casting directors.



Almeda Fowler

Since that picture was shown, she played Mrs. Harris in "Abraham Lincoln," directed by D. W. Griffith and also in "Common Clay" directed by Victor Fleming at Fox's.

Miss Fowler came to the West Coast with a very fine theatrical and picture background from the East and proved her ability prior to the aforementioned work by some very fine work at First National and other studios.

FRANK CAMPEAU

Finishing his part of General Sheridan in D. W. Griffith's talkie of the life of Abraham Lincoln, that he is directing for United Artists, Frank Campeau was immediately signed by Warner Brothers for a very fine part in Easy Come." which Michael Curtiz is to direct via the Vitaphone. Campeau is and old seasoned actor of stage and screen, and is right now working at his very best.



Frank Campeau

CLYDE COOK

One of the best known character comedians of the screen, has won the assignment as "master of ceremonies" for the old-timers' section of the new Metro - Goldwyn - Mayer revue, temporarily titled "The March of Time."



Clyde Cook

Cook will introduce all the acts in part No. 1 of the tri-part revue, which comprehends entertainment of the past, present and future. The stars of part No. 1 include such history makers of the American stage as Weber and Fields, DeWolf Hopper, William Collier, Fay Templeton, Josephine Sabel, Marie Dressler, Louis Mann and Barney Fagan.

The comedian, however, will be more deft than the usual m. of c. who merely steps out before a curtain. Cook's appearance is in a box of the old Weber and Fields "Music Hall," the show center of the '90's. In the character of one of those pests who always loses his program and has to ask questions, cook prepares the way for the introduction of the characters.

Clyde Cook has a long list of comedy successes to his credit, including such pictures as "White Gold," "Docks of New York," "The Winning of Barbara Worth," "Interference," "Captain Lash" and "Masquerade."

TONY GAUDIO

When "Hell's Angels" is finally shown, the motion picture industry in general will have to admit that it is the finest piece of photography that they have ever witnessed and the man responsible for this work is Tony Gaudio.



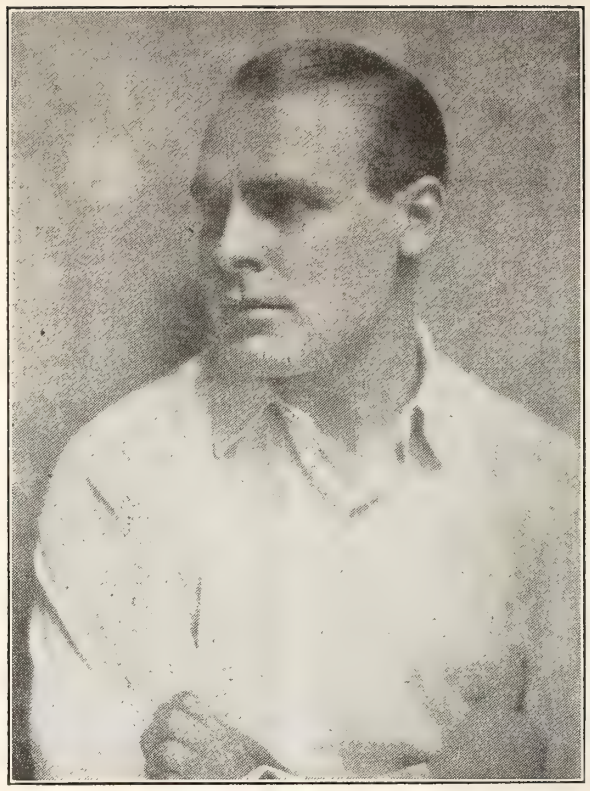
Tony Gaudio

Right now, he is chief cinematographer on "The Devil's Playground" being produced by First National and directed by William Beaudine.

Mr. Gaudio is a freelance cameraman and is well known and well liked throughout the industry.

"FRANKIE"

The title of Helen Twelvetrees' next vehicle for Pathe has been announcd. She is to enact the part of "Frankie" in a screen adaptation of "Frankie and Johnny," famous old song known to almost every American. This will be her third production under the contract signed with Pathe last year.



RALPH GRAVES

Bringing to the screen, for the first time since the advent of talking pictures, the heartaches and life of a "party girl" whose love for a young artist is tabooed by a family of wealth, "Ladies of Leisure" had its opening at the Orpheum Theatre Wednesday.

Based on the sensational David Belasco stage success, "Ladies of the Evening," the picture is said to be one of the most gripping, and certainly the most ably cast, in a long time. The principal roles are essayed by Barbara Stanwyck, Ralph Graves, Lowell Sherman, Marie Prevost, Nance O'Neil and George Fawcett, all of whom are well known to the stage as well as the screen.

A special midnight matinee, at which the stars will be present and many special features will be presented, is being planned by the Orpheum for Saturday night. All seats for this performance are reserved and will be placed on sale today at the theatre box office.

SIGNS

Renee Torres has been signed to a five-year contract by George Bowles, general manager of Pan-American Pictures. Several stories are being considered for her first vehicle, and production will start immediately. While Miss Torres is not busy on the Pan-American lot she will be loaned to other producers.



GEORGIE HARRIS

It looks like Al Jolson will be the medium through which many artists are to receive their best chances to show their true ability in the talkies. Georgie Harris has just been signed for the English jockey, Steve Leslie, role in the picture which Warner Brothers are to produce and with Alan Crosland directing.

RESPONSIBLE

Morton Soman, sound expert from Ufa and British International Film Companies, who arrived in Hollywood this week to look over the studios, is responsible for the foreign language versions of "Atlantic" and "Blackmail." He has been chief assistant to Max Reinhardt, noted producer. He is an editor, director and writer, also a linquist.

DOING FINE

Tyler Brooke is doing fine these days at the M-G-M. Upon finishing in "The Gay Nineties" he was signed for "The Divorcee," and upon completing this he was assigned to C. B. DeMille's production, "Madam Satan."

AGAIN WITH FLECK

Jimmy Anderson is again working with Fred Fleck, assistant to Luther Reed, on "Dixiana." The last picture that they worked together on was "Hit the Deck." Both at the R-K-O Studios.

REX LEASE IN "HOT CURVES"

Rex Lease, who has appeared recently in two Tiffany productions, "Troopers 3" and "Sunny Skies," has been assigned again by Phil Goldstone, chief studio executive.

He will play the straight romantic lead with Benny Rubin in "Hot Curves." This is a story by A. P. Younger, adapted by Earl Snell and dialogued by Rubin, which Norman Taurog, director of both "Troopers 3" and "Sunny Skies" will guide.

THE BROADWAY SCREEN

NEW YORK, April 5. (Special.)—The Technicolor tide is washing in upon the screen more heavily than ever, having been brought to a high-water mark by the harmonious hues of "The Vagabond King," which has proven conclusively that neither sound track nor color process need act as counter-irritants on the same film. but belong to one big family of entertainment. United Artists now announces that its next year's schedule of talking pictures will have seven in natural color—a goodly proportion of its program according to any man's arithmetic. About half its schedule, in other words, will be larger than life and twice as natural.

Doug Fairbanks, however, is not expected to have a chromatic representation of his rosy youthful complexion, even though Doug did much to awaken a hitherto color blind screen to the possibilities of turning red, white and blue with "The Black Pirate." That was not the first feature, however, to be shown on Broadway in full tints, as Jack Holt in "The Wanderer of the Wasteland" dipped the desert into a rainbow.

Speaking of color, a Broadway denizen acknowledged the other day that he was under the impression that Mrs. Natalie Kalmus, color expert for Technicolor, was named "Mrs. Litmus."

* * *

Charles Ruggles will soon be going into the screen musical from "Queen High" to be made at the Long Island studio, but even though he will be starting work on the first Schwab and Mandel feature from their stage hits before he has hardly got his breath back from his strenuous work as a newspaperman in "Young Man of Manhattan," Ruggles won't mind, because he will be virtually starting a new career. For once in a long while he won't be playing a reporter in a picture. Ruggles, who played slightly oiled journalists in "Gentlemen of the Press" and "Roadhouse Nights" as well as in his latest picture, will portray a man forced to be a butler in his next film, and carrying a tray instead of a jag will probably be quite a relief to the actor.

* * *

In addition to all the other old favorites who have come back strongly with sound, the horse has just been given his fling in talking pictures on Broadway with "Troopers Three," a cavalry epic which Tiffany aimed to fill with horse laughs. It might have lasted more than a week at the Gaiety Theatre if the actors could have been heard above the thunder of the hoofs. One person in the United States who can be guaranteed to be a non-spectator at this picture is Richard Whiting, musical comedy composer now writing for Paramount. who wrote the song, "Horses, Horses." Whiting acknowledges the authorship diffidently, and says that the song didn't make a cent of profit for him, perhaps as a just punishment.

Will H. Hays Outlines New Codes For Industry

Talkies Force New Changes to Be Put Into Effect, Says W. H. H.

NEW YORK, March 31.—Sound, which revolutionized the art of the screen, has brought about the formulation of a new Code by the motion picture industry. The Code, which will apply to the making of talking, synchronized and silent motion pictures, was ratified by the Board of Directors of the Motion Picture Producers and Distributors of America, Inc.. at their annual meeting here today, it was announced by Will H. Hays, president of that organization.

The new statement of principles, which sound made necessary, has been adopted not only by every member of the organization headed by Mr. Hays, but has been voluntarily subscribed to by other factors in the industry. This action unites the twenty major motion picture companies of America, supplying a vast majority of the world production of motion pictures, in the observance of a Code that not only will determine the character of most pictures exhibited in 22,000 theatres in this country but which serve a world audience of more than 250,000,000 people weekly.

The recitation today by the Board of Directors of the Motion Picture Producers and Distributors of America, Inc., follows a series of meetings held by Mr. Hays on the coast with the production chiefs of the leading Hollywood studios at which the final details of the Code were developed and agreed to and during which Mr. Hays secured the signatures of the leading production heads to the document.

To date, the companies that have subscribed to the new code of principles are:

Art Cinema Corporation (United Artists); Christie Film Company, Inc.; Columbia Pictures Corporation; Cecil B. deMille Productions, Inc.; Educational Studios, Inc.; First National Pictures. Inc.; Fox Film Corporation; Gloria Productions, Inc.; Samuel Goldwyn, Inc.; Inspiration Pictures, Inc.; Harold Lloyd Corporation; Metro-Goldwyn-Mayer Studios, Inc.; Paramount Famous Lasky Corporation; Pathe Studios, Inc.; RKO Productions, Inc.; Hal Roach Studios, Inc.; Mack Sennett Studio; Tiffany Productions, Inc.; Universal Pictures Corporation, and Warner Bros. Pictures, Inc.

"The adoption of the Code," Mr. Hays declared, "marks the latest and greatest step taken by the motion picture industry in the direction of self-government, to the end that the entertainment, educational and informative values of the theatrical screen shall conform not only to the best standards of this art but to the wholesome instincts of life.

"The advent of sound encouraged the development of new forms of screen entertainment and opened a vast field of dramatic literature which for the first time could be reflected both in action and talk on the screen. For the past six months, therefore, the most intensive study and labor have been devoted to the formulation of a Code that would meet the conditions created by the introduction of sound on the screen. In the completion of this task the industry owes much to studies made by leading dramatists, educators and psychologists and to the cooperation received from church leaders, from leaders in the field of child education, from representatives of many women's organizations and from other students of our moral, social and family problems."

The fundamental principles upon which the new Code is based, and some of its main provisions, are given as follows in a statement issued today by the Motion Picture Producers and Distributors of America, Inc.:

"The motion picture, as developed for the primary purposes of the theatre, is a universal system of entertainment. Its appeal has broken through all barriers of class distinction. It is patronized by the poor man, the rich man, the old and the young. It is a messenger of democracy, and the motion picture industry is sensible of the great public responsibility. It is provided, therefore,

"That every effort shall be made to reflect in drama and entertainment the better standards of life;

"That law, natural or human, shall not be ridiculed;

"That sympathy shall not be created for the violation of the law.

"Mankind generally has realized the difference in the entertainment which tends to improve the race, and the entertainment that tends to degrade. Crime. brutality, vice, are among the facts of life, but it is recognized that there is a right way and a wrong way to present such facts on the screen. Thus the new Code provides,

"That crimes against law shall never be presented in such a way as to throw sympathy with the crime as against law and justice;

"That acts of murder or brutality shall be presented only in such a way as will not inspire imitation;

"That methods of crime shall not be presented in explicit detail on the screen;

"That revenge in modern times shall not be justified as a motive;

"That the use of liquor in American life shall be restricted to the actual requirements of characterization or plot.

"The love of man and woman. the social problems that emphasize the need of religious, ethical and moral teachings, are obviously proper plot material for motion picture presentation. Nevertheless, the screen which reflects the art of the multitudes, with its vast popular appeal, owes a definite responsibility to public morals to treat all sex relationships with due care and judgment. The Code provides, therefore,

"That the sanctity of the institution of marriage and the home shall be upheld;

"That adultery shall not be explicitly treated or justified;

"That scenes of passion shall not be introduced when not essential to the plot;

"Sex perversion or any inference of it is forbidden on the screen;

"The subject of white slavery shall not be treated on the screen.

"Good taste and a proper regard for the sensibilities of the audience must regulate the treatment of low, unpleasant, although not necessarily evil, subjects.

"Among other provisions for safeguarding the standards of motion pictures are the following:

"No film or episode may throw ridicule on any religious faith.

"Ministers of religion in their character of ministers of religion should not be used as comic characters or as villains.

"The use of the Flag shall be consistently respectful.

"The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

"Pointed profanity is forbidden.

"Obscenity in word, gesture, reference, song, jokes, or by suggestion, is forbidden.

"Dances which emphasizes indecent movements are to be regarded as obscene.

Indecent or undue exposure is forbidden.

"Such subjects as hangings or electrocutions, third-degree methods, brutality, apparent cruelty to children or animals, must be treated, the Code provides, within the careful limits of good taste."

The new Code adopted by the motion picture industry is prefaced by a resolution which provides for uniform interpretation of all its provisions. "Every step of this procedure." Mr. Hays explained, "is an act of self-government and voluntary self-discipline within the industry. Production managers will have available the best experience and advice of the industry as a whole, as well as the constructive criticisms and suggestions which the industry draws from the socially-minded groups whose co-operation it is receiving. From the choice of the script to the machinery of the picture, the complete machinery of self-guidance which the industry has built up will supervise the interpretation of the Code and its translation into picture values. The Code will be enforced through the intelligent practicability derived from consultation between those who want to make pictures better and those who want to see them better.

"With the advent of new possibilities for recording and reproduction, of new forms of dramatic and musical presentation which sound made possible, of magnificent theatre auditoriums erecteed by the industry, have come new sources of public appeal and public support. No industry has found a greater measure of public acceptance. Sound and quality have increased the motion picture audience of the United States by 15,000,000 weekly. This is a great challenge. The industry can leave nothing undone to express its sense of responsibility to the public. On its part, the motion picture industry asks from the public and from public leaders the sympathetic understanding and support which will make for further progress."

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR.	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	O'Neil-O'Day Unassigned	James Flood Ed. Sloman	Unassigned Unassigned	Unassigned Unassigned	"Sisters" "Hell's Island"	Uncredited Uncredited	Preparing Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	Al Herman	J. A. Duffy	Jim Brown	Mickey McGuire Series No. 10	E. V. Durning	Preparing
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Cardinal Prod.	Leon Kent	Unassigned	Unassigned	Untitled	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Williams-Lane Horton-Wilson	Walter Lang James Cruze	Louis Germonprez	Jack Rose	"The Big Fight" "Once a Gentleman"	Gropper Marcin Woods-Fulton	Shooting
J. CHAS. DAVIS PROD. 9147 Venice Blvd. EM. 9168	Yakima Canutt All-Star	Phillip Schuyler H. B. Carpenter	James Tromp W. Underhill	B. M. McManigal Paul H. Allen	"Blazing Guns" "Trouble Chaser"	Philip Schuyler Geo. R. Rogan	Shooting Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Loretta Young Harding-Rennie Unassigned Billie Dove Alice White Marilyn Miller Otis Skinner Unassigned Unassigned Brown-Claire Young-Nagel Unassigned Unassigned Unassigned Dorothy Mackaill	Howard Hawks Frank Lloyd John F. Dillion Unassigned Wm. Beaudine Eddie Cline Unassigned Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd Frank Lloyd Unassigned Unassigned Clarence Badger	Frank Shaw Unassigned John Daumery Unassigned James Dunn Irving Asher Unassigned Unassigned Unassigned Unassigned Scott Beal Ben Silvey Unassigned Unassigned Unassigned Unassigned	Ernie Haller Unassigned Sol Polito Unassigned Tony Gaudio Sid Hickox Unassigned Unassigned Unassigned Unassigned Sid Hickox John Seitz Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Heart of theNorth" "The Girl of the Golden Wes "The Fortune Teller" "The Devil's Playground" "Man Crazy" Untitled Untitled "God's Country and the Wom "Forever After" "Top Speed" "The Right of Way" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man"	Hawks-Miller John Russell Waldemar Young Uncredited Halsey Scola Weil-Baldwin Uncredited Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis Faragoh Waldemar Young Uncredited Robert Lee Howard Estabrook	Shooting Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Meore, Asst.	Unassigned Lowe-Churchill Will Rogers All-Star Ames-Moran Bennett-Ayres Fred Kohler Sills-Mackaill Lee-Lake	Alexander-Korda W. K. Howard John Blystone Ben Stoloff Chandler Sprague Victor Fleming R. Walsh B. Viertel Sidney Lansfield	Unassigned Hough-Flint Jasper Blystone Leu Breslow Horace Hough W. Tummel Unassigned J. E. Granger Ewing Scott	Unassigned G. Sniderman Charles Clark L. W. O'Conell Chet Lyons Arthur Todd Unassigned Joseph August Joe Valentine	"Dollar Princess" "The Fatal Wedding" "So This Is London" "Fox Movietone Follies 193 "Solid Gold Article" "Common Clay" "Oregon Trail" "A Very Practical Joke" "Cheer Up and Smile"	Uncredited George Watters Owen Davis, Sr. William K. Wells Frank Gay Jules Furthman Uncredited Waters-Orth Howard Green	Preparing Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Beebe-Stuart Beebe-Clyde	Mack-Sennett Unassigned	Babe Stafford Unassigned	John Boyle Unassigned	"The Chiseler" Untitled	The Staff The Staff	Shooting Preparing
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo Ruth Chatterton All-Star Wm. Haines All-Star Buster Keaton Norma Shearer John Mack Brown Joan Crawford Lon Chaney All-Star	C. B. DeMille Clarence Brown Sidney Franklin George Hill Fred Niblo Unassigned Ed. Sedgwick Robt. Leonard King Vidor Harry Beaumont Jack Conway Hal Roach	Dick Rosson Vernon Keays Hugh Boswell Wm. Ryan Harry Bucquet Unassigned J. Mintz Al Shenberg Red Golden Vernon Keays J. Mintz French	Peverell Marley Wm. Daniels Arthur Miller Harold Wenstrom Gordon Avil Unassigned Leonard Smith N. Brodin Gordon Avil Merritt Gerstad Percy Hilburn Singer-Stevens	"Madame Satan" "Romance" "The High Road" "The Big House" "Easy Going" "March of Time" "Free and Easy" "Let Us Be Gay" "Billy the Kid" "Our Blushing Brides" "Unholy Three" "Monsieur Le Fox"	McPherson-Unger Meredyth-Mayer Uncredited Hill-Marion Morgan-Block Uncredited Spanish Version Francis Marion Stalling-Tuchock Meredyth-Lawson Uncredited Willard Mack	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Caddo Judith Barrie Ruth Roland Fanchon-Marco Red Wing Richard Talmadge Al Rogell Harold Lloyd Brown and Nagel Bill Cody	Unassigned Victor Halperin George Crone Craig Hutchinson Unassigned Unassigned Unassigned Clyde Bruckman Creatore Unassigned	Unassigned Sidney Marcus Joe McDonough J. Howe Unassigned Unassigned Unassigned Gaylord Lloyd Unassigned	Unassigned Unassigned Arthur Todd Tom Shirely Unassigned Unassigned Unassigned Walter-Lundin Unassigned	"The Front Page" "Whoopee-Girl" "Reno" "Harriscolor" Untitled Untitled Untitled "Feet First" Musical Shorts Untitled	Uncredited Gladys Lehman Uncredited Uncredited Uncredited Uncredited Uncredited Grey-Adler Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	Don Alvarado Unassigned Adams-Murray	Fred Windermere Fred Windermere Fred Windermere	Walter Krash Unassigned Braun	Paul H. Allen Unassigned	"Bells of San Juan" "International Revue" "The Rolling Stone"	Diana Beresford Uncredited Short Subjects	Shooting Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	Jack Oakie All-Star All-Star Nancy Carroll All-Star Clara Bow Wm. Powell	Edward Sutherland Rowland V. Lee John Cromwell Edmund Goulding Brower-Knopf Frank Tuttle Louis Gasnier	Charles Barton Artie Jacobson Henry Hathaway Bob Lee Wm. Kaplan Geo. Yohalem Sid Brod	Allen Siegler Archie Stout Victor Milner Harry Fischbeck Max Stengler Victor Milner Chas. Lang	"The Social Lion" "The Return of Fu Manchu" "The Texan" "The Devil's Holiday" "The Border Legion" "True to theNavy" "Facing the Law"	Thmpson.-Mankiewicz Corrigan-Ryerson Garrett-Rubin Edmund Goulding Grey-Paramore Thompson-Anderson Marcin-Moroso	Shooting Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Gloria Swanson All star	E. H. Griffith John Robertson Alan Dwan Monte Carter	Unassigned Unassigned J. E. Badille Unassigned	Unassigned Unassigned Oliver Marsh Unassigned	"Holiday" "Beyond Victory" "What a Widow" "Two Hungry Romeos"	Uncredited Uncredited Josephine Lovett Monte Carter	Preparing Preparing Shooting Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Jack Muthall Lake-Carol	Luther Reed Mel Brown Mel Brown	Freddie Fleck G. Bertholon Unassigned	J. Roy Hunt Leo Trover Unassigned	"Dixiana" "The Fall Guy" "Tommy"	Caldwell-Reed Uncredited Uncredited	Shooting Shooting Preparing
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.	Tirado	Fred J. Balshofer	Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Disney Bros. Walter Heirs Unassigned	Louis Lewyn Burton King Henry King Cliff Wheeler Unassigned Trento-Sabato Jesse Weil Unassigned	George Jesel Unassigned Lew King Bud Shyer Unassigned Bob Brandt Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Unassigned Unassigned Unassigned Unassigned	"Voice of Hollywood "Rose of Santa Barbara" "Eyes of the World" "Whispers" Topical "Georgette & Co." Mickey Mouse Shorts "Talkie Topics" "Mulligan-Garrity"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato Cartoon James Starr Uncredited	Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Benny Rubin All-Star	Unassigned Richard Thorpe Norman Taurog Richard Thorpe	Unassigned Unassigned Curt Rehfeld Harry Mancke	Unassigned Unassigned Harry Zech Max Du Pont	"Senor Manana" "Paradise Island" "Hot Curves" "Under Montana Skies"	Younger-Snell A. P. Younger Earl Snell Ben Cohen	Preparing Preparing Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Walter Huston Unassigned Norma Talmadge All Star Unassigned Joan Bennett Unassigned	D. W. Griffith Unassigned Sam Taylor Unassigned Unassigned Unassigned Rowland West	Bert Sutch Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Karl Struss Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Abraham Lincoln "Sea Tang" "Flame of the Flesh" "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers"	Stephen V. Benet John W. Considine, Jr Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Preparing Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst HE 3151	All-Star Starke-Lyon Hoot Gibson	Wm. Wyler Ernest Laemmle Reaves-Eason	Voshell Joe McDonough Mike Eason	Alvin Wyckoff Roy Overbaugh Harry Neumann	"The Storm" "What Men Want" "Spurs"	McCormick-Logue Yost-Clymer Reaves Eason	Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Claudia Dell John Barrymore Delroy King Loder-Langdon Nixon-Halliday	Al Green Lloyd Bacon Archie Mayo Michael Curtiz Ray Enright	Jack Boland G. Hollingshead Tenny Wright Unassigned Unassigned	Jimmy Van Trees Bob Kurrle Dev. Jennings Unassigned Unassigned	"Sweet Kitty Bellairs" "Moby Dick" "See Naples and Die" "Come Easy" "Scarlet Pages"	J. Grubb Alexander J. Grubb Alexander Joe Jackson Vina Delmar Anthony-Fulton	Shooting Shooting Shooting Preparing Preparing

APR 17 1930

ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

10¢

VOL. 10, No. 13 SATURDAY, APRIL 12, 1930 PUBLISHED WEEKLY

Beetson Calls Meeting to Make Agents Behave

Hugh Herbert To Direct 'The Railroad Man'

Five Men to Act in Present Situation With the Producers

The agents and personal representative situation is starting to clear up. Fred W. Beetson, acting for the producers, has written every legitimate agents and personal representative and asked them to be present Friday evening at 7 o'clock in his offices for a conference anent the selecting of five members of their calling to sit in with the producers on matters of interest to all concerned.

This is the first real step that the producers have made in the right direction to bring about a settlefent of the ways and means that the agents and personal representatives should conduct their business relations with producer and actors alike, and if certain plans afoot for the betterment of conditions go through the future business relations between the casting offices of the studios and the agents will be more satisfactorily conducted.

Hollywood Filmograph has stood right in the open in their fight to wipe out the crooked agents, and we have the backing of the producers, legitimate agents and casting directors in general, which proves once more that Filmograph is always on the lookout to protect everybody in the motion picture industry.

"WADDIE"

Wadsworth Harris, who is familiarly known among his brother troupers and the Catalina Bills as "Waddie" Harris, was another veteran of the stage and screen to take part in the D. W. Griffith "Abraham Lincoln" talkie. "Waddie" was cast for Edward Bates, attorney general and member of Lincoln's cabinet.

Mr. Harris was one of the guests of honor of the Schubert-Wa Wan Club at the Biltmore on Wednesday, appearing in a dramatic and poetic recital.

"MOBY DICK"

Tommy Hicks and his mother just finished in "Moby Dick," John Barrymore's starring vehicle for Warner Bros. which Lloyd Bacon is directing.



MONTE CARTER

DIRECTOR

COMEDY MUSICAL SHORTS

PATHE STUDIOS

Robert Armstrong and Louis Wolheim Play Leading Characters

Hugh Herbert is soon to start his second picture for RKO. His first directorial effort, "He Knew Women," gained him a long term contract. Right now he is preparing to direct Robert Armstrong and Louis Wolheim in "The Railroad Man," with an excellent supporting cast.

Director Herbert has the distinction of being the first comedian to appear in the first talkies made by the Warner Brothers. He not only starred in the shorts but was responsible, with Bryan Foy, for most of the funny stories and dialogue.

Bobby Vernon in "Cry Baby"

Bobby Vernon has the leading role in a Vitaphone Varieties comedy just completed entitled "Cry Baby," written by Herman Ruby. Much of the action takes place in a theatre where "Romeo and Juliet" is being played. Mary Louise Treen appears opposite Vernon.

ASSOCIATED COSTUMERS HOLD OPEN HOUSE TO THEIR FRIENDS AMID SPLENDOR OF NEW PLACE

Ethel and Walter Israel, owners of the Associated Costumers, held open house last Saturday at their new estabment located at 6011 Santa Monica Boulevard in their own building where they moved from their Hollywood boulevard quarters.

There was a gathering there at the opening that would have done honor to a first night opening of a world premiere picture of the highest magnitude, everybody that was anybody in filmland who could get away from their studio duties paid the charming couple and their place of business a visit.

"LONESOME HUSBANDS"

Fred Guoil is directing "Lonesome Husbands" at the Pathe Studios. In the cast there are Gertrude Astor, Gene Morgan, Addie McPhail, Arthur Hoyt and others.

Warren Millais Much Sought By Producers

J. Von Sternberg-Emil Jannings Film Scores

Stage Director of "Philadelphia" Finds Place Open in Studios

Say what you will, but it takes a local showing of one's wares to arouse interest in the producers of talkies. For instance, the minute that a silent stage actor or actress makes a local appearance in a stage production, cinema producers have their agents and scouts at their doors the following morning with offers of work. The same goes for stage directors, as in the case of Warren Millais, who staged "Philadelphia," now showing at the Vine Street Theatre.

Stage Director Millais has had a number of ofters, ranging from directing shorting reel subjects to doing the dialogue direction on some very fine features, which proves our claims to the last letter. While all this is going on, Mr. Millais is keeping busy whipping "Philadelphia" into better and finer shape with each show, along with his preparing to stage another play," which is to be the next show produced by Andy Wright, who is also responsible for the present show, which is meeting with excellent success, and is also being sought by producers who desire to make the Samuel John Park play into a 100 per cent talkie.

' ' '

"KINDA SPORTY THESE DAYS," CHIRPED THE YOUNGSTER AS MIX——

Right after Uncle Sam had decided that Tom Mix would have to pay the government $177,000 more on his income tax and the famous western star gave his o.k. in the L. A. Federal Building to do as he was told in this matter, the newspapers decided to put out extras and, of course, everyone seemed to delight in telling Tom how sorry they felt for him. But it fell to the lot of a youngster in charge of the parking station across from the Federal Building to pull the gem of all gags. Tom, it seems, was about to enter his car and as he did so the youngster up and says, "KINDA SPORTY THESE DAYS, MR. MIX, WITH YOUR MONEY." As he was saying that Tom was giving the kid a tin dime for his courtesy. TOM, CAUGHT UNAWARES FOR THE MOMENT FOR WORDS, SAID: "THAT'S ALL I HAVE LEFT; AM SORRY CAN'T GIVE YOU ANY MORE AT THIS TIME." The kid, not to be outdone, chirped back, "MAYBE YOU BETTER TAKE THIS BACK, FOR YOU ARE LIABLE TO NEED IT."

FADEOUT

PAST SEVEN YEARS ON STAGE and SCREEN



LE ROY BOLES
PAST PERFORMANCES

Eight One-Reel Comedies for Walter Disnay; Six Two-Reel Comedies (Juvenile Series), Jack White; "Johnny Get Your Hair Cut" (with Jackie Coogan); "Soft Cushions," "Enemy," with Lillian Gish; "Divine Lady," with Corrinne Griffith; "Sweetie," with Nancy Carroll; "Racing Romeos," with Red Grange; "Sporting Youth," Universal; "The Big Gamble," seven week run Egan's Theatre; "Half a Life," four week run on the road; "Rachel," two weeks run at Belmont Theatre; "All Quiet on the Western Front," Universal.

Phone HOllywood 5204

FATHER

As his newest screen daughter, George Irving, who is known as the American father of the films, will have none other than vivacious Alice White. Irving has just been assigned the paternal role in the star's new First National vehicle, "Man Crazy," which will be directed by Edward Cline.

known, but he admits that he has under consideratoin a couple of offers from other major producing companies.

Prior to joining First National's directorial staff, Beaudine freelanced as a director for years with great success. He made two pictures with Mary Pickford and worked under the banners of four other leading producers during that period.

' ' '

Guest cards have been issued to Mrs. Wallace Reid and the Misses Marjorie Bennett, Joan Storme, Virginia Farmer. Nancy Drexel, May Boley and Elaine Baker, and Messrs. Henry Hall, Phil Tead, James Eagles, Byron Sage, Lawrence Grant, William Stack, Philip Strange and Alden Gay.

KING ALPHONSO SENDS A PHOTOGRAPH TO CARL LAEMMLE, SR.

In recognition of his efforts in connection with the recent International Exposition at Barcelona, Spain, Carl Laemmle, Sr., president of Universal, has been presented with a photograph of King Alphonso of Spain, personally autographed by his majesty's hand.

The presentation was made at Universal by Marcelo M. B. Ventura, who recently arrived in America as King Alphonso's good-will messenger, commissioned to present the portrait and the King's compliments to Laemmle for his assistance in making the "Barcelona Trailer," a motion picture which introduced talking pictures to Spain at the exposition.

The picture was made approximately a year ago, and was taken to Barcelona by Ventura, by whom it was shown to their majesties, the King and Queen of Spain, as the American film industry's contribution ot the exposition.

Cabled Dispatches Reveal Famous Actor's First Talkie a Hit

A cable just received by us from UFA, Berlin, describes in most glowing terms the successful premiere at the Gloria Palace of Emil Jannings' first all-talking picture. "The Blue Angel," soon to arrive for release in the United States as an all-English Jannings-Dietrich talker. The fact that Emil is talking in this superfeature in his best native Brooklyn accent, will interest the millions of movie fans and Jannings admirers in this country more than the fact that his first screen talking presentation in Berlin was a riotous success, calling forth outbursts of tremendous ovations.

Too bad Josef von Sternberg had left Berlin some time ago and could not witness this triumph which is in great part due to his directing genius. Jannings, who had been in Vienna enjoying the Prater atmosphere, was at hand, though, for the great clapping.

' ' '

DIRECTOR ROGELL SCORES HIT WITH "MAMBA," 'TIS SAID

The name of Albert Rogell can now take its place along with such directorial geniuses as Ernst Lubitsch, Roy Del Ruth, King Vidor, Clarence Brown and the few others entitled to applause by virtue of their achievements.

Criticisms of the Tiffany Company's outstanding picture since their inception ,'Mamba," which recently arrived from New York, unanimously hail Rogell's directorial skill, Jean Hersholt's acting performance and the entire production's generous appeal to the audience that witnessed the opening performance.

While the entire cast comes in for no little laudation, the skillful direction of Rogell is given equal mention with the sterling portrayal of the ranking thespian Hersholt.

This is the second picture that Rogell has directed for the Cook-Goldstone organization, his previous effort being "Painted Faces," in which Joe Brown essays the featured male role. This opus, while not made on the same generous and elaborate scale as "Mamba," won for Rogell the plaudits of both critics and exhibitors. As a result the picture has proven a tremendous money-maker for its producing mentor.

Rogell, who is now freelancing, is reported to be on the verge of consummating a lucrative contract with one of the major producing companies.
pens.

Easter Sunrise Services To Be Staged At Bowl

Yearly Event Looked Forward To by Great Populace

By Will T. Gentz

Close to two hundred thousand denizens of the southern slope of the state will foregather in the hush of early dawn on April 20th at consecrated spots of beauty, next to the heart of Nature, to lift radiant faces toward the growing grandeur of the Eastern sky, to mingle joyous voices in a universal song, to welcome with renewed faith and fortitude another day of resurrection.

The glorious California Easter sun will send its shafts of gold into the dewy depths of glistening mission gardens, touch with corscating color the jutting rocks of mountain meccas of the worshipful and spread a rosy refulgence over classic stadiums and vernal hollows, where humans gather in the kinship of common quest for solace and serenity of soul.

But nowhere, in its search for altars in the open, will be found a mightier concourse of the faithful than will throng the acres of seats, the endless aisles and the encircling canyon walls of Hollywood Bowl, as the world's capital of the cinematic arts bows its collective head in worship. For here, at this roofless shrine, will gather the largest nonsectarian congregation ever to assemble in a natural amphitheater at break of day to jubilate over the Biblical tidings of liberation and life eternal for those who follow in the footsteps of the Nazarene.

They come from all parts of Southern California, those Easter celebrants; many hundreds cross the state border at the east, arriving indiscriminately from all corners of the great Southwest, with an appreciable sprinkling from the Middle West, the Atlantic seaboard states and the South. In spite of so many centers throughout the state to absorb their fervent tributes to the risen Lord, many living in communities reaching into the Northwest and far south to the Mexican border are attracted by the fame of these services, now in their twelfth consecutive year.

As in the case of past services, distinctive features of the Hollywood Bowl Easter programs, such as the sunrise trumpet call, announcing the break of Easter day, and the juvenile "living cross" chorus, will be part of the hour-long religious festival. A forty-piece symphony orchestra will play again, under the especially favorable acoustic conditions which this world-renowned seat of "symphonies under the stars" affords. A male chorus of 150 of the finest voices in the city will sing. One of the many internationally celebrated vocalists, of whom Hollywood habitually has the pick for this outstanding occasion, will be heard in one of the great inspirational arias of sacred music. Eminent divines will speak briefly at appropriate intervals and the great mass of Easter celebrants, of course, will have opportunity to express their joy in the occasion in mighty bursts of community singing under direction of Hollywood's own famed choral master.

An organ recital, broadcast into the Bowl from the loft of a Hollywood church, will take place while the great concourse gathers in the demi-light of approaching dawn.

The pre-Easter processional, a custom instituted two years ago in connection with the Hollywood Bowl services, in the course of which citizens in all walks of life make a pilgrimage to the great saucer-shaped amphitheater, bearing armsful of lilies derived as the result of an autumnal community lily-planting campaign, which are used in decorating the stage for the services on the morrow, will take place, as usual, the day before Easter.

* * *

REVERSE THE CHARGES SAID MR. BRENON

"Hello, RKO Studios? Copenhagen, Denmark, calling . . . Herbert Brenon wants to speak to William LeBaron."

"Okay, just a minute. Hello . . . Mr. LeBaron, Mr. Brenon wants to talk to you."

"Mr. Brenon? Why, he's in Europe."

"Just the same, he's calling you right now."

"All right, put him on."

For the next forty-eight minutes early yesterday forenoon Herbert Brenon in Copenhagen, Denmark, held a conversation with William LeBaron in Hollywood, Calif.

If they spoke 180 words during the first three minutes the cost would be approximately 30 cents per word, a total of $60.50. After that it would get cheaper, every minute costing $20.50. The total cost of the 48 minuts was $984, which marks a record for a long distance phone call from Denmark to California, according to telephone officials.

What consumed most of the time was a play.

Brenon ran across a Danish play and was so enthusiastic about it that he insisted on reading most of it to LeBaron. It is now under consideration as Brenon's next feature production for Radio Pictures.

Brenon has been vacationing in Europe, following the completion of "The Case of Sergeant Grischa," which was his first directorial effort for RKO.

Yes, the charges on the phone call were reversed!

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HOLLYWOOD filmograph, INC.

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HARRY BURNS, President and Editor

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DON'T QUIT

The new talking motion picture is the best friend of the real artist—and sure death to the other kind.

This in view of the fact that many former silent movie players, men and women of talent, formerly of the stage, feel that they are being crowded out by newcomers from the stage.

It must be understood by all that Hollywood is overcrowded with actors. The supply is greater than the demand. If this is kept in mind, former stage players, now experienced motion picture actors, will understand that they face the same conditions they faced when they spent their idle summers along the Great White Way, wondering if the forthcoming season would bring them a job. Here, as there, the fittest will survive. There is nothing new in this situation.

Secondly, the Hollywood players must make allowance for the special demands of the talking picture for the very best specialty talent the entire world has to offer, including every line, from the monologist to the greatest of operatic stars. The places filled by these specially gifted artists cannot be filled from the rank and file of established Hollywood players, including some of the greatest stars of the silent screen.

It is true that more than a few of the ex-stage players long in pictures were specialty artists. The best advice to these is that they immediately brush up all they have to deliver and offer it to the talkie producers. The demand for shorts is great and offers a fertile field to all vaudeville players.

The talkers scream for specialty talent, good comedians with a specialty being far short of the demand. In the short subject field only ONE team of outstanding success is found, and they are making millions for the fortunate producer back of them. There is room for scores of equally good comedy teams. Fine such a team and make yourself a millionaire, because ANY producer in Hollywood will pay a fortune to the finder. Good drama floods the market; good comedy, with good comedians, is exceedingly rare. Exhibitors cry for comedy to relieve the drama of their features, mostly totally lacking in comedy relief.

Then there is what is known as the "straight" player, both sexes. Every production calls for this type of actor; and Hollywood has enough to meet all demands. Remembering the oversupply, these artists must needs look to their technique. Some of them, long in silent pictures, are a bit rusty in stage method. Seeing this, the producers make selections from the current New York plays, naturally preferring people whose dramatic technique is up to the last minute.

Our Hollywood stage-trained players face the task of convincing the producers that their stage tricks are NOT rusty from disuse. They must entirely forget the silent movie and sell themselves as up-to-the-minute stage actors. Instead of doing this many have approached the casting offices indignantly claiming consideration because of their years in silent pictures. No greater mistake could be made by an actor.

The talking motion picture follows stage technique. It is the stage, plus the unlimited scope of the motion picture camera, color and every resource of "location" of the earth. It not only is a reproduction of the stage; it is a magnification and a glorification of the stage, without any visible horizon marking its limits.

Forget all about the old silent movie complex—and the sooner and most thoroughly you forget it, the better for your chances of survival. Talk, think and ACT stage. Get back to the atmosphere of the theatre. Think theatre; talk theatre and ACT theatrically.

The silent movie is dead and buried and completely forgotten by the makers of motion pictures. Reminding them that you are of that era, and that you are thinking that way, places you among the hoped-to-be-forgotten has-beens of a prehistoric age. Plainly, you are but a fossil.

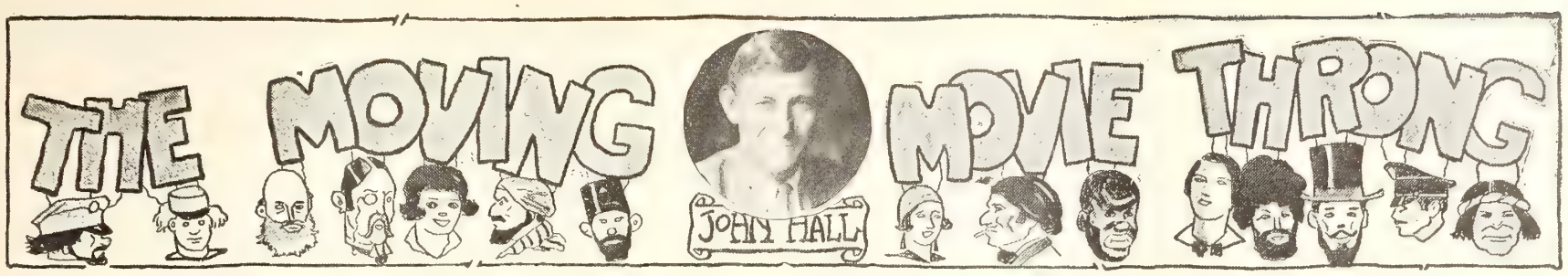
The "straight" players and the specialty men and women of Hollywood left high and dry by the sudden demise of the silent pictures; all with the right to claim the stage as their own, have but ONE big obstacle to face; the same hurdle they jumped in their palmy stage days—oversupply. If they can beat that angle in Hollywood, as they did in their stage days, there is no reason to quit. It's a fight; an old fight; one they know. Beating it is in their own hands.

"All Quiet On The Western Front"

Adaptation and Continuity Was Written by

DELANDREWS

NOW FREE LANCING AS DIRECTOR OF TALKIES



For meritorious work during last year, Mary Pickford and others are publicly honored by the Academy of Motion Picture Arts and Sciences.

The public prints, in reporting the event, do not mention any reward bestowed upon an "extra," a "juicer," a property man or a plain everyday "grip"—not even an actor of the ranks.

THE REAL TOILERS are completely ignored, only studios, big stars and high technicians, including cameramen of the first rank, occupying the attention of the Academy. No doubt, all honestly won their honors.

The annual official mutual congratulation gathering was ultra formal in dress, deportment and procedure, having all the dignity and solemn effect of a major college honoring prominent citizens.

We democratic Americans love formality. We love to be labeled part of an exclusive group. In the midst of our great democratic experiment at national equality we love to create superior gods from among the gods that be.

Coldly analyzed, Democracy had no part in the annual honorfest of our motion picture group. No horny-handed son of toil was lifted from his obscure task to the glittering presence of the favored ones. Those who do the hard, back-breaking dirty work of the studios did not receive as much as a nod of official approval; not even a certificate of merit.

Charity stops any desire to condemn the Academy of Motion Picture Arts and Sciences for ignoring the REAL WORKERS and thinking only of the "Big Shots," as we slavishly refer to those who have and HOLD.

Rather would we condemn our undemocratic democratic(?) national conception of what we are trying to be and trying to do in the matter of leveling UPWARD human relations to a standard giving no man an advantage over another man in anything pertaining to self-government.

Genuine Democracy essentially strives to honor the meritorious in all walks of life.

The Academy, in common with our colleges throughout the Nation, fails to do this; and in this failing reveals a startling weakness in our present stage of social and political evolution.

If we are to have a real American Democracy, mutual congratulations and honorable rewards must include ALL GRADES of society. And the fact that we automatically say "all grades" is a sad reminder that we are NOT a Democracy.

However, resigning all hopes of Utopia, we can TRY. Rewarding and honoring the REAL TOILERS is a step in that direction.

FIVE FOR ONE: A certain big Hollywood studio suddenly lost a department head, and thereby found itself in what the cock-eyed world calls a "jam."

Casting about, they grabbed the best available man—a nice, partly, but not wholly, gentled fighting Irishman of parts.

The studio parasites were panicked. Five of them held a closed conference, and forthwith the Big Boss was told the Irishman must be fired, or there would be war.

The Big Boss smiled, said nothing, and called the Irishman; told him the news of the five, sat back and waited for the fireworks.

"What's the combined salaries of those lads?" asked the harp.

The Big Boss told him.

"Just right," snapped the Mick. "The total is just enough to pay one good man I want. Do I get him and give these bums the air?"

"You do," said the Big Boss, smiling his satisfaction.

"Good," said the Mick. "That's that. I'm busy. Is that all you wanted with me?"

"That's all," said the Big Boss.

The fighting harp walked out humming a tune.

SHEIK AND VAGABOND lovers clutter up the motion picture screens. Lately the vagabond (usually a "lover") has replaced the sheik of Arabia. The gals, it seems, like 'em rough and ragged.

This is the hypnotism of Romance. As a matter of fact, it is difficult to believe that vagabond lovers and Bedouin sheiks COULD be popular among real nice clean ladies; for the general run of real desert sheiks, as found au naturel, inclines to aged, hairy boys, with hawk-like beaks for noses, almost black skin, beady black eyes—and raspy tempers, especially toward their plural wives, who do all the drudgery about camp, while the sheiks loll upon silken cushions, suck on water pipes and plan new robberies and murders.

The vagabond lover lacks the silken cushions and water pipe, and is too darned lazy and cowardly to be a hold-up man. Imagination makes these two rogues figures of Romance. Fact shows them the opposite. But we MUST have them, because they are "romantic."

"Journey's End" is a talking picture and will be shown in Los Angeles for a run. There be those who say this is "the greatest of all war stories." As a play it achieved worldwide fame and acclaim. As a talking picture—well; we shall see. "Hell's Angels," "All Quiet on the Western Front" and this English production, made in Hollywood, are going to occupy the arena at the same time. War pictures on a large scale will test public taste and decide for some time the wisdom of making more of them.

William A. Seiter "When We Were Twenty One"

Leslie Pearce To Direct "The Fall Guy" For R K O

Starring Loretta Young and David Manners, at First National

One of the most famous of all stage plays will be the first vehicle for Hollywood's newest team of screen lovers.

First National Studios announce the production of "When We Were Twenty-one," which will feature Loretta Young and David Manners. William A. Seiter is slated to direct.

The play is famous in the history of the American stage, and is an undying favorite. It originally furnished Maxine Elliott with her greatest success, and Nat Goodwin played opposite her. It has been revived many times since. H. V. Esmond is the author.

David Manners is a young English stage juvenile, and recently played the role of "Raleigh" in the screen production of "Journey's End." He also played in "Sweet Mama" with Alice White.

Loretta Young was recently voted one of the most beautiful girls in talkies.

CARTOONISTS GIVEN NEW CONTRACTS AT UNIVERSAL

Walter Lantz, animated cartoonist responsible for the first Technicolor cartoon ever to be presented on the screen, and William Nolan, his assistant, have been re-signed to new contracts by Carl Laemmle, Jr., general manager of Universal.

It was Lantz and Nolan who drew the animated cartoon, "A Fable in Jazz," which is used to open Paul Whiteman's starring super-spectacle, "King of Jazz," photographed throughout in Technicolor. Lantz and Nolan succeeded in making their drawings as effective in full color as in black and white, bringing an innovation to the screen.

The "Oswald" cartoons, so popular on the Universal programs, have been drawn for the past several years by Lantz and Nolan, the amusing antics of their rabbit character convulsing audiences everywhere. Their new contract is for a term of years.

A UNIQUE ACCOMPLISHMENT

An unusual record was made at the Metropolitan Sound Studio in Hollywood on Tuesday, March 18, by the Brown-Nagel Productions. Employing the Schuefftan process, four one-thousand-foot subjects were photographed and recorded featuring Creatore and his sixty-piece band in five and one-half hours.

Each subject had an entirely different setting and an average of fifteen minutes was used in changing from one set to another.

The design and execution of these pictures was handled by Edgar G. Ulmer, who holds the patent rights and represents Schuefftan in the United States and Canada. Glen Gano was camera chief, H. Weidemann was chief technician, Ervin S. Liner production manager, and C. S. Marshall assistant.

This Will Mark His Second Directorial Effort for Company

Leslie Pearce will direct Radio Pictures' all-talking version of "The Fall Guy," according to an announcement today by William LeBaron, vice president in charge of RKO production.

This will mark Pearce's second directorial effort for RKO, his first having been "The Delightful Rogue" with Rod La Rocque.

Jack Mulhall will play the title role, with a supporting cast, which includes Ned Sparks, Pat O'Malley, Mae Clarke, Wynne Gibson and Thomas Jackson.

Browsing Around With The NIGHT HAWK



The famous Cocoanut Grove, whom globe trotters look upon as Mother Earth's Garden of Eden cabaret, still tiptoes merrily on its way under tropical moonlights and crooning melodies that vie in sweetness with the harmony of the spheres. Last Tuesday night found many of society's and screenland's minions indulging in the softer hours of relaxation, with a little dab of romance registered here and there in alluring nooks and corners, to eke out the joys of Diana's worshipers. Pasadena, Beverly Hills, Glendale and Long Beach furnished coteries of their smart set, many of whom occupied exclusive loges. The Grove was dignified by the presence of a number of Chicago's haut ton, prominent among whom were Adolph Magnus, heir to the Anheuser Busch fortunes.

Mr. Magnus was the incarnation of buoyant gayety, and his graceful dancing was one of the outstanding features of the evening's festivities. Toward midnight the merrymakers were hugely entertained by "Skin" Young's ludicrous song conception of "The Gambler's Blues." "Skin" is one of the big shots of Johnny Hamp's matchless orchestra and when he turns his eyes upward toward the blinking monkies overhead in jazz abandon, the fair sex look upon him with eyes not quite estranged. With Young, it is not only a case of what he does, but also how he does it. Among those that lifted a jocund heel on the polished dance floor was Frances Upton, the new leading lady for "Whoopee" and who not long ago worked opposite Eddie Cantor in New York.

Skipper Ben Frank entertained three of Gotham's foremost lovers and sponsors of racing thoroughbreds, who held him entranced for a spell in running over some of the stalwart clashes of many turf monarchs of a generation ago. Here and there the Night Hawk got a glimpse of a Rajah from India; Alan Hale, the life of a party of six close to the Grove's famous waterfall; Lester Frank, Ambassador haberdasher, dexterously tearing off fox trots in rhythmic unison with some of the latest song gems; Marceline Day grabbing an armful of falling balloons and losing every one of them through the explosive route; Clarence Brown; Eddie Cline, one of cinema's big wigs; William Pearlberg and wife; Ye Editor, Harry Burns, and wife weaving gracefully over the dance floor to the ecstatic strains of "Every Moon's a Honeymoon."

Little Mary McAllister; James Ryan, and Ken Harland carrying off a half dozen favors for as many Birds of Paradise, who hung dotingly on his running stream of jovialities. On the previous Friday evening the Grove proved a veritable playground for many of Shadowland's scintilating stars. Among the most prominent were Dolores Del Rio; Marian Nixon; Jane Winton; Mickey Neilan, Lawrence Gray, Bert Wheeler, William Powell, Sue Carroll and Nick Stuart. Then there were Sam and Dave Wolf, Tommy Lee, son of Don Lee; Count Decker, young William Ince and Hayes Busch of the Busch Gardens in Pasadena. Beautiful Betty Lawrence carried off the honors in the dancing contest.

Norman Manning, entertainment caterer for the Blossom Room, gave an extra filip to his valedictory last Monday night by dishing up a cracking good program. Norman has been crimped by Noah Beery to exploit the beauties and entertaining charms of the "Beery Paradise Trout Club," one of the greatest places of its kind in America. The honored guest of the evening was Elizabeth Murray, one of vaudeville's greatest stars of all times. Miss Murray was in merry mood, unctuously letting loose her best bag of tricks. She started off with her comical effusion of "The Irishman and the Professor," followed it up with "Now, Don't Do That" and ended with a medley of old-time favorites (choruses) that went over with a wam. Miss Murray, when it comes to hitting off lazy-negro song stuff and shuffle, is in a class by herself.

Others on the program that went over big were Cookie Bowers, wonderful imitator of animals and musical instruments; Kitty O'Connor and her rich baritone voice; Frank Hamilton, famous comedian with the baritone gems, and Walter Richardson, colored baritone, bringing the packed house down with his clever singing of "Old Man River." Phil Saxe was master of ceremonies and is fast developing into a second Jack Benny. Among those he especially introduced was the lovely Fay Marbe, who was given a great hand, and also Earl Burtnett, leader of the Biltmore dance orchestra. Skipper Lou Anger was missed from his accustomed ringside seat, having had a compulsory engagement at home with A. Cute Indigestion.

The hilarity was fast and furious, despite Lenten mortification, and ended not until the Nabob of the barnyard let loose some of his largest and shrillest clarion notes. And right under the Night Hawk's bleached eyes, sparkling and thrilling with the call of jazz and the sedative murmur of joviality, passed the enraptured anatomies of Buster Collier, with an eager eye on Marie Prevost; H. B. Warner, Alberta Vaughn, Clarence Brown, Lawrence Gray, Frank Borzage, Zazu Pitts, Montagu Love, Vera Steadman, Thelma Todd, a picture to look upon; Betty Vaughn; Charlie Chase, dressed to the nines; Alphonse Strahl, prince of Maitre D's; Roy Fox; Director Van Dyke; Charley King, probably the most popular lad in the talkies; Sam Wolf.

Owna Brown, down from the dull realities of her ranch to entertain a party of eight; Milton Golden, famous moving picture attorney, who is a candidate for the Assembly from Hollywood; Harry Rapf, cutting fox trot curlicues with a charmer gowned in a symphony in green; Carmen Pantages; Sid Grauman; Danny Denker; A. C. Ring; Irma Johnson; Sam Levy, famous tailor; Paul Bern, with a mysterious Egyptian beauty; Frank Orsatti, bumping everybody out of tempo on the dance floor; I. H. Lyons; Dave Franklin; Frank Richardson, clinging to the same lady all evening; Gilbert Marbe, handsome brother of Fay; Sally Blane; Leo Feist, with Gwen Lee, the best-gowned blonde on the floor; Howard Deitz; Howard Strickling and A. O. (O. K.) Hunsaker, the Christopher Columbus and Henry VIII of Beverly Glen and its illusive charms.

Dickey Kilby is the child star of "The March of Time," M-G-M's stupendous film now in production by Chuck Reisner, director of "The Hollywood Revue." Dickey played the child lead in "Sunnyside Up" and Gus Edwards' "Baby Follies." This five-year-old lad has plenty of "it," as Elinor Glyn would say, and he bids fair to become the second Jackie Coogan.

* * *

Marilyn Harris is one of the most versatile tots in Hollywood, for besides being a champion swimmer, she possesses a lovely singing voice, rides horseback and dances. Marilyn has been playing prominent parts in Trem Carr Productions.

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Enter The First Woman Assistant Director

Russell Mack Directs Eddie Quillan For Pathe

Has High Ambitions to Become Talkie Director as Next Step

The Mary Pickfords, Bebe Daniels, Gloria Swansons and Clara Bows are not the only women who have wrested success from the film industry.

For every feminine star whose name blazes forth in electric lights there are a hundred of her sisters pursuing careers in the technical, behind-the-scenes realm where talking pictures are created.

Hollywood has become used to women scenarists, script girls, film editors, costume designers, laboratory workers and the many others whose work does not take them in front of the cameras, but it sat up and took notice last week when a field heretofore sacred to the males of the cinema species was invaded by one of what is laughingly referred to as "the weaker sex."

It remained for a quiet, unassuming girl named Winifred Laurance to win a position hitherto occupied exclusively by men—that of an assistant director!

Without fanfare or blare of trumpets to herald so valiant a pioneer, she has quietly taken up her duties in aiding Fred Zelnik film the foreign versions of Radio Pictures' "Rio Rita" and "The Case of Sergeant Grischa."

A cosmopolitan background interspersed with many interesting experiences has fitted Miss Laurance in an exceptional manner for such a position.

Born in Nagasaki, Japan, of an English father and Russian mother, she began her world traveling at a tender age, when her parents were forced to flee for their lives to Shanghai at the outbreak of the Russo-Japanese war. When she was three the family moved to Petrograd. She lived in the city of the czars until shortly after the Russian revolution. Then came another flight for life. Since the Laurances were "white" Russians, their property was confiscated by the rebels and they barely escaped with their lives.

Once more in Japan, by way of treacherous Siberia. Here Miss Laurance completed her schooling. A journey to Paris followed, and she resided among the Russian refugees in the French capital for several years.

It was not until the representative of a Hollywood film studio "discovered' her that Miss Laurance contemplated a business career. Talking pictures had come into vogue and her command of four languages —English, French, German and Russian—served as a valuable asset.

She had been script girl for Ernst Lubitsch, Ludwig Berger and a number of other foreign directors. When Zelnik became affiliated with Radio Pictures he chose her immediately to be his assistant director.

And so a slim, dark girl issues calls for the actors, "okays" pay checks, helps with the synchronization and cutting of the films and outlines the work for the following day.

It all comes under the heading, "Assistant Director"—but sometime in the not too distant future Miss Laurance wants another title—"Winifred Laurance, Director."



EDWARD SEDGWICK

There is no denying that Edward Sedgwick is a fine example of a successful director; his work in the past has stood the acid test for years, and with the coming of the talkies he has more than proven capable of sharing honors with any of the megaphone wielders. "Free and Easy," his latest talkie directorial effort, showing this week at Loew's, starring Buster Keaton, the Frozen Face funster, and when theatregoers view this picture they will realize more and more why Director Sedgwick is considered a good bet for any of the big line companies.

"ROLLING STONES"

A series of shorts titled "The Rolling Stones." featuring Jim Adams and Tom Murray, will be produced by Pan-American Pictures. Fred Windermere, who will supervise, will leave Tuesday on his own yacht, the Bellefred, for three days, where he will start the series shooting marine pictures in color with Jim and Tom.

Lunching at the Writers' Club this past week were glimpsed Messrs. and Mmes. Orville Caldwell, Percy Heath. Waldemar Young, Alfred Cohn, Carroll Dunning, Jefferson Moffat; the Misses Mary O'Connor, Belle Mitchell, Julia Williams, Doris Lloyd, Jessie Arnold, Ethel Wales and Messrs. Homer Croy, Mark Larkin, Jack Lloyd, Franklin Pangborn, Kenneth Thompson, Edward Everett Horton, Frank Condon, Rob-Wagner, James Neil and others.

"Night Work" Is Story; Sally Starr His Leading Lady

That Sally Starr has been engaged for the featured feminine role in Eddie Quillan's new Pathe picture and that "Night Work" has been selected as its new title, is revealed in an announcement from the office of E. B. Derr, executive vice president in charge of production.

"Night Work" will mark the second appearance of Miss Starr on the Pathe lot, as she recently completed an important role in "Swing High." She is a former stage beauty who came to Hollywood from George White's "Scandals" and scored a sensational overnight hit in the leading feminine role in "So This Is College." Many critics have proclaimed her "the screen's best argument for feminine curves."

Russell Mack will direct "Night Work" and Walter DeLeon is credited with the original story and adaptation. It will be Eddie Quillan's first appearance on the screen since "The Sophomore," which proved to be one of the greatest popular successes on Pathe's 1929 program.

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Four Super Talkies Slated For Local Screen. Offer Greatest Variety Ever Offered Theatregoers.

"KING OF JAZZ," "SONG OF MY HEART," "ALL QUIET ON THE WESTERN FRONT" and "THE JOURNEY'S END"

With "The King of Jazz" slated for the Criterion Theatre, "Song of My Heart" booked for Grauman's Chinese, "All Quiet on the Western Front," to be shown at Carthay Circle, and "Journey's End" slated for the Mayan theatre, Los Angeles theatregoers are to view the greatest variety of talkies that we have been asked to set our optics on within a week's time; for all of these films are slated for the local theatres within seven days starting on or about April 19th. If one tried to check up the cost of these productions, the figures would startle even the closest observers of the stock market prices these days.

Paul Whiteman is the star of "The King of Jazz." It was produced by Universal under the supervision of Carl Laemmle Jr. "The Song of My Heart" is a Fox Films production directed by Frank Borzage. "All Quiet on the Western Front" is another Universal gem directed by Lewis Milestone with Carl Laemmle, Jr., supervisor. The last, but not the least by any means, is a Tiffany Production directed by James Whale and produced by George Pearson under the Phil Goldstone regime on the Tiffany lot, now showing at the Mayan.

THE KIDDIES CORNER

By JEAN RILEY

The children of the motion picture industry are to be distinctly honored when Filmograph dedicates a special edition to the young celebrities of Filmdom. This kiddie issue, which will be on sale at all news stands May 11, will reveal every phase of activity regarding Hollywood's best-known child artists. This edition has been approved by film producers and executives and will be welcomed by every director and casting director in the studios here, as well as in New York and Europe. Many directors who are too busy for personal interviews will be delighted with the opportunity of getting a line on clever children and reading what part each one has played in the talkies. A prominent child star will appear on the cover of the kiddie issue and every child who has ever done anything worth while will be represented. Parents or managers desiring the opportunity for publicity for their children should communicate with the Editor of Kiddies' Corner by a letter, care of Filmograph, or by phoning HO-4853.

Freddie Burke Fredrick has recently finished a nice part in "Let Us Be Gay," with Norma Shearer, and will soon be seen in "Second Wife," an RKO release.

Dorothy Dean Meredith is keeping the Hollywood Junior Follies busy working at all the West Coast Theatres. With Theo Ramsey as star and a fifteen-piece orchestra, composed entirely of children, the Follies make a bit hit wherever they appear.

Joe Cobb rotund comedian, who for many years was the star of Our Gang, has just returned from a vaudeville tour and is ready to resume his career as a comedy star.

Jay Ward, the typical American boy and mascot of the American Legion, is under consideration for a contract by two of the biggest companies on the coast.

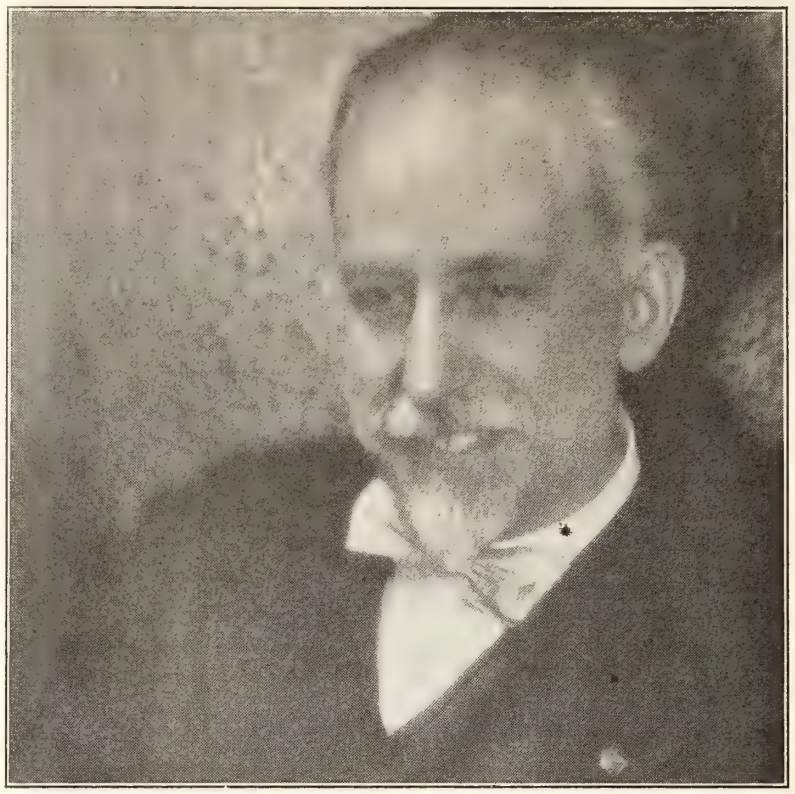
Bobby Bell, who was featured at the Children's Playhouse on March 30th, has been chosen to play the part of Gretchel in the opera, "Hansel and Gretchel," which will be presented by Madeline Brandise at the Music Box Theatre on April 15th.

Douglas Haig has finished an engagement in "Caught Short," in which he played the part of Marie Dressler's young son.

Dorothy Gray is one of the most versatile tots in Hollywood for, besides her screen and radio work, she rides horseback, swims and dances. She is now engaged in a picture at Warner Bros.

Billy Watson, age five, is the small boy who plays the part of the tough kid, "Sunny Boy," in the Warner short subject, "No Questions Asked," directed by Carter DeHaven, with Little Billie, the Midget; Miss Trem and Jedd Prouder in the cast.

"HUMANETTES" TO BE MADE BY RADIO PICTURES



BERT LEVY

Radio Pictures are to release a series of unusual short features marking an entirely new departure in this branch of talking picture production and to be known as "Humanettes."

In fact, "Humanettes" are said to be so sensational in their novelty that Lee Marcus, Executive Vice-President, is inclined to keep the details a secret until the first of this series of twelve is shown on a Broadway screen. Just a faint hint is given that they are more than human and less than robot, and that they will crackle with the wisecracks and gay lunacy of a gorgeous team of "gag men" who know their funions.

Frank Newman, an exhibitor for twenty-two years, who has owned and operated the leading theatres in Kansas City, Mo., and whose connections with the motion picture business dates back to 1906 when he opened his first house in St. Louis, Mo., is the producer. He has already completed and shown one for Radio Pictures officials which immediately led to vigorous action with such things as contracts, signatures and release dates for these novelties on the 1930-31 program of this company.

Bert Levy, creator of "Humanettes," and with a background of twenty-five years in vaudeville, widely known, is associated with Mr. Newman in their production. Leigh Jason is director. The second of the series is now in production at the Radio Pictures studios in Hollywood.

CLAIRE McDOWELL IN HILL PICTURE

Claire McDowell, famous as the mother in "The Big Parade," will play the mother of Leila Hyams in "The Big House," Metro-Goldwyn-Mayer's forthcoming prison drama, which George Hill is directing.

Robert Emmett O'Connor, who played the whistling detective in "Four Walls," will play the role of the detective who trails Chester Morris and returns him to prison, and Tom Kennedy in the role of "Uncle Jed."

Wallace Beery, Chester Morris, Robert Montgomery, Leila Hyams, Lewis Stone, Karl Dane, George Marion, DeWitt Jennings, ZaSu Pitts, J. C. Nugent, Matthew Betz and others of note are in the cast.

Alice Saunders has returned from location where she played the mother of the boy in "The Arizona Kid," Warner Baxter's new picture for the Fox Company which Al Santell is directing.

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"Journey's End" Recording Boss Busy

Buddy Meyers, sound recording engineer on Tiffany's production of "Journey's End," has handled two important Tiffany features since the completion of the big war classic and is now on a third. He handled sound on Benny Rubin's "Sunny Skies," "The Medicine Man" with Jack Benny, and now is functioning on the "Hot Curves" unit, in which Benny Rubin, Rex Lease, Alice Day and a big cast are directed by Norman Taurog.

Harry Mencke, assistant director under Whale on "Journey's End," also is busy with Tiffany, as are most of the members of the war film staff. Mencke is assisting Richard Thorpe, directing "Under Montana Skies."

BERLIN SCREEN STAR COMES TO U. S. FOR FILMS

Marlene Dietrich, Berlin screen and stage star, is coming to the United States in a week under contract to Paramount. The discovery of her American screen potentialities came as a result of the recent Berlin visit of Josef von Sternberg, Paramount director, when he was loaned to Ufa to make Emil Jannings' first talking film, "The Blue Angel," which was done in both English and German.

Miss Dietrich possessed a complete command of English, and after von Sternberg saw her in George Kaiser's revue, "Zwei Krawatten," a reigning success at the Berliner Theatre, he engaged her for the leading feminine role in "The Blue Angel." She will appear in a picture under von Sternberg's direction, which will start soon after she arrives in Hollywood.

Born in Berlin

Miss Dietrich was born in Berlin, the daughter of Captain von Losch of the cavalry, and much of her professional career was spent at the German capital, working with Max Reinhardt. It was music, however, rather than the stage that first attracted her. After studying at the College of Music under the noted Professor Flesch, she went to Weimar to continue her musical studies.

It took her only six weeks of study to obtain her first engagement. This was a role in a Shakesperean production, "Taming of the Shrew." Then she played a role in the German production of "Broadway."

Does Screen Work

Her first revue work was done in "Es Liegt in der Luft." Two years ago she had her first film experience with "I Kiss Your Hand, Madame," with Harry Liedtke as partner.

Next she returned to the stage to play the leading role in Bernard Shaw's "Mesalliance" at the Berlin Komoedie under the direction of Reinhardt. Further screen work ensued, Maurice Tourneur, once a leading producer in this country, placing her under contract for his film, "Das Schiff der verlorenen Menschen."

ANDY CLYDE PLAYS M. C.

Through the courtesy of Mack Sennett, Andy Clyde plays the master of ceremonies in the all-talking screen snapshots, issue No. 18, directed by Ralph Staub for Columbia release. While waiting in the Snapshots office for ye editor, Andy introduces various stars through several novel camera trick shots. Some of the stars he introduces are Bessie Love, Eddie Cantor, Patsy Ruth Miller, Aileen Pringle, Grant Withers, John Miljan, Gwen Lee, Julia Faye and Walt Disney, with Mickey Mouse.

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Fads and Fashions

WATERPROOF 'JEWELS' LATEST FOR BEACHES

Waterproof jewelry will form an integral part of milady's beach wardrobe this summer.

Long strands of wooden beads, hand carved, and painted in brilliant colors, will be worn with pajama costumes or one-piece bathing suits.

At the beaches last Sunday, June Collyer, Paramount player, displayed a set of bathing ornaments hewn in pine, oak and maple, cut into flat discs, triangles, circles and squares, and lacquered to match the colors of her beach pajamas.

MARY WEARS COTTON WARDROBE FOR ROLE

Ladies in silk are not more fashionable than ladies in cotton. Mary Brian, appearing in Paramount's production, "The Light of Western Stars," used an entire cotton wardrobe for this picture. Gingham, organdie, dimity, pique and linen created Miss Brian's costumes for sport, afternoon and evening wear.

BLUE PAJAMAS WORN IN MUSICAL PICTURE

Pajamas in navy blue satin and ecru lace were designated for Kathryn Crawford to wear in Paramount's Charles Rogers musical production, "Safety in Numbers." Such colors as dark blue, black, deep purple and bottle green are now the smart shades for lounging pajamas as well as robes de nuit.

PALE BLUE POPULAR FOR SILVER BLONDES

Frocks in pale shades of blue are ideal for the silver blonde, according to Paramount's stylists. Josephine Dunn, with golden hair and blue eyes, one of Charles "Buddy" Rogers' five leading women in the Paramount production, "Safety in Numbers," wears a striking evening frock of heavy brocaded blue moire. The skirt is created in three full flounces and the decolletage at the back is followed by circular ruffles.

LYNX TO BE POPULAR IN SPRING FASHIONS

Travis Banton, Paramount stylist, predicts an increasing vogue for lynx fur this spring. Lynx is the outstanding note of a costume designed by Banton for Natalie Moorhead, who appears in Paramount's production, "The Benson Murder Case." The coat and frock of the costume are created in chartreuse pebble crepe, accented with a large shawl collar and deep cuffs of natural lynx. The colors that create an advantageous background for lynx fur are, according to Banton, green, brown, black, navy blue, biege and oxford gray.

Mrs. Millie Thorne, president of the Stage Children's Fund, announces that the children of the fund will give the first private showing of their histrionic and dancing ability Easter Sunday. During the winter months these children have been under the direction of Mr. and Mrs. Bud Murray of the Bud Murray School, studying dramatics, singing and all styles of stage dancing. Children are not admitted to this class unless their parents are members of the organization, which has its original chapter No. 1 in New York. These children are entertained once a month by some well-known member of the profession, in which advisory talks are given. The class meets every Saturday morning at 10 o'clock at the Bud Murray School, 3636 Beverly boulevard.

SIDE-SADDLE RIDING HABIT AGAIN LIKED

One of the surprise modes of a season replete with fashion changes is the return of the side saddle riding habit. Fay Wray wears a riding costume that adopts the draped skirt and snug-fitting bodice in Paramount's production, "The Texan." This habit is fashioned in light gray tricotine, accented with black velvet lapels and cuffs. A black velvet tricorn hat, black kid gloves and black patent leather boots complete the accessories.

RUFFLES ACCENT NEW TAILORED COSTUMES

Organdie ruffles accent the chic tweed and woolen sport frocks of the season, according to creators of Paramount fashions. A bright blue tweed costume, designed for Natalie Moorhead, in Paramount's production, "The Benson Murder Case," is cited as an example of the new merging of feminine and tailored modes. The curving lapels of the neckline, as well as the cuffs of Miss Moorhead's tweed frock, are outlined with crisp, white ruffles of organdie, which offer a deft contrast to the deep blue material of the costume.

Inasmuch as exhibitor reports indicate that the name of Gloria Swanson and the suggestion of smart clothes are synonymous in the minds of feminine fans, Gloria's dozen or more costumes in "What a Widow!" now in production under the direction of Allan Dwan, are expected to provide many angles of fashion exploitation.

Owing to the ever-changing background of the story, the producer-star was called upon to prepare an unusually complete wardrobe, ranging from pajamas and negligees to tea gowns, dinner gowns and evening ensembles. The various costumes are original designs, even to the accessories, and are regarded as the most magnificent she has ever worn.

"What a Widow!" Miss Swanson's first comedy offering in several years, will be released by United Artists. Owen Moore, Margaret Livingston and Lew Cody head the supporting cast.

STORM BLUE LATEST SHADE FOR FASHION

A new color has been introduced to the realm of fashion by Mary Astor, in Paramount's production, "Ladies Love Brutes." Storm blue, a deep aquamarine shade, is fashioned into a gown of chiffon and a wrap of velvet for Miss Astor. The dress is covered with a film of frost-crystal beading, and the wrap is accented with red fox fur.

PLAYS MOTHER

Claire McDowell, famous as the mother in "The Big Parade," will play the mother of Leila Hyams in "The Big House," Metro-Goldwyn-Mayer's forthcoming prison drama, which George Hill is directing. She will appear as the mother of the heroine in the home scenes which are played in contrast to the grim life behind prison walls.

Robert Emmett O'Connor, who played the whistling detective in "Four Walls," will play the role of the detective who trains Chester Morris and returns him to prison, in the same production, and Tom Kennedy will be seen in the character role of "Uncle Jed" in the home scenes. Charles O'Malley will play "Dick," the country cousin in these sequences.

The picture is largely laid inside a penitentiary, with a sensational riot, quelled by army tanks, as its climax. Wallace Beery, Chester Morris, Robert Montgomery, Leila Hyams, Lewis Stone, Karl Dane, George Marion, DeWitt Jennings, ZaSu Pitts, J. C. Nugent, Matthew Betz and others of note are in the cast.



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Roy Pomeroy To Direct "Inside The Lines"

Wood Is To Direct John Gilbert at M. G. M.

Sam Taylor Directs Norma Talmadge at U. A.

Richard Dix To Be Seen In More Serious Plays

Bertram Milhauser Is to Be Associate Producer in Charge

Roy J. Pomeroy will direct Earl Derr Bigger's famous war and spy story, "Inside the Lines," as his first picture for RKO, according to studio announcement. Betty Compson will play the feminine lead and actual camera work is scheduled to start within ten days. Much of the plot is laid in Gibraltar, a locality with which Pomeroy is thoroughly familiar, he being an Englishman by birth and having spent some time in that area. Pomeroy is a former technical expert, famous for his trick photography in "The Ten Commandments," "Wings," and other films. He directed "Interference," one of the early all-talking film hits.

Bertram Milhauser, who acted as the associate producer on "The Girl of the Port" and "Hawk Island," has been assigned as the associate producer on this production.

FRED WINDERMERE TO DIRECT "BIRTH OF TEXAS"

Pan American Pictures will produce "The Birth of Texas," a super-feature, romantic history of that great state. It is Pan-American's first super production with an all-star cast. George Schepps, a prominent Texas capitalist and investment banker in Dallas and Fort Worth, has been appointed vice president of the organization. Fred Windermere will direct and Renee Torres, who is under a five-year contract to Pan-American, will have a featured role.

STAGE COMEDIAN TAKEN OUT OF SCREEN COMEDY AND IS REPLACED BY SCREEN FUNMAKER

The other day at one of our well known studios, a director started his picture with a well known stage comedian playing the leading role. He worked for a couple of hours to try and make the funmaker put over certain funny pieces of business, and finally sent out an S O S for one of the old comedy favorites of the silent days, who wasn't at all being kept busy, and within one hour's time the man was on the job in the part and the picture was finished under schedule. So happy was the director that he and the staff celebrated the occasion. This is one of our true stories of the week —more to come.

"Way for a Sailor" Is Story Selected as His Next Talkie Vehicle

John Gilbert's future plans are no longer uncertain. Metro-Goldwyn-Mayer has provided him with a two-fisted adventure romance of the sea, "Way For a Sailor," which Sam Wood will direct.

The maritime story. packing a virile dialogue punch supplied by Laurence Stallings, is considered as ideal talkie timber for Gilbert and is predicted to be "The Big Parade" for the merchant marine. It was originally published in book form by the Century Company and enjoyed a wide sale, authored by Albert Richard Wetjen.

Most of the picture will be filmed at sea, depicting the life and loves of a roustering sailorman who climbs from the forecastle depths to the opulance of the bridge.

Wood, who plans to go into production with the Gilbert picture next week, last screened "Father's Day" and "The Girl Said No."

Sam Wood is the latest well-known figure of the Metro-Goldwyn-Mayer organization to be tendered an attractive new contract.

Immediately upon conclusion of "Father's Day," his latest directorial effort, Wood was given the new document. He has had a steady string of successful pictures, both talking and silent, since his affiliation with Metro-Goldwyn-Mayer. Previous to "Father's Day" he directed "It's a Great Life," with the Duncan Sisters; "The Girl Said No," with William Haines, and "So This Is College," with an all-star cast.

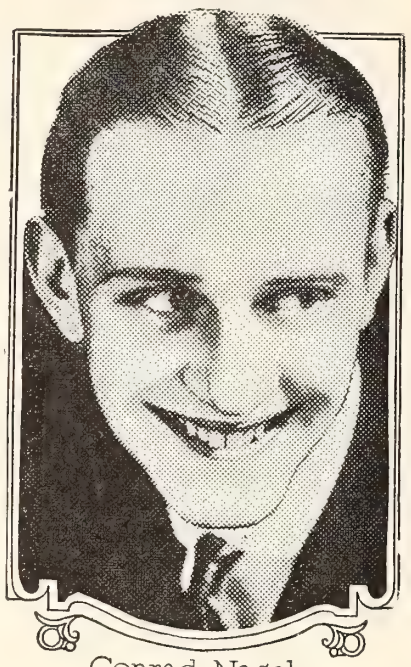
Wood is one of the most experienced directors in motion pictures. He started his career as an assistant to Cecil B. De Mille, shortly afterward being made a director of Wallace Reid and Gloria Swanson productions.

FRENCH ACTRESS IN GARBO PLAY

Mathilde Comont's buxom charm and linguistic accomplishments have won for her the role of the passe opera star in "Romance," Greta Garbo's new Metro-Goldwyn-Mayer picture.

Mme. Comont, who played on the stage in Paris and London for twenty years, was playing in "The Sea Bat" and in "The Singer of Seville," when Clarence Brown located her for the new Garbo picture.

"Flame of the Flesh" Selected as Tentative Present Title



Conrad Nagel

The Norma Talmadge company yesterday established a precedent at the United Artists studios.

It was the announcement by Sam Taylor, producer-director of Miss Talmadge's latest picture, tentatively titled "Flame of the Flesh," of a complete cast two weeks in advance of the start of actual filming.

With rehearsals, costume and set designing and other preliminaries well under way, the following notable cast of players has been assembled to support Miss Talmadge in the most ambitious vehicle of her screen career: Conrad Nagel, William Farnum, Ullrich Haupt, Hobart Bosworth, E. Alyn Warren, Allison Skipworth, Edgar Norton, Edwin Maxwell, Tom Ricketts, Peter Gawthorne, Blanche Friderici, Bertram Marburgh, Cissy Fitzgerald and Maude Truex.

Each of these players has enjoyed years of prominence, in several cases starring positions, on the screen or stage, and some of them on both.

Especial interest is also created throughout the entertainment world in the announcement that William Farnum, for years one of the greatest stars in silent films and on the stage, will make his talking picture debut in support of Miss Talmadge.

Farnum, Nagel, Haupt, Bosworth and the rest of the cast were selected after tests, extending over a period of five weeks, were made of scores of actors and actresses. Several of the successful aspirants for roles in "Flame of the Flesh" have had featured parts in United Artists talking pictures yet to be released. Nagel plays opposite Lillian G i s h in "One Romantic Night," adapted from "The Swan;" Norton also has an important role in "One Romantic Night;" Haupt and Miss Friderici are in Dolores Del Rio's first talking picture, "The Bad One," with Edmund Lowe, and Bosworth and Warren recently completed characterizations in D. W. Griffith's dialogue special, "Abraham Lincoln."

Oliver Marsh, who photographed "Kiki," "Camille," "The Dove" and other Norma Talmadge pictures of the past few years, has been signed to head the camera battery on "Flame of the Flesh."

Norma's forthcoming feature will be the first Sam Taylor production under the director's new long-term contract with the Joseph M. Schenck organization.

"Square Dice" Is to Be First of Such Series, Says Le Baron

According to announcement from the offices of William LeBaron, chief RKO executive in Hollywood, Richard Dix is to abandon comedy pictures for a while. The romantic star is scheduled to appear next in a tense drama called "Square Dice," which George Archainbaud will direct. This is an original by Wallace Smith, who recently wrote two original stories for Bebe Daniels, the first, "Love Comes Along," being acclaimed, after a preview by critics, to even surpass in appeal "Rio Rita."

The decision to switch Dix into a picture that will have as its background the colorful underground was reached by LeBaron and his associates after reading the original opus created by Smith. The latter, one of America's most successful and prominent novelists, has had equal success in writing directly for the screen and is ranked by film producers as one of the most prolific and versatile of authors to yet come to Hollywood.

Smith's dialogue for such box-office successes as "Bull Dog Drummond," "The Delightful Rogue" and numerous other box-office attractions inspired no little amount of adjectives on the part of critics throughout the country, it is claimed.

A previous assignment from LeBaron, it was learned, precludes Smith writing the picture version and dialogue for the Dix story.

Carma Lita Is To Dance At Philharmonic

233 Club Give Way To N. V. A. Benefit

Assisted by Clever Artists Thursday Evening, April 24

Carma Lita, young and beautiful exponent of the modern dance, will make her Los Angeles debut Tuesday evening, April 22, at the Philharmonic Auditorium under L. E. Behymer's management.

Dancing is so closely entwined with music that the selection of composers is of paramount interest in making up a suitable program. There are those who love Beethoven, others prefer Mozart, still others yearn for Tschaikowsky, Debussy, Rimsky-Korsakov or Prokofiev, while another group loves the modern jazz. Each person derives an equal amount of emotion and joy from hearing the quality of music which he particularly likes—regardless of whether it be classical or jazz. And since the primary purpose of art is to develop the emotional response in the individual, what difference does the medium of accomplishment make?

Carma Lita's repertoire will be novel, original and distinctive. Dressed in gorgeous, colorful costumes, specially designed for this occasion, she will present her own interpretations to the tunes of Yamada, Ravel, Albeniz, de Falla, Granados, Massenet and other famous composers. An enchanting quintessence of sculpture, painting and music. There is a two-fold joy of visual and spiritual beauty, and a new meaning to the plastic and dynamic character in her dance presentations which will be a revelation to the dance-loving public.

This young expressionistic dancer was born in Montevideo, trained in the traditional Russian, French and German school of dramatic, classic, and modern dancing, until quite recently she found her individual way of self-expression. She has succeeded in translating music into movement, an actual transmutation of melodic line into physical form. Such is the perfection of her art.

Assisting her are Luis Arnold and Vitalia Fokine. Raymond Sachs, pianist of note, will be the accompanist.

APPOINTED

Mrs. Frank Keenan, widow of the late Frank Keenan, the noted stage and screen star, has been appointed social hostess of the Garden of Alla on Sunset boulevard. Mrs. Keenan was Mr. Keenan's leading lady and is well known in stage and screen circles.

"ALCATRAZ"

"Rex," the equine star, who is featured in the Fox-Movietone production, "Alcatraz," soon to go in production, receives a daily call for rehearsals just the same as the humans do. Alfred Werker will direct "Rex" and Werker insists the horse takes direction in an uncanny manner.



GITA REYEVA DANCERS at ST. FRANCIS HOTEL

A group of youthful dancers, pupils of Mlle. Gita Reyeva, appeared at the Salon Musicale at the St. Francis Hotel, 5533 Hollywood Blvd., on Friday, April 4th. Left to right above: Vonda Belle Sides, Amy Kay McLauchlan, Patty Lou Atkins, June Rose, Marilyn Braniger. Middle: Constance Adelaid Mathis, June Terry, Betty Adler. Below: Betty Jo Atkins.

Mlle. Gita Reyeva, whose dance studio is at 5923 Carlton Way, is the Director of programs at the St. Francis Hotel. These Salon-Musicales are held every first Friday of each month. The entertainers on these programs—dancers, singers, pianists, violinists, etc., are of renown fame and high standing. The artists appear between 8 and 9 P. M., after which ballroom dancing follows. These Musicales are free of charge, carry a pure social character, and are held for the guests of the hotel and their friends, also music and dance lovers are invited. If any artist desires to appear on these programs, they are asked to communicate with Mlle. Gita Reyeva, 5923 Carlton Way, Hollywood. Phon HEmpstead 3211.

DISABLED VET SPEEDS TO MOTHER, ALL BECAUSE HE MET CUMMINGS.—S. M. Outlook.

Speeding across the continent today in happy anticipation of a return home to his aged mother in Delaware is a World War veteran, Ralph Waller, who owes his trip to a chance meeting with Irving Cummings, a director for Fox studios.

Cummings and the disabled veteran, neither aware of the other's identity, fished side by side on a barge anchored in Santa Monica Bay. Little by little the film director learned something of his neighbor's circumstances—that his only source of income was a compensation payment of $50 monthly coming from the government and that he forwarded $35 of this sum each month to his mother and grandfather. Under these circumstances the thought of a trip home was out of the question.

At least it was until Cummings invited his fisherman-friend over to the Southern Pacific office, bought him a round-trip ticket to Delaware and gave him a check to cover all incidental expenses of the journey.

DRAMATIC COACHING

Carolyn Irwin Mehring says, "I do not teach singing, but I can and do develop the speaking voice suitable for the stage or talking pictures."

No artist, however great, is above being coached or aided by proper and constructive help in correct reading of their lines. At the same time they should be delivered with proper diction and distinct enunciation, so as to not only be heard but understood.

As a teacher of wide versatility and professional experience, both on stage and screen, as well as a training under the best teachers in America, Carolyn Irwin Mehring bases her ability as a coach and the endorsement of her method by the Frohmans of New York; Fannie Hurst, the well-known writer; Helene Sullivan, well-known in Los Angeles as an actress of charm and ability, possessing a remarkably beautiful voice. Miss Sullivan is a thorough exponent of Miss Mehring's voice training and technique of acting. Miss Mehring will give strictly private and exclusive instructions.

Show Postponed to May 23, 24 and 25 at Shrine

As a courtesy to the annual benefit of the National Vaudeville Artists and the pre-convention entertainment sponsored by various motion picture union organizations, the Monster Milk Fund Variety Show, scheduled for the Shrine Auditorium, April 25, 26 and 27, has been postponed.

J. J. Franklin, executive chairman, announced today that the huge 50-act show to be sponsored by the 233 Club, with various organizations not listed in the Community Chest, as beneficiaries, will be given Friday, Saturday and Sunday, May 23, 24 and 25 at the Shrine Auditorium. The change of date will give various committees added time to improve upon their programs, Mr. Franklin asserts, and also permit the participation of additional screen studio talent.

PRODUCERS SHOULD NOT TAKE ADVANTAGE OF THE ATMOSPHERE EXTRAS

It has come to our attention that extras or day players have been engaged by producers and after these players get on the sets they are forced to speak lines, in other words do bits, and their checks have remained the same. This is unfair, and we feel that the producers wouldn't permit this if they knew it.

Whoever is at fault should be reported to the Central Casting Corporation, and we feel certain that Dave Allen, who is in complete charge of the casting of all pictures produced by the leading companies as far as extras and day players are concerned, would have the responsible men called to task for such actions.

Directors have called "Extras" from the atmosphere lines, to speak lines, and when such extras, who in many instances are bit and small part actors, who owing to hard times have been forced to take extra work, were ordered to "Talk" and they have refused because they were engaged as atmosphere—they have been ordered off of the sets.

Such differences should never arise, and now is the time to place everybody right in this matter, for it costs money to hold up productions, and even the extras now are more important than they have ever been, although there is less work, owing to the smaller sets and lines of the cameras, in which the action must take place.

Fox West Coast Invades Pacific Northwest

Techniolor Gives Producers $1,300,000 Credit

To Be Known as "Washington Division" of Large Theatre Chain

The Fox West Coast Theatres will extend their operations and building plans in the Pacific Northwest through the formation of a new circuit of theatres in this territory to be known as the Washington Division.

The theatres secured through a partnership arrangement with Frederick Mercy include the Capitol, Majestic and Liberty theatres, now being operated by Fox West Coast Theatres as a part of the Northwest, and these houses will be transferred to the new division.

The new theatres coming under the circuit operation are the Liberty and Victory theatres in Toppenish and Liberty theatres in Sunnyside, Kennewick and Pasco. Among the others are the Roxy, Capitol, Liberty and Keylor Grand in Walla Walla.

Operation of the theatres will be supervised by Earl L. Crabb, division manager at Seattle. Frederick Mercy will be in active management and Harold B. Franklin will direct the policy of the newly-acquired circuit.

While more recent expansions have been in the east, the terraine of the original circuit is not being overlooked. By adding these theatres to the Northwest Division that section of the circuit is materially strengthened. No definite plans for the construction of new houses in this division have been finally decided upon, but indications are that within the next year this string of theatres will be materially added to by new houses in those situations which will warrant the erection of a Fox West Coast theatre.

LUCILE GLEASON IS NOW WITH COLUMBIA

The latest news from the Columbia lot is to the effect that Harry Cohn has signed Lucile Gleason (yes, Jimmie's wife) as an associate producer. During the twenty years she has been married to Jimmie, Mrs. Gleason has been his chief adviser and assistant on all of his theatrical enterprises. It isn't likely there is much in the production game that she does not know all about. Her first assignment for Columbia will be "Sisters." Sally O'Neill and Molly O'Day will be featured in the production and James Flood will direct.

COST DOUBLED

Sound in western pictures has created a demand for a higher type of actor, according to Ken Maynard, star and producer of westerns at Universal, who reports the average weekly salary today for a heavy is $600 or $700, compared to the $300 weekly wage in the old days. Maynard has just finished "Songs of the Saddle."

"CZAR OF BROADWAY"

Universal started out to make this picture, feeling that it would be a good talkie. Little did they feel that they are to give to theatregoers a successor to what was one of the best silent underworld pictures that any one had made when they gave us "Within the Law," starring Lon Chaney, produced years ago under the direction of Tod Browning, with Priscilla Dean playing the girl in the story.

"The Czar of Broadway" is just as gripping a story as was its predecessor, and more, too, for we actually hear the actors talk and the dialogue holds you every second, and what's more, there is a new angle to this underworld traffic, which is revealed so ably and dramatically by the best actor that the East has sent us in many a day in the person of John Wray, who gives to his part just what Lon Chaney did in his role.

Betty Compson again comes to the fore with an underworld characterization, that smacks of the same brand and true acting of Priscilla Dean in her palmiest days. She is "The Girl" who falls in love with the cub reporter that worms his way into the underworld racketeers under the guise of being a boob from upstate in search of a little excitement (cleverly played by Johnny Harron). Others in the cast who score well are such old favorites as King Baggot and Edmund Breeze. The former surprised even his greatest admirers with the way his voice fits the "mike." Breeze always gives a good performance.

"The Killer" as played by Claud Allister helped to build up the true drama of the play. He actually made you fear him. He is the polished kind of a racketeer that you actually meet up with in New York. Allister is new around these parts but should be seen often. Wilbur Mack, too, proved his ability as a talkie actor. He looks and acts everything that he does very well.

We herewith print the story of "The Czar of Broadway" in synopsis form:

CAST

Morton Bradley	John Wray
Connie Colton	Betty Compson
Jay Grant	John Harron
Francis	Claud Allister
Harry Foster	Wilbur Mack
Dane Harper	King Baggot
McNab	Edmund Breeze

Mort Bradley is political and underworld boss of the city. Owner of the El Dorado night club where Connie Colton is dancer. Bradley's only opposition in the city is "The Times." McNab is managing editor. McNab brings Jay Grant, reporter, from San Francisco to dig up story on Bradley. Young Grant becomes friendly with Bradley, and the crook takes a great interest in the boy, not knowing him to be a reporter. He confides in him and treats him as a father would treat a son. Jay falls in love with Connie. Bradley places his stamp of approval on this because he is through with Connie and is anxious to be rid of her. Bradley discovers Jay to be a reporter and orders one of his gunmen to "take care" of Jay. While Bradley is giving instructions to Francis, his gunman, he and Francis are shot by rival gangsters. Jay and Connie see Bradley in the hospital. Over Connie's protest Jay goes to paper to write the story. As he is about to write word is flashed over the city room of Bradley's death. Jay then refuses to write inside story and he and Connie are reunited.

The story, continuity and dialogue of "The Czar of Broadway" is by Gene Towne, who for years was one of the chief writers for First National. In this story, he has given us something original and is deserving of a vote of thanks, for the field has been flooded with underworld stories. None have tried to leave the old beaten path, and when theatregoers see the work of Gene Towne, they will wonder where this youthful author has been hiding all these years.

William James Craft directed the picture, and anyone who has been watching his work with George Sidney and Charlie Murray in "The Cohens and Kellys" series, wouldn't expect him to handle such a subject so well, since it is a very dramatic story. However, he came through in great shape and it should prove to the producers that he can direct dramatic talkies as well as he handles comedies.

Hal Mohr was responsible for the photography, which was of the highest standard. Hal has been improving with age it seems, the better the subject and the story, the better his work looms on the screen. Lou Hardman was credited with the music which proved fitting for the story and the situations.

Universal can well advertise this as a successor to "Within the Law," and we advise exhibitors to play "The Czar of Broadway" for it is a sure-fire box-office attraction with a well balanced cast that should help to bring in the sheckels aplenty.

HARRY BURNS.

IN CHARGE

Louise Carter, charming daughter of Monte Carter, Pathe director, is in charge of the music rights department at Universal over which David Broekman presides, as he is the musical director on that lot. Miss Carter is a very likeable girl, who greets everyone with a smile and renders a real service to the company that employs her and those that she daily deals with.

Dr. Herbert T. Kalmus Proves Appreciation of Their Co-operation

Voluntary distribution of more than $1,300,000 to major motion picture producing companies utilizing the Technicolor process was announced today by Dr. Herbert T. Kalmus, president, in a communication to executives of the companies involved.

The action, which is practically without precedent in industry, means that Technicolor will turn this sum back to the various motion picture companies through the medium of credits on contracts now negotiated and in process.

Dr. Kalmus states in his letter that the $1,300,000 credit is a direct result of increased efficiency in the manufacture of Technicolor product. This is induced, he said, by the increasing volume of business brought about through demand for Technicolor pictures, thus making possible extensive economies in operation. Technicolor is anxious to pass on the effects of these economies to the companies using Technicolor, he said.

Among the companies who will share in the credit are Warner Brothers, Paramount Famous Lasky, First National, Universal, Metro-Goldwyn-Mayer, United Artists, Columbia, Samuel Goldwyn, Tiffany and others who are using and intend to use the Technicolor process of producing natural color films.

Dr. Kalmus' letter notifying the producers is as follows:

"With the rapid and gratifying growth of our business, together with improvements in our machinery and increased operating efficiency in our plants, Technicolor has been able to effect certain economies. The enclosed general letter to your company explains the manner in which we propose to pass on to you a substantial part of these savings.

"In effect, this means that we are turning back to our customers over $1,300,000 (one million three hundred thousand dollars).

"At the same time that we are increasing our efficiency to lower costs we will spare no effort or expense to maintain the highest quality of product. This policy will be steadfastly maintained and as our volume of business develops and our capacity for production is expanded we will make every endeavor to increase and improve our present service."

CLICKS AT PATHE

Sol Carter for years one of our best stage comedians, is now working in talkies. The other day we discovered him working on the Pathe lot in a Wop makeup, and Sol admitted to us that after his part of the picture he was working in was screened, he was signed for "A Royal Flush," directed by Frank Davis on the same lot.

HOLLYWOOD
TOPICS
By TOM LEWIS

STRANGE THINGS happen in the movies. Not long ago I saw a woman on a set with 150 other players, but with the exception of an assistant director, not a soul recognized her. Yet she used to knock off $10,000 a week.

STRANGER THAN many other things is the continued absence of Bill Hart from the screen. I can understand the absence of Bill Farnum, for he slipped rather hopelessly, but Bill Hart is still virile and he can act.

ONE MATCHLESS night, under the winking stars in New Mexico, I found out at first-hand just what the real men of the ranges think of movie "cowboys." Camped with one of the few remaining cattle outfits of the Southwest, we talked of "cow hands"—drug store and otherwise.

BILL HART, it was universally agreed among the punchers with whom I talked, is, was, and ever will be the truest type of the Old West the screen has yet produced. I asked these cowpunchers why they liked Hart. Their answers were characteristic. Hart was "all right."

NOW WHEN a man is "all right" on the range, we understand that he can ride, shoot, prove himself a he-man and still keep his balance and wear his Stetson without any undue swelling of the ivory commonly known as his "dome." Hart, so the punchers told me, did this at all times.

FURTHERMORE, I was informed that no other man on the screen, with the exception of Bill Farnum, could handle his six-guns with the ease and the indisputable authenticity of Hart. These two men, the punchers asserted, knew how to draw. And, after drawing, they understood the true secret of shooting.

IN OTHER words, they made gun-play seem real to these scarred veterans of the plains—and when a man can do this, on or off the screen, he has accomplished something. You can't fool a genuine cowpuncher of the old school. He knows when you are lying and he despises you when you are faking.

TOM MIX, Will Rogers and other "shore nuff" punchers need not feel offended at this plain judgment of the men of the range. There is no question about Mix and his gun-play. If he could act half as well as he can sling a Colts he would be a marvel on the screen. But the sad truth is that the hard-riding Mix never cared much for acting.

AND THIS, precisely, is what the New Mexico cowpunchers meant when they said Hart was "all right." He isn't, never was, and never will be the range buckaroo that Mix was. But, being a far more finished actor, he knew how to simulate ACTION. And when you can SIMULATE so well that you can convince hard-boiled cowmen, you've jolly well got to be all right.

TOM MIX in his own field, is a good rider and a keen showman. In this, and other departments, he has few equals. But he never claimed to be a fine actor. In truth, I think he always had the cowhand's fine contempt for "play-acting" as such. He did the best he could and called it a day.

BUT HART, being a corking actor, put something into his work that made him stand out. I have had scoffers tell me that he couldn't ride, that he couldn't shoot, and that he couldn't do a lot of things. But I remember how popular he was and I know what the veteran punchers told me out there under the glittering stars above Glorietta.

PERSONALLY I think Bill Hart is just as good today as he was five years ago. Give him a story, a good director, and a producer who has red blood in his veins, and I feel confident he will turn out some western talkies that will knock some of the present weak efforts into kingdom come.

HOWARD HUGHES might wisely invest some of his bulging millions in the intelligent revival of William S. Hart. Never mind all this bunk about Hart being dead. Put him before the public with the proper ballyhoo. I think you'll find he's very much alive.

MIAMI ALVAREZ SIGNS

Miami Alvarez has been signed for an important role in a current Mack Sennett comedy, as yet untitled, and has started work. She plays a society crook and wears many charming gowns. She plays opposite "Bud" Jamison, with Marjorie Beebe and Franklin Pangborn as the leads. Mack Sennett is directing.

Miss Alvarez is a comparative newcomer to pictures and has the background of a notable stage career. As leading lady of various stock companies of note throughout the country, she has made a large and faithful following. But her interest is in pictures and she is particularly keen to have the comedy training.



LITTLE DOROTHY GRAY

Archie Mayo, eminent directorial ace, wanted a little girl for a part in "See Naples and Die," which he is now filming for Warner Bros. with Chas. King and an illustrious cast. The child sought had to be capable of speaking lines, without appearing stagy or sophisticated. After many interviews, Little Dorothy Gray was chosen for her excellent speaking voice—her natural, unassuming manner and winning personality.

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First National Announces Tremendous Program

Are to Spend $17,500,000 on Forty Talking Pictures

Announcing a program calling for the expenditure of $17,500,000 at First National Studios, J. L. Warner, vice president in charge of production, yesterday outlined plans for the organization's product for the coming year. This sum, the largest that has ever been appropriated, will be expended in the production of 40 pictures on the 1930-31 list, all of which will be made here, assuring that the great Burbank studio will be kept humming at top speed.



J. L. Warner

Indicating the immense popularity of all-natural-color and Vitaphone production, pioneered by this organization, Mr. Warner announced that at least ten pictures on this program would be all-Technicolor specials.

"The tremendous success of talking pictures is best indicated by the many millions of additional paid admissions last year over the previous year," said Mr. Warner. "This prosperity is making itself felt directly in Hollywood and Los Angeles by increased expenditures in the production of pictures. For instance, where our production budget last year for First National ran about $11,000,000, this year we are going to spend $17,500,000. All of this money will be spent at First National studios in Burbank, and will help materially to increase the prosperity of Southern California."

Twenty famous authors and playwrights are already represented in the First National list. They include Rafael Sabatini, Victor Herbert, Rex Beach, James Oliver Curwood, Booth Tarkington, Paul Armstrong, Owen Davis, David Belasco, Sir Gilbert Parker, Arthur Knoblock, John Monk Saunders, Porter Emerson Brown, William Byron Mowrey, W. B. Burnett, Martin Flavin, Samuel B. Shipman and John B. Hymer.

In order to furnish the finest facilities for the famous composers now working on First National musical productions, a new $250,000 Music Arts Hall is now nearing completion at the studio.

Included in the all-natural-color pictures of the coming year are "Song of the Flame," with Bernice Claire and Alice Gentle; "Bride of the Regiment," with Vivienne Segal, Watler Pidgeon and Louise Fazenda; "Bright Lights," with Dorothy Mackaill and Frank Fay; "Mlle. Modiste," with Bernice Claire, Edward Everett Horton, Walter Pidgeon, June Collyer and Frank McHugh; "Under Western Skies," with Lila Lee and Sidney Blackmer.

Pictures now in production are "The Dawn Patrol," by John Monk Saunders, a story of aviation and war, starring Richard Barthelmess; "Man Crazy," with Alice White; "Top Speed," the current New York musical comedy success, with Joe E. Brown and Bernice Claire; "Girl of the Golden West," the David Belasco presentation, with Ann Harding; and "The Devil's Playground," with Billie Dove and Sidney Blackmer.

An unrivaled group of musical composers and directors has been gathered under executive charge of Robert Crawford, with Erno Rapee as musical director-in-chief. Among the most noted musicians are Jerome Krn and Otto Harbach, Oscar Straus and Leo Forbstein. Directors are William A. Seiter, Frank Lloyd, William Beaudine, Howard Hawks, Eddie Cline, Mervyn LeRoy, Clarence Badger and John Francis Dillon. Contract writers include Francis Edward Faragoh, Paul Perez, Earl Baldwin, Waldemar Young, B. Harrison Orkow, H. H. Van Loan, Humphrey Pearson, Julian Josephson, Matt Taylor, Forrest Halsey, Henry McCarty, Basil Woon, Howard Estabrook, Kathryn Scola, Robert N. Lee, Richard Weil, Ruth Rankin, Dan Totheroh, Seton Miller, F. Hugh Herbert and John Russell.

Hal B. Wallis and C. Graham Baker, co-executives of the studio; Robert North and Robert Lord are functioning in production capacities, and Larry Ceballos as dance director.

BIRD'S EYE VIEW R-K-O STUDIOS



Completion of the largest building project connected with the Hollywood motion picture industry was announced this week when finishing touches were put on Radio Pictures' huge sound stage.

Housing four complete stages, the structure is so arranged that it can be used individually or as one large unit. The building is 447 feet long, 150 feet wide and five stories high.

Construction was begun last November. The structure is of steel and concrete with double exterior walls. Air spaces between the walls and wall coverings of a cement preparation applied under pressure, add to the sound proof qualities.

Twenty steel trusses, weighing twelve tons each, support the roof. Other steel in the building weighs 557 tons. Two thousand barrels of cement were used in the foundation alone and 500,000 square feet of sound proofing material was necessary to give the interior the proper acoustic values.

A full-floating floor that does not connect with the walls at any point prevents ground rumblings from being transmitted through the walls.

Exterior and interior doors are massive and thick. Due to their extreme weight, they are operated hydraulically.

Overhead monorail systems bearing traveling cranes facilitate the movement of complete "sets" from mill to stages.

A concrete lined water tank, 60 feet square and 10 feet deep, was built under one of the floors for use in filming water scenes.

An idea of the size of the stage may be obtained from the fact that an army divisional parade could be held within its four walls with space to spare.

It is conceded to be the largest structure of its kind in the world.

Sidney Levee Is Made A Director by the U. A. On Their Short Subjects

Sidney Levee, director of "The Sorcerer's Apprentice," the latest United Artists featurette to be produced by William Cameron Menzies and Dr. Hugo Riesenfeld, is perhaps the youngest director in motion pictures.

Coming to Hollywood from Chicago when he was a boy, ten years ago, Levee has had a thorough grounding in every branch of the industry. He was assistant to the casting director at First National and a "Gag" man for two-reel comedies at the Fox and Educational studios.

He began his career with United Artists as an assistant director. His knowledge of all branches of production came to the attention of John W. Considine, Jr., general production executive at the studios, who placed him in active charge of the short subjects produced at the studio.

His promotion to direct the latest of the Menzies-Riesenfeld series of featurettes was a further recognition of his talents.

"The Sorcerer's Apprentice" is a musical interpretation of the famous poetic fantasy of the same name by Johann von Goethe. The grotesque settings were designed by Menzies, and the music—played by a symphony orchestra of seventy-five pieces—was conducted by Dr. Riesenfeld.

In the cast are Fritz Feld, Josef Swickard, Greta Granstedt and Bernard Seigel.

RECENT MUSIC PUBLICATIONS

Reviewed by Richard Drake Saunders.

A very remarkable book, which is of vital importance to all actors since the advent of the talkies, is "The Science of Voice," by Douglas Stanley (Carl Fischer, Inc.). A preface by Stanley Watkins, an eminent authority on acoustics, explains in simple and easily grasped terms the principles and mechanism of voice production from the purely scientific standpoint, a view seldom adequately understood, even by the great singers. As a whole, the book is unique, interesting and skillfully written, a mine of information for anyone who uses their voice in any way. It is certainly the finest work on vocal technic that has ever come to the attention of the reviewer.

For piano there comes to hand "Harlem" by Louis Danz (W. A. Quincke & Co.), a thoroughly enjoyable sketch of the black belt, cleverly portraying the pathos, humor and rhythmic swing so typical of negro psychology; very pianistic and effective.

'The Blue Ghost' Comes to President 20th

"Strictly Dishonorable" Opens Here May 4th

Splendid Cast of Actors Are Now in Rehearsal

"The Blue Ghost," Broadway's latest shivery and shuddery success, comes to the President, starting with the Sunday matinee, April 20, when it will be given here for the first time by the Henry Duffy Players. This mystery thriller was produced on Broadway only last month, but its success was so immediate that Henry Duffy secured the Pacific coast rights and its presentation here will mark a speed record in the transference of a New York hit to the coast.

In "The Blue Ghost" are more thrills and humor than in most mystery plays, according to the New York dramatic reviewers. The weird events take place at midnight in the home of Dr. De Former on a high cliff near the sea "somewhere in California." Several persons come to the home to investigate some inexplicable happenings and immediately on their arrival strange things occur. There are sliding panels, clutching hands, flying daggers, ghostly apparitions and a whole array of thrills and chills, while the humor is furnished by the antics of Jasper, a frightened colored servant.

Rehearsals of "The Blue Ghost" start at once under the direction of Edwin H. Curtis.

Taylor Holmes is now in his final fortnight as guest star with the Henry Duffy Players at the President in "Your Uncle Dudley." This comedy has proved highly popular here and it gives the noted comedian a capital role as the middle-aged bachelor, Dudley Dixon, who finds himself in the midst of any number of domestic, financial and romantic complications. The supporting cast is headed by Florence Roberts, the veteran character actress, as the matter-of-fact and outspoken grandmother.

CASTING

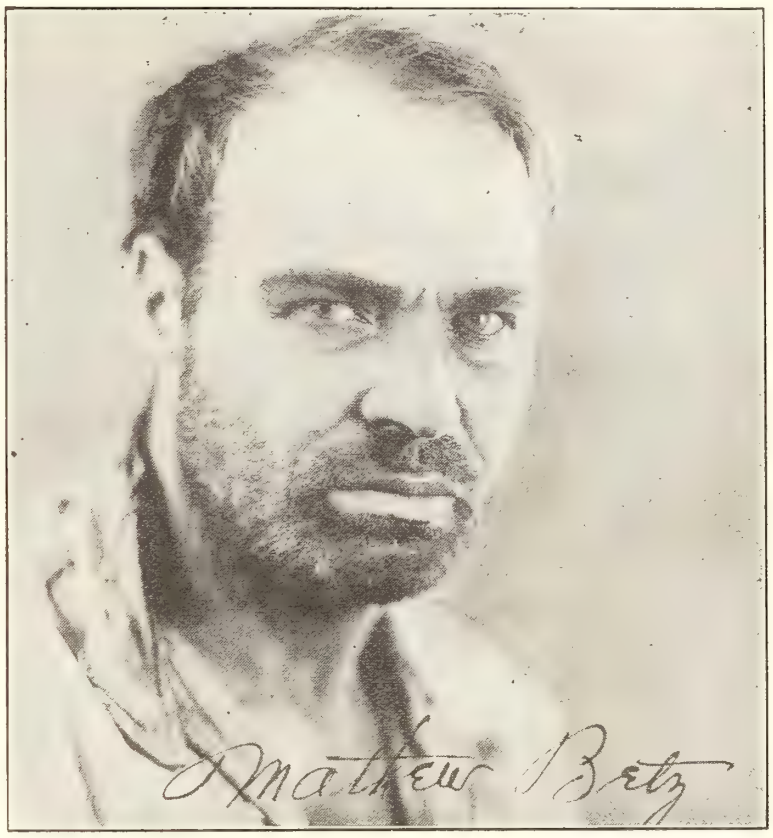
The Theatre Mart program is delayed by the difficulty of assembling a suitable cast for the play "Woodrow Wilson." So, then, the Theatre Mart was rented for the past short interval by Ruth Renick, who put on her own play, and rented also to Madam de Justh for her own exclusive production.

It is expected that the Theatre Mart's own play, "Woodrow Wilson," will be presented about the 18th of this month.

SO BUSY

"The Dawn Patrol," the First National picture in which William Janney is working at First National, is aptly named, according to the young actor, since the company has been working nights for the past week, with shooting continuing until nearly morning. Janney is also appearing in "The Right of Way" at the same studio.

FREE LANCING



MATHEW BETZ

Just Finished in
"THE BIG HOUSE"
At Metro-Goldwyn-Mayer
Phone HOlly 1131

FLIERS

William Dietz and his wife, Barbara Hunter, are the only couple in the motion picture industry who both have air pilots' licenses. Theirs is an aerial courtship, as a mutual interest in aviation drew them together while they were working on the Pathe lot. Dietz is chief of miniatures and special camera effects for the studio and Miss Hunter was formerly a cutter there.

IN "MANSLAUGHTER"

Hilda Vaughn, who scored one of her biggest hits in the late Jeanne Eagles' role of Sadie Thompson in "Rain," and who more lately made a favorable impression in support of Helen Mencken in "Top of the Hill" at the Mayan Theatre here and also in the screen success, "Three Live Ghosts," has been engaged to play an important role in the talking version of "Manslaughter" which Paramount is to produce immediately. George Abbott directs.

Miss Vaughn is one of the screen's most recent recruits from the legitimate stage and judging from the auspicious advent she is making, it seems her name will be one worthy of conjuring both in the producing and public mind as potentially stellar in its possibilities.

WHY NOT BRING TIM BACK?

With the talkies taking full possession of the motion picture industry, and the westerns once more coming into their own, WHY NOT BRING COL. TIM McCOY BACK WITH HIS INDIANS THAT ORIGINALLY PROVED HIS GREATEST ASSET AND AID AT GRAUMAN'S EGYPTIAN THEATRE? Since then Col. Tim has learned much about pictures and there isn't a more interesting personality and character fitted for the talkies than he would prove if given half a chance.

AN OLD-TIMER.

PREPARED

Joseph B. Harris, Jr., president of Harriscolor Films, Inc., announced today that Harriscolor is now prepared and ready to give any of the Motion Picture Companies color on either the 70, 65 or 56 millimeter film.

At the same time, he also announced that the company had perfected its red color sound track which gives results even better than the black and white sound track. The first demonstration of the practicability of this sound track took place March 17th, in the Eastman projection room in Hollywood.

Eastern Critics Laud the Latest Comedy Hit on Broadway

Announcement was made today from New York offices of Brock Pemberton that that producer's comedy hit, "Strictly Dishonorable," outstanding success of the current Broadway season, will begin its Los Angeles engagement at the Biltmore Theatre Sunday evening, May 4.

A specially selected cast is now being assembled in New York for this widely-discussed Preston Sturges piece. The arduous task of choosing types is being handled by the producer and his associate director, Antoinette Perry, who were responsible for the original staging of the play now in its thirtieth week at the Avon Theatre, New York, and third month at the Adelphi in Chicago.

"Strictly Dishonorable," in the opinion of many writers for the theatre in the east, is predicted to attain one of the longest comedy runs on record on Broadway.

Those who make an annual higera to Gotham have found the play so high on everybody's "must" list that there has been an average of twenty-five standees at every performance since the opening September 18, with the demand at ticket agencies providing a fiduciary hum.

The story, a cleverly expressed idea with a universal appeal, has been written with a twinkling gaiety and a refreshing lightness of touch. It has a straight forward grace and a suavity in such measure that its premiere was greeted unanimously by Broadway reviewers with unstinted praise. Each predicted, unqualifiedly, an all season run of the play.

A romantic operatic tenor, a judge who enjoys his liquor in his hours of leisure, an innocently adventurous maid from the south and an argumentative lover from the rural communities, people the story, the action of which takes place in and about a typically Manhattan speakeasy.

SCORES

Mme. Alexia Bassian, eminent singer and teacher, established in London for the past twenty-five years, where the English and French press gave unstinted praise to her achievements both in concert and grand opera, in fact her histrionic ability impassioned interpretations and consummate vocal beauty won praise from what seems to be every journal in England.

Mme Bassian has now established studios in Los Angeles, where many will receive a direct benefit from her colorful background and the wide scope involved in her training.

Mme. Bassian was trained at the royal conservatorium in Vienna, Austria, and Paris, with the late Matilde Marchesi.

Enter Mr. "Sound Mixer" The Most Important Talkie Factor

David Forrest Gives Some Sound Advice to Everybody

The term "sound mixer" is just one of those careless movie slang terms that have multiplied like the peoples of the earth since the talkies came to the fore.

Al Jolson invented it while they were filming "The Jazz Singer." Before that they called a "mixer" a "volume regulator" or "tuner." Either of these latter terms is much more nearly correct than Mr. Jolson's facetious one.

David Forrest, one of the best sound mixers in the business, admits that, insofar as a mixer's manual work is concerned, it is about as complicated as running a vacuum cleaner or an old-fashioned three-dial radio. Of course, it would be handy to have an octopus' equipment of hands and arms.

Everybody and anybody could be a mixer, therefore, if it weren't for a few little difficulties in the way.

First of all, a mixer has to have a pair of ears keener than a violinist's to catch "flats" and "hums" and "sharps" and "squeaks" and "squeals" and "rasps" and a dozen other things in the human voice, and rectify them.

How to rectify them? Quite simple. Your mixer's booth has in it a tuning apparatus exactly like that which gives more or less volume in a radio set. At the same time it gives a wave-length and frequency tone control.

Bernice Claire, "the youngest prima donna" on stage or screen, has one of the finest voices extant (from the mixer's as well as the music critic's point of view). Hers is nearly the perfect voice for Vitaphone. A perfectly tuned microphone and mixer's dial registers Miss Claire's voice as a flawless dramatic soprano. By lower tuning it can be made into an alto.

On the other hand, a rather indifferent singing voice—let's not mention names, but in motion pictures today the examples are manifold—gets tuned so that its vibrations arrive on the wax record at near-perfection.

This turning of an imperfect voice into a perfect voice is the mixer's personal magic, because he "balances" the imperfections of the voice by imperfections of his tuning, which exactly match and offset the vocal imperfections. It takes a keen ear and a fine knowledge of musical values to do that.

During a scene in "Song of the Flame," a First National picture, in which Miss Claire and Alexander Gray were singing, both voices came off the playback machine "flat." Instruments were checked, for the opinion of critics on the set was that the song was perfectly rendered by the singers.

The instruments seemed to be in good order. The mixer then called in another mixer.

"I want to have him check for me, because I took some quinine for a cold and it may have put my ears a bit out of tune," he explained. The experiment proved that he was correct. He had overtuned perfect songs because he had had a quinine-dulled ear that morning! He was given half a day off to recover his hearing.

Alan Prior, singing with Vivienne Segal and Walter Pidgeon in "Bride of the Regiment," had what he describes as a "very bad morning" when he was called upon to sing his first song in the picture. He was certain that he had sung badly when it was finished, and said as much to Director John Francis Dillon.

"Let's hear the playback before we decide to do it over," Dillon advised. He had seen what mixers can do with voices, but, of course, he did not know just how well Prior might have sung.

Prior heard the record, and was amazed.

"Either I'm dreaming, or that's better than I've sung in my whole life!" he cried. "I don't understand it. When I did it I was sure it was very bad."

Later on he did understand it, for he discovered that when he really sang at his best, his voice sounded even better. On that first trial the mixer had counterbalanced the faults of the voice or, rather, of Prior's rendering.

That is a truth that must be understood: A finer voice generally means a finer record. The mixer's magic and that of the mechanical apparatus cannot take the place of a really fine voice in producing the best possible effects; it can, however, make a fine voice approach perfection, because the artist can sing lower in volume, trusting to mechanical amplification, and thereby get more expressiveness.

Each microphone in a set has a separate wire and a separate tuning control in the mixer's booth, so that with one hand he may be setting a "mike" for the perfect soprano of a Bernice Claire, with the other for the booming bass of Noah Beery, and, with either, as he gets time, to correct flaws in the voice of a third party, not to be mentioned, since he or she is only an example, and might be anybody.

That is assuming that Miss Claire, Beery and Mr. X each has a "mike" over his or her head. If he doesn't the mixer has to mix with one, shifting the dial to previously ascertained spots for each one in turn as he talks, or sings. If it's a duet he compromises.

Yes, it's easy—if you know how!



EUMENIO BLANCO

The services of Eumenio Blanco are so much in demand, primarily for his clear and correct Spanish diction and for his remarkable gift for character portrayal. He has a very broad knowledge of phases of human situations which enables him to grasp immediately the situation of the parts given to him, which he interprets in the most spontaneous and unaffected possible manner.

Spanish heavy character actor and operatic singer, who has recently arrived from the East, although here only a few weeks, is much in demand for Spanish talking pictures.

He has recently finished a part in "El Cuerpo del Delito' ("Benson Murder Case," Spanish version) at the Paramount Studios. He has just been signed for a part at the Fox Studios for the Spanish version of "One Mad Kiss" and has been engaged to appear in the near future in the next Paramount picture, "Slightly Scarlet" Spanish version).

EXECUTIVE VIEWS NEW FILIM PRODUCT

S. Charles Einfeld, director of advertising and publicity for First National Pictures, with headquarters in New York, has arrived in Hollywood to make plans for the exploitation of the company's $17,500,000 product for the 1930-31 season.

Einfeld will see the pictures already completed at the studio, as well as rough cuts of many of the pretentious productions now in the filming, and will confer with Hubert Voight, director of west coast publicity.

He is also making plans for the studio's participation in the First National sales convention, to be held at Atlantic City from May 27 to 29. He was accompanied on his trip west by Mrs. Einfeld.

GEO. HALE DIRECTING VITAPHONE VARIETIES

George Hale, noted director of stage productions, has been signed by the Vitaphone Corporation, to stage a series of rhythmical Vitaphone Varieties in the East. The first of the series, called "Office Steps," has just been completed. A second, tentatively titled "The Devil," is in preparation. Each picture of the series will be in rhyme and dance. Among Mr. Hale's latest stage productions are "Strike Up the Band" and "Heads Up."

MARGARET MANN HAS LANGUAGES

Margaret Mann, famous as the mother in "Four Sons," has been added to the cast of "Monsieur Le Fox," Metro-Goldwyn-Mayer's drama of the Northwest, which Hal Roach is directing in five languages. The actress will appear in all the versions of the play, English, Spanish, German, French and Italian.

Barbara Leonard plays the heroine in all the languages, Gilbert Roland is seen in the English and Spanish versions, John Reinhardt is the hero in the Spanish and German versions and Andre Luguet in the French transscription.

"A ROYAL FLUSH"

Frank Davis is directing "A Royal Flush" at the Pathe Studios. He has in his cast Ethel Davis, Bessie Hill, Jimmie Aubrey, William Von Brinken, Norma Leslie, Vincent Barnett, Hugh Allen and others. Terry Spencer is assisting director Davis.

FILM PROSPECTS ARE BRIGHT FOR 1930

Color and Stereoscopic Elements Now in Advanced State of Experimentation—1929 Receipts Large—Development of Sound Productions Expected to Promote Still Greater Interest and Consequent Increase in Earnings — Ratio of Stock Prices to Earnings Seems Low

By IRVING FISHER
Professor of Economics, Yale University

The motion picture industry is beginning to find the road ahead.

It is ready to settle down to yet more important work of development.

According to the best consensus the financial renaissance of the industry will last for some years, at least.

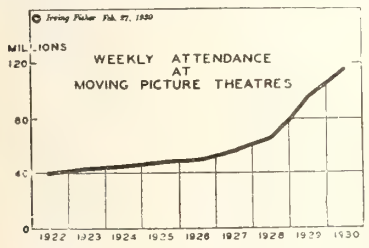
Admissions to film theatres, in gross, have reached about $800,000,000 annually, while film rentals have advanced to approximately $200,000,000.

Heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success.

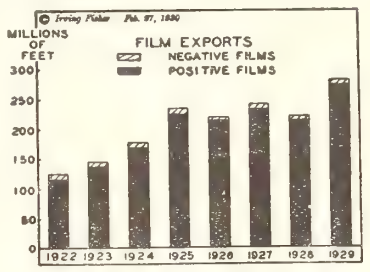
During the first nine months of 1929 the increase in net earnings of all companies ranged from 25 to 100 per cent.

There is every reason to expect the new level of revenue to hold its own.

NEW HAVEN, CONN.—The motion picture industry, torn between doubt and expectancy through the advent of sound accompaniments, is beginning to find the road ahead. To its officials the road looks like one of renewed prosperity—thanks to a spectacular advance in invention. Indeed, the first phase of the talking picture seems to be past. It is practicable, the public demands it. It is ready to settle down to yet more important work of development.



Increased domestic consumption of motion pictures is indicated by rapid increase in attendance during 1928-1929.



General increase in foreign consumpton of American motion pictures is indicated by the number of feet of film, negative and positive, exported.

The first success of the sound films was due mostly to the curiosity of the public over a new mechanical device. The experiment drew crowds in 1927 for this reason, but it is no longer an experiment. Despite the fun once poked at the new device, the "talkie" has become a standard form of entertainment more popular, even, than the old silent film. In fact, attendance had been almost static for several years before the new invention came in.

According to the best consensus, the resultant financial renaissance of the industry will last for some years, at least. To be conservative, however, the unfavorable factors must be considered along with the favorable ones.

Initial expenditure for equipment and experimentation in the new field has been, of course, tremendous. But this has been more than offset by increase in attendance. Admissions to film theatres, in gross, have reached about $800,000,000 annually, while film rentals have been advanced to approximately $200,000,000. The film theatres felt no decrease in attendance during the stock market slump.

Export Trade Developing

The "talkies" produced in the United States, of course, had no sale outside of English speaking countries. But income from film exports has not diminished, due to the use of silent pictures in non-English speaking countries.

By January, 1930, twenty-two hundred European theatres had been equipped for the showing of "talkies," with the number increasing almost daily. Appreciating this, American film manufacturers are meeting the situation. Several companies are making foreign-language versions of current productions on a simultaneous schedule, while others have established foreign subsidiaries for that purpose. One company has a plan to fit dialogue in foreign languages to pictures already made in English. How well such plans will work out nobody knows. All we are sure of is that the talkies thus far shown in England and on the continent have been quite as successful as those in America.

Costs to be Noted

To estimate the financial outlook, the increased cost of production must be considered.

First, heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success. But it will be necessary to spend a great deal more for further development. Strides have been made in the use of natural color. Both the Technicolor and Multicolor systems have been widely employed by producers, and other processes are being experimented with by different companies. Stereopticon and wide-screen effects are other future developments. The latter innovation has already been exhibited. Most of the leading producers have patents covering some method for achieving this end. The "Magnafilm" of Paramount, the "Grandeur Pictures" of Fox, and the "Spoor-Berggren Process" of Radio-Keith-Orpheum all call for a much larger screen and afford a much greater chance for the inclusion of detail. Having made the leap from silence to sound, the film industry will not stop there.

The total increase in costs runs about 30 per cent over the old silent films. This takes into consideration money spent for experimentation. During the first nine months of 1929 the increase in net earnings of all companies ranged from 25 to 100 per cent, according to the Standard Statistics Company. Thus far profits have greatly exceeded costs. It seems safe to expect the present rate of profits to continue through 1930, judging by attendance records.

No Longer a Luxury

It is an accepted fact that motion pictures are no longer a luxury, but a necessary form of recreation for the masses. The average family has been so accustomed to placing "movies" on its weekly budget that attendance receipts were almost stabilized before the advent of the "talkie." Since then motion pictures have sustained only a few desertions and gained a vast army of new friends. This added revenue can be expected to defray further production and experimental costs. There is every reason—now that the talkies are proving to be no flash in the pan—to expect the new level of revenue at least to hold its own.

This is a conservative view. But many of the more important executives expect larger and larger profits from the new medium and the developments that are sure to come. As the quality of the entertainment keeps improving, along with the advent of color perfection and the stereoscope, there is ample reason to look for even greater interest by the public, with a consequent rising increase in revenue. On this account common shares in the motion pictures group may rise in value. The February earnings bulletin of Standard Statistics shows a ratio of stock prices to earnings of less than 9 to 1 in this group. From a proper appraisal of the prospects of motion pictures, that seems a low ratio.

> The utilities have shared greatly in the prosperity of the past few years. A discussion of their prospects will appear in a forthcoming article by Professor Fisher, who contributes a weekly feature to this paper.

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Carthay Circle Theatre To Have Unique War Display During Run

To permit patrons of "Happy Days," the current Grandeur Film play at the theatre an opportunity to know more about the succeeding attraction, "All Quiet On the Western Front," the Fox Carthay Circle theatre has opened a war museum displaying relics from the German trenches.

The interesting exhibit of guns, trench enquipment and field equipment is under the direction of Lieutenant William Apetz, who spent three and a half years in the German trenches of the western front and who has been decorated with the Iron Cross, both first and second class, an unusual distinction, and the Hansaetic Cross of Merit, for gallantry.

Before and after each matinee and evening performance Lieutenant Apetz explains the German battle plans, the art of building trenches and answers questions about the filming of "All Quiet On the Western Front." Apetz came to America directly following the war and is an Ameican citizen.

OPENS DE LUXE STUDIOS

A new music studio, the De Luxe Music Studios, Inc., which recently opened in Hollywood, has brought singing lessons within the reach of every person, for their charges are very reasonable. They are organizing classes now for sight reading, which is very important in studio singing, and they are also planning to form a choral and train it for studio work.

Their teachers are exceptionally good, most of them having studied with the best voice teachers of both America and Europe.

Persons desiring to have their voice tested may do so at the De Luxe Music Studios free of charge and without any obligation.

FIST AMERICAN-MADE JAPANESE PICTURE TO BE SHOWN

Filming of the first American-made Japanese talking picture for release in Japan and among the Japanese of the Pacific coast has been completed for Tom White Productions, Hollywood.

James Howe, Chinese director and for many years cameraman for outstanding Hollywood directors, directed the picture, using an all-Japanese cast, with whom he was forced to converse through an interpreter.

Despite the difficulties under which the picture was made, however, Japanese business men of this city who have viewed it, as well as the great Japanese actor, Ito, have pronounced it a remarkable and beautiful portrayal of Japanese character and customs.

The picture was filmed in and about Hollywood, but those viewing it for the first time have indicated that the sets are so remarkably Japanese in appearance that only an expert could say positively that it had not been filmed in Japan. Howe explains this by the care with which he chose his exterior shots—using for background certain Japanese gardens in this city and Pasadena and the dwarfed trees along the Palisades of Santa Monica—and by the interest the Japanese cast took in arranging each minute detail of the interior sets to conform to the best taste and tradition of their people.

All leading roles are portrayed by actors who have never appeared before a camera, some of whom, however, are stage actors; the director preferring the method of the great Russian directors in choosing types, to that of the Americans, who cast pictures almost wholly around some personality or star.

Hollyw'd School of Dance Matinee At Uptown

I. C. Overdorff and His Associates Are Making Rapid Strides Ahead

One month has now elapsed since the opening of the Hollywood School of the Dance and the registration of new pupils has far exceeded all expectation of the principals of this school, making it necessary for them to make many new classes and now most of the afternoon and evening of all week days are taken up with pupils eager to learn their new style of rhythm tap dancing and Russian and Italian technique of ballet.

Great credit must be given I. C. Overdorff, the director and publicity manager, for his ability to select such able teachers as S. E. Granger, in charge of tap, and Anton Yarotski, in charge of ballet and interpretative dances.

The school has staged two showings of their pupils during their first month which was attended by several movie directors and casting boys and which resulted in the school being able to assist several of their pupils to bits and parts in moving pictures.

Plans are being arranged now to effect several new branches, such as dramatic art, singing, presentation work and later on swimming which will all be included with the original monthly rate to the pupils.

One additional room has been provided for private lessons, making a total of three rooms, and these rooms are kept busy most of the day with their private work.

A high school girls' class of ballet and also of tap is being formed and several are now entered for this work.

Mr. Overdorff and a director of movies are now working on the cast for two two reelers, which will be ready for presentation about April 30, and if these two pictures are successful a complete series will follow.

Many of the leading clubs are now calling this school for trained talent and which is of great importance as it gives an outlet to the finished pupils to show before the public.

A good majority of the professional juvenile picture children are attending the school to keep fit for any picture work that may develop.

The Fox Uptown Theatre at Tenth and Western have allotted the school thirty minutes each Saturday afternoon for their initial presentation work and a program has been effected for Saturday, April 12, on the regular afternoon program of the theatre. The following pupils will give the audience the best they have in a regular vaudeville bill of twelve acts.

Dot and Don, introducing the school's new rhythm steps (Dot Day and Donald Painter).

Margaret Fraim in an Indian song and dance.

Margaret Putnam (oriental dance number).

Peggy Kemano (original high kick).

Dot and Don (introducing Spanish tap tango). This number never seen on any stage or screen before.

Helen Claire MacAllister (acrobatic dance, slow control). Miss MacAllister is the late juvenile star of George White's "Scandals" and also is known as Miss America, Jr., having won this title at the National Beauty Pageant last fall.

Nona Lee (Spanish dance and song).

Krummel Twins (stumbling, tumbling twins).

Althea Morrill (soft shoe number).

Virginia Ashcraft (song and dance).

Bernice Holtz (fast buck, military).

The Surprise Duet (comedy song and dance numbers). Pinkie Kopp and Doris Jean Stone.

Miss Henrietta Poland will handle the show as mistress of ceremonies and her ability along this line is nothing short of marvelous.

Mr. Arthur Wenzel, manager of the theatre, promises to have several movie celebrities present and Leo, the lion.

The school is prepared to cast and train line-ups for the motion picture industry and arrangements are now under way where the school will represent two studios and do all their work in training dancing choruses and many specialty numbers that will be required for the picture work. This feature is made possible by the school's fine equipment as several fine show bathrooms are provided for those in training.

Twice a month the school will stage a showing of their talent at which the public will be extended invitations to see the work of these professional children.

A complete show is now being arranged for the benefit of the Boy Scouts of Hollywood and will be staged in the large auditorium of the Grant school on the evening of May 2. Mr. Wm. Jackie, who is interested in the Boy Scout movement, is handling the program and backing this show which promises to be well worth the small price that will be charge for admission.

Some new improvements were started today and which will include another dressing room for the smaller children where everything will be provided the same as in the older girls' rooms—mirrors, lockers, hair dryers, etc. Also 200 additional chairs have been arranged for to take care of the various shows to follow.

Hollywood's Latest Novelty

"Hollywood S'prize Cabinet"

The Newest Thrill

Sent Prepaid, $3.50.



"A thousand gifts of distinction"

THE "DOVE OF PEACE" NOW HOVERS OVER UNIVERSAL—MARY NOLAN GOES BACK TO WORK

One of the ugly phases of the cinema art bobs up now and then in the form of a splenetic controversy between artist and producer, usually culminating in a breach between the interested parties. Many of these quarrels are glossed over as temperamental weaknesss and redound to the detriment of the artist. Unalterably has it ever been Hollywood Filmograph's aim to assist impartially in effecting a just settlement of these grievances, especially when such an adjustment tends to the betterment of certain conditions in the moving picture industry.

Filmograph really believes that its equitable gesture in this matter has crystallized in a harmonious understanding between Mary Nolan and Universal, and the many friends and admirers of the little lady will be glad to learn that she is back in the fold again. Universal, realizing the folly of exploiting Mary in films that at times harbor prurient episodes, has decided to remake one of the objectionable sequences in "Carnival," which has been renamed "Young Desire."

In the original story, Miss Nolan lent the charm of her gracefulness to a suggestive dance. She reneged so strenuously to do the stunt that she finally walked out on the cameraman. Then it was that Uncle Carl Laemmle, who has always been a stickler for clean and wholesome films, began to see the ethical side of Miss Nolan's rebellion, and he has fully decided that hereafter the blonde star will be given parts more in keeping with her consummate art.

The dove of peace now hovers over the houses of Laemmle and Nolan. From now on, little Mary will be given a chance to play the roles of her heart's desire ever since she entered Shadowland. She has poise, beauty, dramatic ability and a well-modulated, clear voice that registers 100 per cent through the mike. Filmograph is firmly of the opinion that Universal will profit measurably through its sound judgment in amicably adjusting its controversy with Mary Nolan. Great credit is due in these premises to Carl Laemmle, Jr., the youthful general manager of the Universal Corporation, who is in charge of its west coast productions.

HARD TIMES AND PROSPERITY!

(A Safe and Sane Message to Actors, Directors, Writers and Others of the Film Industry)

LET'S BE FRANK!

You are responsible for your own Hard Times and Prosperity!

If, at present, you are engaged, why not make the future prosperous and as secure as the present?

It can be done!

But don't invite the Hard Times of the future by ill-advised investments and expenditures!

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COLOR FILMS WILL LENGTHEN THE PLAYERS SCREEN LIFE. DANGER OF SHADOWS ARE GONE, SAYS DIRECTOR OF "BRIGHT LIGHTS"—CAMERAMEN GET NEW ANGLES THROUGH HUED PHOTOGRAPHY

Color pictures, although they increase the difficulty of working conditions, will prove a boon to film players by lengthening their so-called "screen life," according to Michael Curtiz, director of Dorothy Mackaill's all-Technicolor picture, "Bright Lights."

Brilliant lighting and better registration of colors other than black has eliminated shadows which, unless properly regulated, gave the appearance of age, Curtiz explained.

"In black and white pictures age could not be hidden easily. Lines caused by shadows were always a source of worry to a cameraman. Even child players sometimes had them. That worry is over.

"Leading actors and actresses who had to give up the screen or go in for character parts because the telltale lines of age could not be blotted out can now go on indefinitely. Technicolor make-up combined with the added lighting needed in color pictures prevents shadows almost entirely.

"Sometimes we must 'paint' shadows on to get the effect of certain character types. We also get character by shooting up or down on a player's face instead of in a horizontal line. In the early days of pictures, horizontal angles were the only ones used.

"Color, combined with the added opportunity to portray a romantic character through dialogue, has doubled the screen life of leading players."

"Bright Lights" is the most ambitious vehicle Dorothy Mackaill has appeared in for First National. It is a melodrama of backstage life with the actress appearing as a famed hula dancer. It is her initial color picture and she dances and sings for the first time in talkies.

"Color has unquestionably brought greater naturalness into pictures," continued Curtiz. "The fact that we can now shoot a scene from almost any angle and make it interesting is one proof of this. Colors give such a scene 'life.' Black and white photography demanded action or the appeal of beauty to get over because such scenes were after all only 'pictures' of things instead of the things themselves."

Lee Garmes, cameraman on many of Miss Mackaill's pictures, and chief photographer of "Bright Lights," has found many new angles on the blonde actress, as well as on other players, in color photography. A different turn of the head, a lower or higher position of the camera, and unusual lighting effects are possible in Technicolor films, he stated.

"Miss Mackaill has no 'bad angles,'" said Garmes. "We can photograph her from any part of the set and it will register clearly and without blurring of features. In black and white we rarely took a close-up of her from the back and showing only a part of her face. It was either front, quarter turn, or profile.

"Now we can shoot from the back, and showing only one-quarter of her face. Color of her hair and skin will make this shot seem sufficiently 'alive.' In black and white, because of lack of detail which color has brought us, such a shot would be dull and cause no reaction of an audience."

Frank Fay is appearing opposite Miss Mackaill in "Bright Lights." and Noah Beery, James Murray, Inez Courtney, Eddie Nugent, and a lengthy list of noted players are in the cast. The story was written by Humphrey Pearson, author of "On With the Show." It portrays Miss Mackaill, as Louanne, in her rise from hula dancing in a low class African cafe, up the various steps of her career, to stardom on Broadway. Grant Clarke, Harry Akst, and Herman Ruby wrote the musical numbers. Some of the largest stage settings ever built will be seen in the picture.

LIP MOVEMENTS AND SOUND NOT SYNCHRONIZED

The sound track which runs along the edge of audible motion picture film is not synchronized with lip movements in the way most persons suppose, according to B. P. Schulberg, general manager of west coast production for Paramount.

That is, when a character on the screen speaks a word, the corresponding impression on the sound track is not opposite the picture of said character opening his mouth, but is, instead, nineteen frames, or pictures, ahead.

This is due to the fact that two lights are used in reproducing sounds and pictures. These lights must be far enough apart in the projection booth so that the head from one does not affect the other. It is for this reason that it has been found necessary to separate the impressions so widely.

This makes editing of films a Chinese puzzle for those who do not understand the system. as the narrow ribbon of sound track must be left dangling at the front end of the cut film This ribbon matches up perfectly with the amount of track which can be cut out of the back end of the next strip of film.

Allowing for this detail, however, editing of sound film is much simpler than editing of silent celluloid. This is due to the fact that cameras have been slowed down materially to allow time for sound recording. The same number of frames that now require nine reels could be placed on six reels of silent films.

DAVIS ADDED TO DE MILLE DRAMA

Edwards Davis will appear as the majestic "Henry, the Eighth," with all his wives, in the Zeppelin masquerade ball sequences of "Madame Satan," Cecil B. De Mille's current Metro-Goldwyn-Mayer comedy with music.





Round-Up Scenes Taken at Nogales, Arizona
Now in Production at Universal City

Richard Talmadge

Starring in "THE YANKEE DON"

Direction Noel Mason

Cinematographer—Jack Stevens

Production Manager—Leon Metz

Spanish Pictures Open New Fields To Workers

Enrique Vallejo Is in Unique Position Now That Contracts Are Sought

Years ago Enrique Vallejo was one of our best cinematographers, he turned his attentions to directing pictures, especially foreign, he gave us some extra fine Latin-American subjects, and went into Mexico with a company of star players and brought back some of the best scenes ever taken down in that country.

It now comes to light how Enrique Vallejo accomplished all this, and it is just this, he had contacts and credentials that pass him through every line along the border and in Mexico, he could use the Mexican army to a man for pictures, he has access to government buildings and properties that no other man has yet shown us such rights in writing.

Now that Spanish pictures are all the go and producers are spending millions of dollars on them, it appears that Enrique Vallejo, the man who shot and directed the bull fight scenes in "Blood and Sand" for Paramount in Mexico and has all these contacts, should be given a hearing as to how he can save money for the firm who is going down into Mexico to make scenes for their forthcoming pictures.

"MEMORIES"

"Memories," the first of the Brown-Nagel Productions short subjects featuring Creatore and his band, is being shown in connection with "Journey's End" at the opening of this Tiffany Production feature at the Gaiety Theatre, New York, April 8, and at the Mayan Theatre in Los Angeles, April 10.

Harry M. O'Connor has just finished playing the heavy in "Half Pint Polly," starring Tom Tyler, under the direction of Bob De Lacey.

GREAT GIFT TO THE TROUPERS

"Greater love hath no man" than he offer a portion of God's footstool to his fellow beings. Lawrence Holmes, the newest member of the Troupers, Inc., gave five acres of land at Carob Plantation, his vast estate at Arlington, in Riverside County.

He has 2800 acres under cultivation, and has already done posterity a wonderful service. Any man who plants a tree has a soul, and a man who has planted 85,000 trees has a great soul. Such a man joined the Troupers on April 8. When the Troupers gave the hailing sign to their new member little did they dream that such a gift was waiting for them.

There are 8500 carob trees planted at the plantation, and the development of artificial lakes adds to the beauty of the estate. Trout are happily waiting to be caught some sweet day when the Troupers are living there, for the five acres face the lakes.

Sunday, Palm Sunday, the 13th of April, Lawrence Holmes expects the club members to be his guests at the spot he is making possible for them to call their own. This means the fulfillment of a dream they have had since their inception, and when a dream becomes a reality, man touches the hem of the garment. The Troupers have kept the faith, they have fought a good fight—many times they have seemed to see through the glass darkly—but now face to face with the charm of property they will drive out to see, by orange-perfumed roads, the fellowship ideal is stronger and better than ever before in their hopeful lives.

Lawrence Holmes invented the Holmes Bed, so he is well qualified to practice the "Rest, rest to the weary" theory, and to him the Troupers owe an everlasting debt of gratitude. Having made his own stage debut in the 80's in "Hamlet," his natural sympathies are with those splendid men and women who have made the stage their platform for clean and decent living. He is their comrade. He wishes to have them for his neighbors. The deed is done.

Holy Week this year marks a stepping stone for the club. Easter will bring with its songs of triumph this 1930 a spirit of resurrection perfect in its plan and divine in its promise. Actors the world over are qualified to vibrate to the brotherhood of man. The actors in this part of the world are now qualified to say with the Persian poet, Hafiz:

"And blessed forever be the spot
That makes all other climes forgot."

They now have a spot they can call HOME, blessed already by friendship and fellowship sublime.

In a touching acceptance speech, Stage Director Frank Cooley expressed the united feelings of the entire membership. Such things are the decorations on the honest fabric of life, decorations like the evening star of promise and the star of the morning that once led wise men to discover the babe who taught the lesson of love and fellowship to a waiting world. When the Troupers drive east to view these friendly acres, they will carry with them solemn and joyous thoughts of the significance of Lawrence Holmes' token of the brotherhood of man.

MARGARET CAMPBELL.

WILL YOU BE THERE?

Stage and screen celebrities will turn out en masse Monday to attend all-star night in the Blossom Room of the Roosevelt Hotel, which will be staged in honor of Harry Rapf, noted Metro-Goldwyn-Mayer studio official, and one of the popular members of the Hollywood film colony. Besides being guest at the affair, Mr. Rapf will also be in entire charge of the program of entertainment which is to be presented. With the unlimited ranks of talent from his studio at his command, it is anticipated that one of the most brilliant floor shows ever staged in the Blossom Room will be that on Monday. Irving Aaronson and his commanders will occupy a featured place on the bill, offering new dance rhythms and other musical diversion.

With a complete sell-out indicated at this early date, it is urged that those wishing to attend Monday's gala entertainment make reservations with the Roosevelt maitre-d'hotel immediately.

"LUCY LEE"

Sweet little Joyce Coad, we learn today, played "Lucy Lee" in "Abraham Lincoln" directed by D. W. Griffith at the United Artists Studio. Joyce is a remarkable child and it is said that she gave a very fine performance.

How Inept Bureaucrats Put Uncle Sam in Peril Revealed By Book

Had the World War broken but a few years earlier, Uncle Sam would have had a tragic price to pay it is revealed in J. R. MacMahon's new book, "The Wright Brothers: Fathers of Flight," just published by the firm of Little, Brown & Co.

The Wright invention of the airplane was hawked to foreign governments after the Board of Ordnance and Fortification of the U. S. War Department refused to believe that "any such animal" could exist. England and France made the inventors welcome and famous. the keen eye of Lord Northcliffe envisioning the future War in the Sky; the extraordinary development of military airplaning by the Europeans

That oddity of American official pure blindness dates right back to the old Washington obsession that the heavier-than-air machine was the product of Professor Langley of the Smithsonian. Langley's device, the precursor of the Wright plane, had never taken up a human being, flying with dummy only. When the Wrights tried to bust the bureaucratic barriers they got the cold shoulder. Two years after their successful Kitty Hawk flight the ordinance bureau declined the proffered prize, or even to lay down specifications and requirements, "until a machine is produced which by actual operation is shown to be able to produce horizontal flight and to carry an operator." The author of the book comments:

"Our military wiseacres resolved in effect that the airplane did not exist although it had flown twenty-four miles in the presence of some fifteen eye-witnesses, and altogether hundreds of persons had surveyed or glimpsed the levitation of man's new vehicle. Thus the American discovery was rejected at home and sent abroad for its early exploitation."

The Kitty Hawk, pioneer airplane, now reposes in the Science Museum, London, instead of at the Smithsonian at Washington. Great Britain paid Orville Wright $75,000 for patent rights at the outset of the War. When Uncle Sam entered hostilities he wasn't ready, and five years before would have been helpless; Yankee aviators had to operate Allied machines until our billion-dollar construction program got under way.

Mr. MacMahon's book is the result of years of intimate association with Wilbur and Orville Wright, first contacted when the famous brothers were making their memorable experiments in the Dayton bicycle shop.

Mr. MacMahon is the brother of Henry MacMahon, the Beverly Hills picture publicits.

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R. K. O. Studios Purchases "Cimarron"

"Operettas" Are Here To Stay—Le Baron

Edna Ferber Story Is to Be Given a Stupendous Production

Radio Pictures has purchased the talking picture rights to Edna Ferber's "Cimarron," according to an announcement by Joseph I. Schnitzer, president.

"Cimarron" is to be one of this company's really major productions on the 1930-31 program. As a novel it has leaped into the best selling class, and as a piece of literature it has won laurels regarded as unusual even for Miss Ferber, who has to her credit such hits as "Showboat" and "So Big."

William Allen White declared, "I consider it her best piece of work." "It's like a fresh wind sweeping across the sunlit prairie" is the encomium of Harry Hansen.

Anyhow, the public likes it and Radio Pictures is sold on its gripping plot and gallant atmosphere which encompasses the rise and development of the state of Oklahoma. Reviewers like Isabel Paterson in the New York Herald-Tribune declare confidently—"It is the liveliest and most picturesque scenario we have ever read in novel form." Which is, of course, extremely gratifying to Radio Pictures officials.

Miss Ferber, in "Cimarron," follows the fortunes of the Oklahoma homesteaders from the year of the Oklahoma run in 1889. In swift and dramatic fashion she details the lives of Yancey Cravat, pioneer settler; Sabra, his wife; Venable Cravat, Yancey's son, and the vast polyglot of turbulent lives who built the fortunes of Oklahoma.

Research work on this production is even now going forward as Radio Pictures intends to make "Cimarron" an authentic record of the colorful times in which it is laid. An all-star cast is to be employed.

Not only will it be entrusted to an outstanding director, but it is stated that the largest crops of assistant directors every assembled for any one picture will be gathered together as lieutenants to the chief director for the smoothly-coordinated achievement of some of the most sensational effects in an outdoor picture every attempted before the camera, either in silent or recording days.

WYLER'S CONTRACT RENEWED WITH "U"

Announcement was made today of the renewal of William Wyler's contract with Universal by Carl Laemmle, Jr., general manager.

Wyler is now engaged in directing "The Storm" for Universal. The Picture features Lupe Velez, William Boyd and Paul Cavanagh.

This is Wyler's third feature production under his present contract with Universal. His first two pictures, which were outstanding successes, were "The Shakedown" and "Hell's Heroes."



BELLE BENNETT
JUST FINISHED TWO FEATURES FOR WARNER BROS.
"COURAGE," Directed by Archie Mayo
"FAME," Directed by John G. Adolfi

Good Morning!



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"Dixiana" Is Just Another Step Forward, Says R. K. O. Executive

By William LeBaron
Vice-President in Charge of RKO Production

(Special Dispatch to the Filmograph)

Screen operettas are not just a passing cycle.

Sound film now is making possible a great renaissance of light opera which in all probability will greatly improve the public taste for music.

It has long been known that Europeans display far more enthusiasm for opera than Americans. I have been convinced that this was due to the fact that Americans do not care for the bombast of heavy operatic music and it was with this thought in mind that "Dixiana," an original light operetta was written and is being produced by Radio Pictures.

Harry Tierney was selected to compose the music because of his brilliant success in the light opera and musical comedy field, which includes such popular productions as "Kid Boots," "Irene," "The Royal Vagabond" and "Up She Goes."

Anne Caldwell, who wrote the book and lyrics, has won a place as one of America's leading librettists.

Luther Reed, director of "Rio Rita" and "Hit the Deck," was selected to adapt and direct "Dixiana."

Miss Daniels fitted perfectly into the title role. With her golden voice and charming personality there is little doubt as to "Dixiana's" reception by the public.

Determined to bring only the finest voices to the screen, Everett Marshall, Metropolitan opera star, was signed to play opposite Miss Daniels. Rated as one of the world's greatest baritones, his screen debut in "Dixiana" seems assured of phenomenal success.

Continuing in this vein, it was realized that comedy should have a part in the operetta. Accordingly, Joseph Cawthorn, Bert Wheeler, Robbert Woolsey and Jobyna Howland, who made such a marked hit in "The Cuckoos," were given important comedy roles in "Dixiana."

"Dixiana" marks a significant step forward in bringing a higher quality of music to the screen.

NEW BOOK SOON TO BE PUBLISHED

"Such Stuff as Dreams Are Made Of," written by E. G. Galusha, is written in sparkling dialogue, reflecting common human aspirations and thoughts relative to the securing of World Peace in practical form.

The Noble Peace Committee of Stockholm, Sweden, after reading the story, suggested that this romantic fairy story should be published. Mr. Galusha is a well known collegian and lawyer and the theme of his book was first suggested by the Universal Pictures Corporation.

"VAGABOND KING"

A Musical Review by Laurence A. Lambert, Music Editor.

It became both our duty and privilege, to review Paramount's production, "Vagabond King,' 'this week, from musical angles.

If we were confined to one sentence (which, thanks to Harry Burns, we are not), we would say that if you had never seen the stage production, you would be immensely pleased with the film, but if you had seen the legitimate version, the film would leave a sense of vague disappointment. Now, this sounds like a bad beginning, and faint, but damning praise. Far be it from us to criticize such a magnificent production. but since Music Editors have the privilege of reviewing these new films, and saying what they believe is honest and fair, we must candidly "speak up" and express ourselves, knowing that others may not at all agree with our opinions. And, after all. open discussion IS good for one's soul!

Well, first of all, Dennis King strongly reminded us of John Barrymore, in some of his striking profiles. And his dimples, yes, ladies, he has TWO of them), were very noticeable, and most attractive. We have heard King twice, on the stage, but never suspected such charms. So you see, now, what films can do, and while we have preached (and will continue to do so) against the camera "close-ups,' 'while an artist is singing. because of the distasteful results, from facial distortions, lip action, tongue formations, etc.. yet here is a striking instance of how vividly the all-seeing eye of the camera will reveal singers—in all their charm and beauty, or "otherwise." And how little things will become important.

Condensing what might be an extended comment, we felt that Dennis King lost some of his personality and magnetism before the camera. He did not seem to be nervous, or "camera-shy," but nevertheless, seemingly could not project his fascinating stage personality through the camera as he has always done, over the footlights. And his voice has either lost some of its virility and sonorous ring (which has delighted our musical ears on several occasions in the East), or else Paramount sound engineers did not quite do him justice on recording or reproducing. Its hard to decide which, until we have a further opportunity of hearing him personally, again. But in all events, we missed the fire, and the dramatic ring of his stage voice, and at no time in the film did we get the "thrill" we had so confidently anticipated. Perhaps the superlative singing of Lawrence Tibbet led us to expect too much, and of course Tibbet set the rest of the singers a terrific standard to follow. We honestly doubt if there is a male singer in the world today with the opulent voice and the dramatic fire of Tibbet. so we shall have to forget "Rogue Song" in reviewing other singing films. But, after weighing all these matters, we still find ourself disappointed; wistfully wishing that the engineers had let King "tear loose" on some of his top notes. and that the director had used more freely, heavy and opulent male voices in the "Sons of Toil" number which, of course, is the musical "piece de resistance" of the operetta. In one place, at least, it seemed that female voices were used, along with the men's voices, while the picture showed only men marching along in bold fashion with no women in sight. If this is true, it was unfortunate directorial judgment. At no moment did the "Song of the Vagabonds" rise to the dramatic or vocal heights that one had a right to expect from stage versions. With all the great voices available here in Hollywood we naturally expected to be nearly deafened and awe-stricken by the tremendous volume and intensity of this famous marching song, but the moment for which we patiently waited all evening never arrived. Unless our eyes and ears deceived us in one scene, the director had the unseen, off-stage chorus singing the "Sons of Toil" number while the marching men raging past the audience simply shouted and made all the noise they could, but no singing from them. This seemed particularly unfortunate and destroyed the effect that might have been created by gradually increasing the volume and dramatic tones as the horde swept into sight and past the audience.

Dennis King has a very pleasant, crisp speaking voice, which should be pitched lower to match his stalwart character. This could be accomplished by mechanical effects, if necessary. He creates a very agreeable impression. excepting for the "close-ups," which reveal rather harsh eyes and a stern, fixed expression to his lips. Miss Jeannette MacDonald. his leading lady, is already well known for her clever work in "Love Parade." We have had the privilege of meeting this charming New York prima donna, who has rapidly risen to stardom in musical films, and believe that she is one of the most useful and versatile singers in films today. But we do not think that she has yet acquired perfect technique for film work. Much of her work in this film is marred by a certain shrillness and thin quality, due to either faulty vocal methods, incorrect recording or singing music that is scored too high for her voice.

She always looks most attractive, acts splendidly and fits the role in this film much better, in our humble opinion, than the one she portrayed in "Love Parade." Her work is so superior, vocally, to most of the singing in films today that criticism seems out of place, and yet, without it, higher standards might not be achieved. Dennis King reminded us in a few places of Douglas Fairbanks with his agility and cat-like way of jumping from place to place, stirring up his followers. With a John Barrymore profile and a Fairbanks agility, plus a fine voice. he certainly ought to win high favor with movie fans, if given right vehicles. In one scene the music is pitched much too low for him, and he has difficulty in singing it in a convincing manner. The limitations of the singer's voice should always be considered, and of course. the microphone can be adjusted so as to increase the volume in weak spots.

Lillian Roth, as Huguette, gave a convincing portrayal, histrionically, but was a failure, musically, when she attempted to sing the well-known "Waltz" song. She spoke the lines, apparently being unable to attempt singing them, much to our disappointment. Why should the director use a girl without vocal ability when there are several available with good picture names that could have sung the role delightfully. Without creating comparisons, Lena Malena would have made a great impression in this part and she has a fine singing voice that could have put this number over in fine style.

Heggie, as the King, gave a great characterization with an adequate voice and several fine vocal climaxes, which lent an air of authority to his role.

Warner Oland spoke convincingly and as usual gave a dramatic interpretation to his role. but we have been wondering why he and the King's chief aide were dressed with "turbans" as if they were orientals of some kind. We may be mistaken but we doubt very much if the French used turbans during the reign of King Louis the Eleventh. And why did the King's barber act as chief advisor and aid-de-camp to King as the new grand marshall? And we might go on asking "why" to about a dozen more peculiar situations, some of them amusing and others puzzling, but we must stick to our "musical last" and leave other things alone.

And since "speech" comes under the heading of the vocal art, we hasten to suggest that an expert on direction be engaged on all big films. One girl, we think it was Lillian Roth, distinctly says to King, "WHADDA wish to know"? Of course such expressions are common in real life, but for the screen clear pronounciation with clean-cut diction would be much preferable! And Dennis King distinctly uses the singular word "Woman" instead of the plural "Women" in one speech. Little differences like this should be watched more carefully in a great film.

And Miss MacDonald breaks into song, in a most stage-like fashion, quite unbecoming to the films, as she leaves King in one scene and walks away up the staircase, singing, with a vocal accompaniment, by an unseen and unexplained chorus. We are not blaming her, of course, but such "breaks" as this mar the picture. Stage liberties will not be tolerated in films by movie fans and music cues will have to be handled most adroitly. "Bursting into song" on the slightest pretext is laughable to the ordinary hard-boiled movie fan, and while music lovers will overlook such things and will always welcome music, regardless of how it enters or where it comes from, the ordinary patron will not be so tolerant.

We must not conclude without paying tribute to the magnificent effect achieved, pictorially, in the final "dissolve." It's great, and so soothing, when one naturally expected the inevitable final "clinch," with the protracted kiss! Of course, they do actually kiss and march on to "Happy-ever-after" Land, but the camera tells the finale so beautifully and differently than the average ending that the mind is absorbed and the eye delighted with the unusual spectacle.

The use of the orchestra as a prelude to the film, giving the chief songs of the operetta in stage-like Fashion, is an innovation in films, and frankly, one that we do not think will be popular. It spoiled the songs which should come to the theatre patron fresh from the film. Furthermore, we do not believe that movie fans will ever be content with "canned" orchestral music. They will tolerate, as they must, canned music for films but they surely will insist on REAL orchestras playing in the theatre pit, if orchestral numbers are to be given.

Radio and television will give them all the canned music they can stand. The theatre will have to give them some PERSONAL TOUCH with the human element. Mark our prediction, stage shows, pit orchestras and living singers and dancers will soon have to be reinstated in movie theatres, in addition to the film bill-of-fare! We fully approve the stand taken by the Federated Musicians' Association in this respect. But this deserves an article all by itself, so we bring our review to a close with the final statement that "Vagabond King" is a great film, well worthy of the public's respect and patronage, and Paramount, Director Ludwig Berger and all others connected with it may well be proud of their achievement in having created one of the greatest musical films produced to date.

(From Los Angeles Times of March 2)

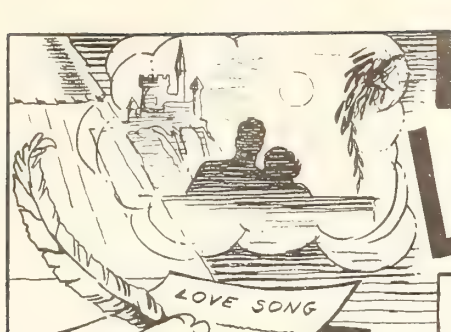
Ye editor of the Filmograph, Harry Burns, in recalling the halcyon days of Uncle Tom McCarey's twenty-round bouts, hit upon the star-crossed career of little Jimmy Austin, who won the McCarey flyweight championship belt at Vernon. According to Burns, who was Uncle Tom's secretary, Fate fell not for Jimmy. His is one of the rare cases in pugilism where fistic honors landed him right back at the zenith of his career, in the place he started. He entered the ring as a newsboy and left it as a newsboy. Like some picture actors, he was not the type that the public thrills over, and boxing fans in Los Angeles failed to get het up much over flyweight tilts, even with the title at stake. So Newsboy Austin, one of the cleverest boxers that ever stepped into a local arena, failed to get a whack at the big money. And then the irony of it all—the attaining of civic success and prominence of some of the lads that Austin originally gave places to in his crew of newsies. But Jimmy in the bigness of his heart never blinked a jealous eye, and is today the most beloved character among those that make a living through the selling of papers.

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LYRICS & MUSIC



A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION

The Editor-in-Chief of this publication doughtily conferred upon the undersigned the somewhat diplomatic but welcome assignment of conducting this new department as the Lyric Editor of Filmograph.

Never in the history of sound picture development has there been a more crying need for just such a department to appear in one of the industry's leading periodicals than at the present state of affairs.

This writer, like millions of other picture fans throughout the land, has at times greatly admired some exceptionally fitting lyrics and lovely music that tended to enhance certain sound-productions.

However, more often lately he has, and again like millions of his fellowmen, suffered annoyance bordering on agony by being compelled to listen to boresome renditions of decidedly inane verses being sung to the accompaniment of music of such puerile quality that the whole picture left a dark brown taste in one's system. The question arises, what seems to be the matter, or is it possible that "Fifty Million Americans can be wrong?"

It is an open secret to anyone familiar with the subject that these shortcomings in one of the most important phases of picture making must not be blamed upon inadequate studio management or lack of talented writers and musicians, but that they are the logical results of a system apparently trying to obtain a little "corner in the song writing market," that seems to permeate the entire picture industry lately.

With a few exceptions, no one at the various studios, and particularly not the contract employees of the musical departments, appear to have any time, inclination or interest sufficient to even look at, still less listen, to any outsider offering his or her wares, regardless of how good they may be. Just what seems to be the matter? It simply cannot be taken for granted that all the country's talent is within the studio gates and none left outside.

If this situation didn't work havoc with many really meritorious men and women of talent, it would almost be an amusing aspect to assume that the members of the song writing fraternity at the studios are also members of a "MYSTIC SOCIETY for the PREVENTION of OUTSIDE TALENT getting INSIDE," and one feels tempted to ask saucily: "How long has this been going on?" Not that it matters greatly, for in the realm of creative arts, and especially in the lyric and music writing field, no monopoly of talent could ever be established for any length of time.

Of course, we all know that the producers, in their desire to get the best results, corralled hundreds of song writers, assigned them to a row of offices and told them to "do their stuff." Just with what results they are doing this very thing is common knowledge. However, the astute producer is undoubtedly well aware of the fact that some mighty fine lyrics and music compositions are being written outside his studio gates, but how could he ever find the time to select the chaff from the grain, so to speak.

And right here is where this department comes into its own! It will be of useful and valuable service as a clearing house for the open market in lyric poetry and music of merit. In this department the producer may find the very poem or melody he is in need of for some certain theme, scene or situation in one of his forthcoming productions. It will be of advantage to him to glance every week over the material offered here, for it will have been selected with this particular point in view.

It goes without saying that many talented writers of lyrics and music have tried in vain to call the attention of the powers-that-be to their work. It also goes without saying that it is only fair to assume their material might have found a willing market if it had been submitted to the proper person at the proper time. Therefore, the Filmograph feels confident that this department of service to the industry will find a hearty welcome from both parties concerned.

VALCOUR VERNE.

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of Filmograph.

"CLOSE TO YOUR HEART"
By Anita Gray

1—Close to your heart,
I am at ease!
For your love,
With wonderful memories,
Like a strain
Of beautiful melodies,
With a theme
Of lovely fantasies,
Lifts my soul
To heavenly ecstacies!
Close to your heart
I want to be!

2—Close to your heart,
I am content!
For my days were
Filled just with loneliness;
Till you came,
There only was emptiness,
Then you brought
To me with tenderness,
That great gift,
My life's complete happiness!
Close to your heart
I want to be!

Refrain:
As the sunrise
Belongs to the dawn,
And the sun to the day,
And the wind to the clouds,
So I belong to you,
Close to your heart,
My Beloved!
As the sunset
Belongs to the twilight,
And the moon to the night,
And the stars to the heavens,
So I belong to you,
Close to your heart!

Note—A waltz-score of exquisite beauty and harmony has just been published for this ballad, which has also been electrically recorded for convenient demonstration of the finished number at any time upon the request of any interested party. — The Lyric Editor.

"BRUNETTE BLUES"
By Valcour Verne

1—Listen to the song
Of the Brunette Blues:
In the game of love
We seem fated to lose!
Just when we think
We are living in clover,
Along comes a Blonde,
And all our dreams are over!
Wont somebody tell us
What to do?
We would like to
Keep a man or two!

2—When we meet a "Sheik,"
We would like to own,
And get busy calling
Him over the phone—
Just when we feel
He has set us a-dreaming,
We find with regret,
That for a Blonde he's
scheming!
Please help us to end
This weary quest,
And force all the Blondes
To take a rest!

Chorus:
The Blondes get all the kisses,
And grab up all the Beaux;
They date up all the dinners,
And charge up all the clothes!
The Blondes wear all
the diamonds,
And drive the swellest cars;
They're living in a love nest,
And pose and act like Stars!
The Blondes hold all the aces,
And draw out all the "jack";
They borrow every husband,
And forget to bring him back!
Would you like to be
In a Brunette's shoes,
After hearing this sad tale
Of the Brunette Blues?

Note — A very attractive melody score by Walter H. Kelly with typical "blues" harmony and complete ukulele arrangement can be submitted together with these verses—which could be used in almost any musical production!—The Lyric Editor.

"I KNOW NOT WHY"
By Leonora Morgan

1—That summer night,
When first I met you
With love at sight,
I can't forget you!
But all my pain,
And all my praying
Seems just in vain,
So I am saying:
Perhaps your silence—
Since you left—
Was meant to be Good-bye!

2—Oh, how I yearn,
Thru days so lonely,
For your return,
To love me only!
I know it's true,
That all my sorrow,
Would leave me, too,
Then, by tomorrow!
Perhaps my heart was
Meant to break
For you—I know not why!

Refrain:
I know not why my nights
Are always lonely;
I know not why my days
Are always blue—
I guess it's just because
I love you only,
Oh, why, my Darling,
Can't you love me, too?
I know not why my heart
Is always aching;
I know not why my soul
Must always sigh—
Oh, Dear, at times I fear
My heart is breaking,
And if it does,
You'll not know why!

NOTE: — Mr. Clyde Gray, noted composer and harmonist, has written a beautiful score for this ballad. A special record has been made for the convenience of demonstrating this number at any time upon request.—The Lyric Editor.

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Studios Are Badly in Need of Spanish Speaking Leading Men

Talkies Work Hardship On Companies Seeking Suitable Talent

If you are a leading man and speak Spanish, you can write your own ticket as far as salaries go with the motion picture studios, according to information at hand.

The demand for Spanish versions is harder to fulfill, it seems, than any other native tongue that the producers are making their pictures in.

Only the other day, producers appealed to Ye Editor to send out an S.O.S. for such talent and as usual Hollywood Filmograph once more is trying to serve producer and actor alike.

BROADCASTING

Jack Richardson and Florence Stone are broadcasting every Saturday night over KMPC, which is the Beverly Hills Station. When Jack isn't doing this he is either acting in pictures as a heavy or working on some western scenarios with an author friend of his, outside of this he says he hasn't much to do.

Fate plays strange pranks!

Take the case of Everett Marshall, handsome Metropolitan opera baritone, appearing opposite Bebe Daniels in the original operetta, "Dixiana."

He was born and educated in America.

Yet he owes his American opera debut to the Fascisti of Italy!

After completing his vocal studies in Italy in 1926, Marshall toured that country in concert. His instant popularity attracted the attention of official Rome.

Maestro Sarafim, acting under orders from the Mussolini government, arranged an interview between the young American singer and Signor Gatti-Casazzo, director of the Metropolitan Opera in New York.

The outcome was a three-year contract with that organization.



CHAZ CHASE

Appearing This Week at Egyptian Theatre

BUSY AT M.-G.-M.

S. S. Simon, upon finishing his role in the Marion Davies picture, was engaged for "Billy the Kid." Both these pictures are for M.-G.-M.

OPENS 24th

"Mammy," starring Al Jolson, is slated to open the 24th at the Warner Downtown Theatre. Michael Curtiz was responsible for the direction of the picture.

The lilting Victor Herbert music in the famous extravaganza of two decades ago, "Babes in Toyland," should become instantly popular today when accompanied with a picture of the same, according to Luther Reed, who will write the screen play and direct it for Radio Pictures.

Champions of the stage who bemoan its fate because of the influence of the talking picture are sounding needless alarm, for the stage will be benefited rather than harmed by the improved cinema. This is the opinion of Bradley King, recognized as one of the most successful scenarists in the industry.

"Certainly the new era of pictures is bound to have a telling effect on the stage," said Miss King, "but it will be wholesome rather than destructive. And few defenders of the stage drama will maintain that it is not in need of some revolution.

OPEN FINE OFFICES FOR EXCLUSIVE MANAGEMENT AND PERSONAL REPRESENTATION

William Perlberg, for years associated with the William Morris offices here, has opened his own offices in the Taft Building, Hollywood, under the firm name of William Perlberg Agency Limited, and has associated with him in his new enterprise Charles Levin and Joe Cornbleth, the latter was also connected with the Morris offices here, while Mr. Levin was working with the M-G-M studios.

It is the object of the new firm to offer exclusive management and personal representation on the West Coast in theatrical and motion picture activities. The firm at present are looking after the West Coast activities of Paul Whiteman and Fanchon and Marco motion picture connections, along with their business with well known artists in the many crafts necessary to making motion pictures or producing things theatrically on the West Coast.

PARAMOUNT SIGNS JUNIOR DURKIN

Junior Durkin is to appear in "Tom Sawyer" and another feature for Paramount. His performances in the stage and screen versions of "Courage" are the outstanding productions on both stages in the past year.



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Now Forming Several Picture Presentations for Movies

Alfred E. Green Is Signed By Pathe

Horne Directs Charlie Chase For Roach

Joins Organization On Completion of "Sweet Kitty Bellairs"

Pathe, leaving no stone unturned to sign the best talents possible for their organization, the other day announced that Alfred E. Green, who has made some of the best of the big features for Warner Brothers, has been signed by them to direct one of their big pictures of the year at their Culver City plant.

Director Green is at present working on "Sweet Kitty Bellairs" on the Warner lot, which, according to those who have watched the production in the making, will surpass any of his pictures that he has made on that lot.

BELIEVE IT OR NOT, IT SOUNDS THRILLING

Speaking of embarrassing moments, imagine that of a concert pianist of international repute being suspected of having robbed his own box-office.

The details of this predicament of Dimitri Tiomkin has just come to light in a letter received by L. E. Behymer, local musical impresario, telling of the incident from cultural leaders of Phoenix, Arizona, where Tiomkin recently offered a piano concert.

In the early morning hours, following the concert and a midnight supper at a cafe, Tiomkin, with Simeon Gest and Frank Murphy, president of the Phoenix Junior Chamber of Commerce, were strolling about the deserted streets of the Arizona capital to refresh themselves before retiring, it is related.

A large touring car suddenly dashed up to the curb and two police officers leaped out to subject Tiomkin and his companions to a rigid cross-examination before they succeeded in establishing their identity. They were told a burglary had been committed but no details were given.

The letter to Behymer revealed that, being strangers in Phoenix, they were suspected of burglarizing the box-office of the auditorium where Tiomkin appeared. The burglars obtained only the receipts from the window sale of tickets, as Miss Cordelia Hurlburt, the cashier, had banked the advance sale money earlier in the evening.



Ferdinand Schumann Heink

Now Appearing in "A Blaze o' Glory"

Boulevard Theatre

IN "EASY GOING"

Buddy Roosevelt is playing the Buddy of William Haines in "Easy Going" at the M-G-M Studios. He just finished in "The Right of Way" at First National in which he wore Tuxedo and white flannels, which is a little different from the cowboy regalia that theatregoers have been accustomed to see him in.

Helen Gardner has been brought out here from New York City to play the lead in "Monte Carlo" for Paramount, under the direction of Ernst Lubitsch. She is a pupil of Freda Hempel, the noted singer and is said to have the finest kind of personality and singing voice. Production is to start on the Paramount lot within ten days.

June Marlow Plays Opposite Funmaker In Comedy

Charlie Chase is now working on the first of his new series of Hal Roach Comedies at the latter's studios in Culver City, under the direction of James Horne. For his leading lady, June Marlow has been selected along with an extra fine supporting cast. The title of his comedy is "Fast Work." Art Lloyd is the cinematographer on the job.

"WAS IT A DREAM?"

The "Musical Courier," leading musical journal of New York, recently told this joke on Hollywood Warner Bros. Studios. We wonder if it really happened, or is this the New York idea of poking fun at our worthy film magnates?

"On the Paramount lot I met Leopold Auer's son or grandson, I'm not sure which, made up for his part as a crook in one of the pictures.

"And here's another local happening. It seems that X, a noted musician, came here with a letter of introduction from a big man in the East, to the big chief of the Warner Bros. executive staff. The official groaned inwardly when the visitor appeared, and turned him over to a subordinate of the Warner song department, a jazz addict, who, however, knew of the musical importance of the man with the letter. The aide tried to tell his superior how great the guest was.

"'Oh, take him to the music room,' was the reply, 'and show him how we glue songs together, but get him out quickly. I can't be bothered.'

"'But,' the other argued, 'this guy is famous. He's a classical musician.'

"'That means nothing in my life,' snapped the mighty producer.

"'And besides,' continued the jazz man, 'he married a woman worth millions of dollars.'

"'Oh,' said the magnate, 'that's different. Give him one of my best cigars, ask him which of the stars he'd like to meet, and bring him here at once. I'll show him around myself.'"

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Starr Directs Walter Hiers in Some Shorts

Jesse Weil Is Producing Stories Written By Megaphone Wielder

Three short subjects, which were written and directed by Jimmy Starr, wil soon be ready to be previewed, according to Jesse Weil who produced them at the Metropolitan Studios, using the Western Electric System of recording, as they are all talkies.

These are the first directorial efforts of Jimmy Starr, who has been writing features for some of the big line companies.

ROGELL MAY DIRECT VILMA BANKEY

Dame Rumor has it that Albert Rogell, who has formed his own production company, may direct Vilma Bankey in his first production, at the Metropolitan Studios.

Harry Green has just completed "True to the Navy" over at Paramount, in which he played the lead opposite Clara Bow. Harry is rapidly developing into one of our very best juveniles, and has won the hearts of everyone in the movie colony by his devotion to his kid sister, little Mitzi Green.

FILMLAND IS TREATED TO ANOTHER GREAT PICTURE IN "LADIES OF LEISURE" BY COLUMBIA



FRANK CAPRA

Theatregoers the past week have actually seen a new star made at the Orpheum Theatre, where "Ladies of Leisure" has been showing.

Barbara Stanwyck is the charming young lady that we refer to, and if the Director, Frank Capra, had made this picture, for any of the big line companies, he would have been the talk of the industry. He made his story ring so true, that many who viewed the picture came away voicing the very same sentiments that we did in the very beginning of our story. Filmland lauded "Lady Lies" as the greatest talkie of it's kind up to date, and those who saw "Ladies of Leisure" say that it even surpasses that film. Lowell Sherman, too, came in for greater comment in this picture than any he has done in past years. Ralph Graves, too, was lauded to the skies, and Marie Prevost, Nance O'Neil and George Fawcett, old favorites, came in for no end of favorable comment.

Watch Frank Capra's future screen work as a director. He is going far, and rightly so.



RECEPTION ROOM OF THE NEW STURGIS STUDIOS, Ltd., OPENING APRIL 15

FINISHES WITH D. W.

Robert Haines has finished his role in "Abraham Lincoln," directed by D. W. Griffith at the United Artists Studio. Mr. Haines is an accomplished actor of years standing on stage and screen and should get his share of some of the good work that is being handed out to the artists in the Southland.

THE FIRST WORD

The very first word that has reached civilization from Sir Hubert Winstead since the explorer and big game hunter again penetrated the African Congo has just been relayed to Congo Pictures, Ltd., at its Hollywood offices by Capt. Daniel Swayne, who is in New York on his way to the coast. A native runner arrived at Nairobi, capital of Kenya Colony, British East Africa, four weeks ago with the following message from Sir Hubert:

"Sending this back by one of the boys who was too ill to proceed farther. Please take care of him. We are now at the village near which we obtained the gorilla and wild women scenes shown in picture 'Ingagi,' which, I understand, is soon to be released by Congo Pictures, Ltd. Situation none too pleasant. Natives of tribe not friendly. But we have plenty of people with us and have set up permanent camp here, from which we will work into the jungles, much of which are unexplored so far as I know. Believe we will find even more amazing conditions than previously recorded. We are prepared to get sound and color. Please see this information gets to Capt. Swayne, now in New York, care William Alexander, Hotel Astor. Send collect. I am well and also all the others except this boy.

"Signed) Hubert Winstead."

The message was delivered to R. Farrington, an old friend of Sir Hubert's in Nairobi, who followed instructions literally.

Meanwhile "Ingagi" (gorilla), the first offering of Congo Pictures, Ltd., which depicts the startling results of the Winstead-Swayne expedition to Equatorial Africa and the upper Congo, is being released throughout the world. It will be followed, perhaps a year or more later, by the sequel, embracing the present findings of the Winstead sefaro, providing nothing untoward hap-

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"FOUR BROTHERS"
"POWER"
"IRISH EYES"

Pictures---Reviewed and Previewed

Preview
"ROUGH ROMANCE"
Previewed at the Adams Theatre.

"I think that I shall never see
A poem lovely as a tree.
Poems are made by fools like me,
But only God can make a tree."

So spoke that immortal poet, Joyce Kilmer, and we're glad he spoke these words, as the pictures of the timber country and expert photography were the only redeeming features of 'Rough Romance."

If you remember the "Ten, twenty and thirty" days, in which Theodore Kramer's "art" was in vogue, you will find its simile in this picture.

The old father, who is tempted by the villain. "Little Nell," who is pursued by the villain, and the great "he man," who is accused but triumphs in the end. All are there at their worst.

The story is a tale of the timber country and all the characters, as above, are enumerated.

There is only one addition, and that is that in the inevitable dance hall, they have provided a Ziegfeld chorus, in place of the usually blatant women.

The dialogue was the dullest written so far in any talkie and the poor actors uttered their lines as if they knew.

George O'Brien as "the honest lumber jack" is not an actor and, while he has a magnificent appearance, his scenes in the cabin, while wounded, aroused jeers from the audience.

Helen Chandler as "Little Nell" was as colorless as it was possible to be. She hasn't even appearance to redeem herself.

David Hartford as "the father," while usually known as a good actor, played the part as it was written and as for Tony Moreno, that sterling player, as the villain, he had the sympathy of the audience throughout, which was certainly not intended.

The direction by Buddy Erickson was amateurish in the extreme and showed lack of stage technique and experience.

Altogether a picture that exhibitors will fight shy of, if they see it first.

Again we say the photography, the scenery and the trees saved an otherwise boresome evening.

ARTHUR FORDE.

Preview
"SUNNY SKIES"
With Benny Rubin
Previewed at Ravenna Theatre.

There's always room for a rare comedian, and one burst forth on the screen in the person of Benny Rubin in "Sunny Skies," and no one need be ashamed of him.

Of course, we have seen Benny Rubin often and laughed at his antics, but in a full-length picture it's different—but he is "all there."

The next to receive praise should be Norman Taurog. This eminent director has put on many good pictures, but we think this one tops them all.

The story, by A. P. Younger, is of the snappy college variety and, while not intended to give you any brainstorm, is entertainment throughout.

Here is a clever picture by clever people, and while some of the gags were a little overworked, the final cutting will take care of this discrepancy. Bright lines, added to lilting music and an excellent cast, will make this one a winner.

Some of the most tuneful songs of the season are here. "You For Me" and "Wanna Find a Boy" will be favorites everywhere.

We were thinking that this was a college story without a football game, but at least they added blood transfusion to the plot, which took the curse off somewhat.

Of the other players we must award the palm to little Marjorie Kane as "Doris." Here is a girl that will go far. She has pep and magnetism. An odd singing voice and music and rhythm in her feet.

Rex Lease was a fine foil for Benny Rubin and played a difficult part sympathetically. As for the "statuesque" Marceline Day, we don't think she is improving.

Harry Lee, Greta Granstedt, our old friend, Wesley Beery, with Robert Randall and James Wilcox, added much to a pleasant ensemble.

The photography of Arthur Reeves was uniformly good. In fact, much praise should be given to everyone connected with this offering for a very enjoyable hour.

Tiffany Pictures should be congratulated and their reward will surely come at the box office.

ARTHUR FORDE.

Review
"IN DALARNA AND JERUSALEM"
At the Filmarte Theatre.

A much misleading title but a very interesting picture as shown at the Filmarte Theatre.

This is one of the best Sweden has produced and embodies peasant life. Their love of the soil, family pride, legends, traditions and folk lore, and centers around the fortunes of the Ingmasson family, who have led their section of the country for generations.

An itinerant preacher ejects new and strange ideas into a static community and like all religious revivals, he creates such fervor, that many of the peasants sell their homes and emigrate to Jerusalem.

Two members of the Ingmasson family are involved, threatening their possessions and happiness.

Lars Hansen as young Ingmasson, Conrad Veidt as the preacher and Mona Mortensen as Gertrude head the cast and at all times their acting is imbued with realism. Many impressive and picturesque scenes are made in and around Jerusalem. The Port of Jaffa on the Pilgrim's arrival, Damascus Gate, Mount Olivet, the Gethsemene Gardens and the ever-shifting panorama of life in the Holy City.

One of the novelties is the wild Dervish dance and the interior views of the Dervish cloister probably the first one ever filmed of this fanatical order.

The photography is remarkable, being under the supervision of J. Julius, and the picture was directed by Gustaf Molander.

The story is based on a novel by Dr. Selma Lagerlof, noted authoress, and winner of the Nobel Prize of 1909.

Next week, "Survival," based on Honore de Balzac story, "Splendeurs et miseries des Courtesans."

Directed by Manfred Noa and with a brilliant cast of distinguished artists.

ARTHUR FORDE.

Preview
"ANYBODY'S WAR"
The Two Black Crows
Paramount All-Talkie Production
Starring Moran and Mack
Previewed at the West Coast, West Lake Theatre

Moran and Mack's "Anybody's War" is a sequence of sterling gold to their maiden wham and bang in the talkies, "Why Bring That Up?" Hector Turnbull has adapted Charles Mack's story with an eye to the main chance of Moran and Mack, and yet, at the same time, he has conserved a little collateral love story that furnishes a logical continuity to the yarn. This he has wrought with the hand of a dabster. Walter Weems' dialogue is of frequent laughter-stirring raciness, and this alone would furnish an hour and a half's merriment; but even this is eked out by a cluster of comical episodes to parallel which one would have to go back to Shakespeare's "Two Dromios."

The plot is thrown over against a World war background. Up from the South at break of day the tocsin of war brings forth two blackbirds from a rusty-fusty town hidden somewhere in the depths of the Tennessee mountains called Buford. Amos and Willie Crow (Moran and Mack) hearken only to the coll of their country when Recruiting Sergeant Skip Hisself assures them that if they contract yellow jaundice while in the service it will not show on them.

After stumbling and blundering around in prepping camps and indulging in the colored man's earthly heaven, African golf tournaments, they are shot across the big pond; and then the comic, almost blood-bursting-vein, situations wax fast and furious. One of the funniest gags ever pulled off on the screen occurs on shipboard, when Amos (Mack) is suddenly surprised by the sergeant in the midst of a cleanup with the dotted ivories. Amos, to save himself, swallows the dice.

Willie (Moran) swears black and blue he (Amos) threw "seven" while trying to make "nine," and to prove it takes Amos into the X-ray room. In Amos's lighted-up abdomen the dotted twins show "six" and "three," but, unluckily for the X-ray victim, he coughs, and the African twins flop to "five" and "two." "Dawg-gone—jus' my luck," whines Amos, "jus' forgot to bring my cough medicine along."

Among other funny-bone knockouts are the marriage of Amos' pet dog, "Deep Stuff," to a German dachshund, and also the excruciatingly ludicrous use of a magic white powder bought by Amos from a crazy soldier, and which when blown on any one preserves him from harm.

The return of the two Crows to their native Buford, covered with medals, is chock full of hilarious comedy.

Joan Peers and Neil Hamilton cleverly take care of the collateral love story, and Walter McGrail clicks as Captain Davis, a spy. Others that turned in good performances were Charles Sellon and Betty Farrington. Walter Weems' Sergeant Skip Hisself was a sparkling bit of comedy, and was one of the outstanding performances of the picture.

Richard Wallace's directing was flawless, and Allen Siegler's photography, particularly in the war sequences, was especially noteworthy. If the tempo, which drags in certain parts, is whipped up a little "Anybody's War" should prove one of the best talkie comedies turned out in months. From a risible viewpoint it is a worthy successor to "Why Bring That Up?"

Don't miss it, lads and lassies.

ED. O'MALLEY.

OLD WORLD DOINGS

LONDON.—The latest advices figures have just been compiled here showing that the amount invested in the British motion picture industry has reached a total of $340,000,00, with 70,000 persons employed. Capital invested in French film and theatres industry is $68,750,000.

The U. F. A. makes the announcement that "Heart's Melody," "Love Waltz," "Immortal Vagabond," "The Last Company," "The Blue Angel," and "The White Devil" will all have 100 per cent English dialogue versions. Emil Jannings will definitely make English talking pictures. "The Blue Angel," the first Jannings talking feature, has English dialogue and the words are spoken by Jannings himself. This is an indignant protest from U. F. A. against the rumor that Jannings will not make English pictures—cannot make them.

The French film industry reached the lowest level in ten years during 1929, according to a report from Trade Commissioner George R. Canty, Paris. Domestic production of feature films slipped badly, reflecting a 44 per cent decline under 1928 figures. Total motion picture consumption fell 25 per cent and American supplies of feature films dropped over 32 per cent while German films continued their steady increase, with a 6 per cent gain over last year.

Preview

"PARAMOUNT ON PARADE"

Paramount all-talkie-singing production.

Previewed at the Paramount studio.

Taking "Paramount on Parade" from soda to hock, it is by far the best revue, in almost all phases of this kind of cinema entertainment, we have ever glimpsed. It is part in black and white, and part technicolor, with the polychrome on the short end. From an episodical viewpoint it far surpasses any of its sister effusions. Like fair Hesperus silvering the mountain top at eventide, Ruth Chatterton's contribution of a broken-hearted grisette shone with a peculiar lustre, far overtopping any effort turned in by her yoke fellows.

She sings "Have You Seen My Marie?" to four soldiers in a cheap, French cabaret, the tragic and melting tenderness of her pathos raising this little bit of genre painting to a screen classic. It is a fit companion to Paul Muni's final scene in "The Valiant." Maurice Chevalier does three numbers, in all of which he sings one of his song hits. His work is splendid and in our opinion he easily runs away with second honors.

We hand the next croix de merit to little Mitzi Green whose imitations of Mack (Moran and Mack), Chevalier and Helen Kane were the most convincing we have ever seen and heard in one so young—in fact she is much cleverer at her age than Elsie Janis whom we first heard (at about Mitzi's age) imitate Eddie Foy. Then comes Harry Green doing an Isadore (Toreador) from Carmen that is a knockout (in technicolor). The chorus is one of the best we have ever run up with in the talkies. Jack Oakie, Leon Errol and Skeets Gallagher act as masters of ceremonies, and have plenty to do throughout the sequences.

Evelyn Brent does a dandy apache turn with Chevalier; Buddy Rogers and Lillian Roth do a love duet; William Powell, Clive Brooks, Warner Oland, and Eugene Palette pull off a complex murder skit that is very funny; Martinini sings a gondolier song; Zelma O'Neal tears off a comedy scene with Oakie; Helen Kane pulls off her boopa boopa doo stuff; Dennis King sings his famous Nichava song; Nancy Carrol dances to Abe Lyman's orchestral music; Clara Bow does a sequence from "True to the Navy" and there is a wow of a hunting scene (in technicolor) participated in by Garry Cooper, James Hall, Richard Arlen, Mary Brian, Jean Arthur, Fay Wray and with Director Edmund Goulding leaning over a piano and telling 'em what it's all about.

One of the big comedy hits is George Bancroft's "impulse" caprice swung in an elaborately furnished drawing room and with the festive George in full dress. What he does to the occupants of this room, while in the whimsical spasm of an "impulse," is nobody's business. He is cleverly assisted by Kay Francis and William Austin. The work of the ten directors was excellent in every particular and Harry Fischback's photography exceptionally good. Several defective vocal and technicolor spots crop up in the sequences but these can be easily amended. "Paramount on Parade" is sure to catch on well for it is unquestionably the best Revue that has been turned out to date.

Vitaphone Shorts

"Ducking Duty," a soldier slapstick comedy built for the laughs is one of the most recently completed Vitaphone Varieties to be made by Warner Bros. and the Vitaphone Corporation.

Roger Imhof, of the vaudeville, minstrel, legitimate and burlesque stages, has completed a Vitaphone Varieties comedy, "Rural Hospitality," in which he is supported by Marcelle Coreene, his vaudeville partner.

"The Cheer Leader" is one of Warner Bros. newly completed Vitaphone Varieties comedies. Heading the cast are Tom Douglas, Beatrice Blinn, William Carey, Jean Shelby and Dave Clark.

Vernon Wallace and others.

"Taxi Talks," a playlet by the noted playwrights, Frederic and Fanny Hatton, has been made into a Vitaphone Varieties production with an all-star Broadway cast, including Mayo Methot, Katherine Alexander, Roger Pryor, Spencer Tracy, Evelyn Knapp,

There are five potential song hits introduced by Al Jolson in his newest Warner Bro. picture, "Mammy." They are, "Let Me Sing," "To My Mammy," "Looking At You," "Knights of the Road" and "Here We Are." Written by Irving Berlin, they are introduced in the later sequence of the story, after Jolson, as end man in a minstrel troupe, has achieved some measure of success. Earlier in the picture Jolson sings such old favorites as "Mammy," "The Albany Night Boat" and "Who Paid the Rent for Mrs. Rip Van Winkle?"

The fifth of the "Potters" series of Vitaphone Varieties comedies, "Big Money," has been completed by Warner Brothers and the Vitaphone Corporation. Lucien Littlefield and Lucille Ward are the featured players. Beatrice Van made the screen adaptation from J. V. McEvoy's humorous newspaper sketches.

Vitaphone Varieties, in keeping up with the craze for prison stories on stage and screen, has just made "Strong Arm," the action of which takes place in the death house and press room of a prison. Henry O'Neil, the chaplain in the stage prison play, "The Last Mile," has a similar role in "Strong Arm." Others in the cast are John Harrington of "Young Sinners," E. L. Fernandez and Norval Keedwell. Wallace Sullivan wrote the story.

Three Broadway stars are featured in "The Collegiate Model," one of the newest of Vitaphone Varieties. Ona Munson, musical comedy lead, is featured, with Roger Pryor of "Apron Strings" opposite. Harry Rosenthal, the pianist-comic of "June Moon," has the leading comedy role. Thirty others appear in the cast.

Homer Mason, musical comedy and vaudeville star, author of many playlets, has joined the writing staff at Warner Brothers' eastern Vitaphone studios. He wrote "Money, Money, Money," the Vitaphone Varieties comedy, in which he appeared with his wife, Marguerite Keeler, and "At Your Service," recently completed.

Stanley Ridges, Hobart Cavanaugh and Natalie Schafer, now appearing in plays on Broadway, have leading roles in Homer Mason's new Vitaphone Varieties comedy, "Poor Fish." All three have acted in previous Warner Brothers' short reel productions. George Blackwood is in the cast.

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Ring Lardner's "Round One," renamed "The Fight," is one of the week's Vitaphone Varieties productions. John Hobble collaborated with Lardner in adapting the story to the screen. It is a burlesque on prize fights. Norman Brokenshire, popular broadcaster, is the ringside announcer. Hazel Forbes, Charles Lawrence, Harry McNaughton, Austin Fairman, Lee Russell and Shirley Dorman are members of the cast.

Paul J. Swift, general sales manager of the Vitaphone Corporation, has closed contracts with the Butterfield Michigan circuit and the Fred Dolle circuit in Louisville for the showing of the Vitaphone Varieties two-reel musical comedy in technicolor, "Hello, Baby," starring Ann Pennington. He had previously signed contracts with the Comerford and Libson circuits on this de luxe short reel production.

"Hello, Baby," with its large cast of principals, its original songs and dances, and its chorus of more than 100 Larry Ceballos dancing girls and boys, filmed entirely in technicolor, has been played in a number of cities—it ran day and night at the Metropolitan and the Rivoli Theatres in Baltimore, and Atlantic City has seen it—and audiences are most enthusiastic in their response to its entertainment appeal.

Olive Shea, judged the most beautiful non-theatrical girl at the A. M. P. A. Hollywood Masque Ball, has the femanine lead with Eddie Foy, Jr., in a two-reel Vitaphone Varieties musical comedy, "A Good Mixer." Others in the cast are Dagmar Oakland, the Ziegfeld beauty; Joan Blondell of "Penny Arcade," Walter Kinsella and a score of girls from "Fifty Million Frenchmen." All the songs in "A Good Mixer" were written especially for it. Mr. Foy left for Boston with Fred Stone's "Ripples" immediately after completing his Vitaphone picture.

BACK FROM EUROPE

Dave Kesson has returned from a two years engagement in England with the British and Dominions Pictures, Ltd., as their chief cinematographer.

GEORGE SIDNEY AND CHARLIE MURRAY

Praise is being accorded to Nat Ross, youthful producer and director, for his sagacity in teaming George Sidney and Charles Murray in the series of two-reel talking shorts that he is making for Universal release.



George Sidney

While the two famous comedians have several times appeared together in feature-length pictures, they have never been paired in talker shorts. It was Ross who realized their tremendous drawing power, and especially if seen in short comedies, and it was he who ultimately convinced the pair to appear in the series he was planning to produce. To what extent interest developed after the announcement of the series was made may be gleaned from the fact that several major releasing companies bid for the comedies, with Universal finally receiving the award to distribute them.



Charles Murray

Final shooting of "In Cold Arizona," the first of the series, was completed yesterday. Mona Rica, it was announced, appears opposite Murray and Sidney in this picture.

PLAYS LEAD

Lupita Tovar is playing Richard Talmadge's lead in "Kankee Don." She was to have worked with Douglas Fairbanks in the sequel to "The Mark of Zoro" but since this picture has been postponed, the Talmadge organization were able to borrow Miss Tovar for their production.

Sam Holland Says

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SAM HOLLAND, Mgr.

Let's See—Who's Who

By HARRY BURNS

MONTE CARTER

Starting with "Pick 'Em Young," which immediately caught on with the Pathe officials as one of their best musical comedies for their short reel program. Monte Carter has followed this with "Two Eggs" which was formerly announced as "Two Hungry Romeos" and which features Al St. John with Jimmie Aubrey, Helen Patterson and Billy Taft, while George Cunningham directed the dance numbers. The last named comedy is completed and Director Carter is now preparing to start "College Sweethearts," starring Bobby Agnew, with a very fine supporting cast. Monte Carter knows comedy and its values as far as dialogue is concerned, and Pathe has a very fine director in him for their short reel program. The subject of our front page this week has been in the show business for years, and came into pictures before they were invaded with the talkies, which was a fine schooling for him along with his stage experience.



Monte Carter

LUTHER REED

Yes, sir, unbelievable as it may sound, motion picture directors have a sense of humor!



Luther Reed

Take Luther Reed, for instance. He was rehearsing "Dixiana," Radio Pictures' original operetta, starring Bebe Daniels.

This musical extravaganza is one of the most pretentious of the season's pictures. The cast is large and expensive and, taking all in all, he has plenty to worry about.

On this particular day Reed really had a troublesome morning. Several misfortunes had occurred. By the time Reed went over to hear the colored chorus he really shouldn't have been in a good humor.

Realizing this, some of his assistants accompanied him, ready to pick up and give first aid to anyone who might get in his way.

Reed, glowering somewhat, stalked into the rehearsal place, stopped suddenly, looked at the forty-one Ethiopian persons present—and smiled!

"Lord," said he, "the situation is getting darker and darker."

Al Martin is working at the Mack Sennett Studio where he is writing stories and dialogues with excellent success.

LOWELL SHERMAN

Screen actors versus stage actors! An interviewer had the temerity to ask Lowell Sherman, who plays the leading male role in "He Knew Women," Radio Pictures' romantic comedy-drama, whether stage actors or screen actors were the best artists.



Lowell Sherman

"A very, very silly question which has no answer at all," the actor replied. Sherman, however, is a genial person. Instead of turning away he noticed his interviewer's disappointment and produced an interesting theory.

"Your question means nothing. However, I find it easier to get into the spirit of a play in studio surroundings than in the imitation surroundings of the theatre.

"Take my part in 'He Knew Women,' for example. I am a luxury and ease-loving writer, with a penchant to live without working at anything but women. The stage setting would not fool an actor. It is quite difficult to imagine yourself in an elegant apartment when you can poke your finger through the wall and can feel the drafts blowing through it.

"But in the RKO studio I was in the spirit of my part the moment I stepped before the camera. There were genuine oriental rugs, marvelous copies of original Rembrandts, expensive mirrors, Chinese tapestries valued at thousands of dollars, and a grand piano. Realism like this makes acting easier because the environment is authentic."

BARBARA KENT

Due to her excellent work in such Universal productions as "What Men Want," "Night Ride" and "Shakedown," Carl Laemmle, Jr., today announced that Barbara Kent's contract had been renewed.



Barbara Kent

Miss Kent is at present working in the Ernst Laemmle picture, "What Men Want," with Pauline Starke and Ben Lyon. With the coming of talking pictures the young actress has proven herself to be an artist of exceptional ability, and her popularity has increased with the advent of the new medium.

Universal's new production schedule calls for Miss Kent to be featured in a number of productions.

HOOT GIBSON

Hoot Gibson and his company left Universal City today for Lone Pine to begin the filming of the star's next Universal production, which has been tentatively titled "Spurs."



Hoot Gibson

Th picture is to be made from an original story by Reaves Eason. Eason also will direct the picture. Helen Wright, one of Universal's promising new players, will play the lead opposite Gibson.

Gibson recently completed "Concentratin' Kid" and "Trigger Tricks," which are to be released by Universal soon.

MAURICE L. KUSELL

Upon the completion of Maurice L. Kusell's dance numbers for the Fox "Follies" of 1930, Mr. Kusell was asked by Maitland Rice, head of the musical comedy casting department for the Fox Film Company to select from his group of fifty dancing girls, twenty-four of the finest dancers, most beautiful and shapely girls, girls, to be placed under a long-term contract.



Maurice L. Kusell

This was a difficult problem, as everyone of fifty dancers could easily qualify for the contract. Every girl was a trained dancer, having received her training at Mr. Kusell's theatrical dance studio. Finally, after eliminating the young ladies' dancing ability, as they were practically all equal, Mr. Kusell's attention was turned upon their beauty and figure. The next step was to eliminate their facial appearance, as all were beautiful. But the figures told the tale in many cases. Some of these fifty dancing girls had been under contract to Fox for the past year, and had allowed themselves to become overweight. After much debating, Mr. Kusell had his selected group of twenty-four as nearly perfect dancing girls to be found in the world. The twenty-six less fortunate girls, however, will be placed under contract as soon as the scales show they have taken off the excess weight which is fatal to dancers, who wish to follow a career on the screen or stage.

"Putting on the Ritz," which recently showed here, starring Harry Richman, contained some marvelous dance numbers which Maurice L. Kusell created and staged, and "Be Yourself," now showing at the United Artists Theatre, starring Fannie Brice, is another evidence of the fine work that Mr. Kusell does by again giving theatregoers some original dance numbers that are pleasing to the eye and chuck-full of color and animation.

Wilfred Noy has given another fine performance in "Let Us Be Gay" at the M.-G.-M. Studios, directed by Robert Leonard.

BETTY COMPSON

Talking pictures have brought to the screen more sincere portrayals of characters than were possible in silent films, in the opinion of Betty Compson, who heads the cast of Radio Picture's all-star mystery drama, "Hawk Island."



Betty Compson

An actress can more faithfully play a role when she has a completed understanding of the type or character to be represented, Miss Compson declares.

This was not possible under the system used for silent productions, she points out.

"Before the silent picture business went talkie," she says, "its players seldom gave a great deal of study to their roles. They arrived at the studio in the morning, made up and went on the 'set.' There, a director told them to walk through a door and appear startled. They seldom had occasion to know why they were startled, who was startling them or what they were supposed to do next.

"Naturally, there was not a great deal of sincerity to their acting. In most of their pictures they play themselves, not the character of the story they were making.

"Talkies have changed all this. Weeks of rehearsal before the picture goes into production, attentive study of lines and a full knowledge of the story tend to get the players more into their part than the silent films ever did. The result is better acting, better characterization and a more convincing, entertaining picture."



BETTY BLYTHE

West Coast Producers couldn't find anything for Betty Blythe to do out this way, so she went East and is now appearing in "House Afire" with Claiborne Foster. The stage play was written by a well known Pacific Coast writer, Mann Page. The show opened at the Broadstreet Theatre, Newark, New Jersey before making its Broadway debut.

Miss Blythe should have been kept busy out this way, for she has everything at her command that the stage needs or our present day talking pictures.

SAILING

Rosita Martini is to sail May 10th for Sweden. She will then go to Belgium and visit her mother, take in France and Italy. While in the latter country she hopes to improve her Italian language so as to prove more valuable to our talking pictures.

Hollyw'd Filmograph's New York Section

LEW FIELDS SIGNED FOR VITAPHONE VARIETIES

Lew Fields, noted star of the musical comedy stage, has been signed by the Vitaphone Corporation to make a series of Vitaphone Varieties, according to an announcement just made by George E. Quigley, vice-president and general manager. Mr. Fields is one of the most noted names in the annals of the American musical comedy stage. His long association with Joe Weber cemented his popularity with the public. Of late years he has starred in musical productions of his own. His series of Vitaphone Varieties will have a musical background.

NEW YORK.—Jack Buchanan, engaging young star of the London and New York stage, made one think of Homer during the past week, though Jack is much the snappier dresser of the two. The famous poet and predecessor of Eddie Guest, you'll recall, was claimed as the home town boy by several Greek cities. Well, Jack Buchanan has just been claimed as the pet of two motion picture companies, all in the same day and almost in the same breath.

No sooner did Paramount- Famous-Lasky Corporation announce that Buchanan's blithe smile and resilient legs were under contract to do a picture, than Metro-Goldwyn-Mayer announced that a buoyant smile and elastic limbs answering to the same name belonged to them. It began to look as if Buchanan. trekking out to Hollywood, would hardly be able to turn in any direction without finding a contract staring him in the face. One commentator even suggested that Paramount and Metro-Goldwyn-Mayer should merge in order to settle the ownership of the star.

Committees of diligent research workers have been at work unraveling the tangle, and it now appears that, as a matter of fact, Paramount now has the prior lien on Buchanan's infectious grin and bounding insteps. As soon as he ends his current Broadway run in C. B. Cochran's stage musical, "Wake Up and Dream," around April 15, the dashing young Britisher will skip to Hollywood, arriving at the film center along with the flowers that bloom in the spring. He will first make a Paramount picture, the name and nature of which have not yet been made known, except that it will give Buchanan an opportunity to demonstrate, as usual, how well he fits into evening dress, causing the girls to sigh and sigh.

Following this talking production he will do a Metro-Goldwyn-Mayer audible film in June, and after that it's quite likely that he'll remain around the various lots and show the studio dress designers what the well-dressed young Britisher should wear, especially when his income permits him to support a wardrobe.

Al Jolson's new picture, Mammy," in which he portrays a burnt-cork minstrel, had its opening at the Winter Garden preceded by a typical small-town parade of a silver cornet band, winding up in front of the theatre with a thumping serenade that might very well have affected the loud speaker on the screen. The surprising thing about this demonstration was that Al Jolson, who was present at the opening, did not head the parade in an old four-wheel cab.

Al likes nothing better than to drive up to a theatre in a doddering old cab or victoria, piloted by a darky snapping a whip vociferously, and create a sensation in the lobby, generally wearing a large yellow overcoat that might easily be mistaken for the horse's blanket. Maybe, however, being a millionaire has made Al wonder if he hadn't better stop being a playboy and bear the grave look of one burdened with great wealth. He may even sing a "mammy" song some day using the broad "a."

Incidentally, they must be running short of dusky characters for Al to play. They may yet be compelled to have him portray a Northwest Mounted Policeman in blackface..

Robert L. Ripley, famous cartoonist of the "Believe It or Not" series, has started work on the first of his series of Vitaphone Varieties here. What we'd like to see him picturize is the oddity about the Chinese nation passing a given point and never completely getting by.

In Marlene Dietrich, Berlin actress of stage and screen, who is due to arrive in New York in a week, Paramount is importing not only a lot of well-heralded talent, but a pair of shapely legs. If you don't think that supple underpinning has a lot to do with an actress' art, we'll send you the names of several feminine players who are not distinguished histrionically because their arches and calves aren't in line with their talents. (This information will be furnished only on receipt of a stamped, self-addressed envelope.)

Miss Dietrich's lissomness is traceable to her interests in water sports and tennis, which shows what exercise can do even in the face of the expansively nourishing Teutonic food. Now elderly gentlemen with devoted theatregoing memories can fly into a passion discussing whether Miss Dietrich outdoes Mistinguette, famed for her nether extremities. Having observed Mistinguette studiously on her visit here some years ago, we're prepared to bet on Miss Dietrich, sight unseen.

On the recent trip of Lord and Lady Baden-Powell on the Berengaria from New York to Southampton, "The Girl Scout Trail" was given a special showing for the distinguished Britishers, who are leaders in the Boy and Girl Scout movements in England. This suggests some neatly appropriate showings on transatlantic liners. Whenever a noted crook is being brought back for extradition, they could show underworld films. And when the head of a big steamship company is making an ocean voyage, it ought to be a great treat for him to see pictures of life on shipboard.

Stanley Smith, who has just arrived from the Pacific Coast and is now playing in the screen version of "Queen High" at the Long Island studio, has a plaintive comment to make on juvenile roles, even though he has played them in "Sweetie" and "Honey" with a cherubic smile of enjoyment.

"Juvenile characterizations," he says, "demand everything and give nothing in return. Actors playing such parts must be able to ascend the heights of ridiculous tragedy at one moment and descend into the depths of pathetic comedy at another. Naturally the public knows an actor only through the parts he plays, and it is only by doing my best possible work that I can live down the impression that I am a callow youth, not yet handy with a safety razor."

But life has its compensations. After all, there must be something to the kind of parts that give one a chance to kiss Nancy Carroll.

Silence is strictly enjoined in all talkie studios now, and everyone moves about with a hushed air, even between scenes, as if waiting for the star to pass away. It took a 12-year-old boy, George Offerman, to break this rule to his own advantage. While working in a short-reel picture called "System" in a New York studio he smuggled in a harmonica and between scenes wheezed out the inspirations of his soul. Result: The director, Arthur Hurley, overheard him and decided to let the youngster play in the picture, thereby building up his part. If George were issuing a statement to the press, he'd doubtless say, "Genius makes its own rules."

Sidney, the trained horse who completed his role of Primrose, the motive power for the medicine wagon in "Dangerous Nan McGrew," at the Astoria studio, during which he went on a patent medicine jag and literally ran away with the show, is now, as the professional phrase goes, at liberty, or "resting." His plans for the moment are reported to be indefinite. Why shouldn't Sidney follow the lead of so many other screen actors and go into vaudeville to improve his whinny?

"Pagliacci," the first grand opera to be filmed by the audible screen, has been cast and is now under way as the joint production of Fortune Gallo, for years a well-known operatic impresario, and the Audio Cinema Company. Opera on the screen should lead to some striking results —but we defy even the energetic movies to put action into "Pelleas and Melisande."

The Lambs' Club, famous actors' organization in New York, has gone talker with a vengeance, according to the indications. The stage seems to be only a footnote to the conversations, which are mainly about audible studios. A strange change for Broadway, which once patronized the films. It might be said that talking pictures, like the month of March, have come in like a roaring lion and are now going on like a soft-voiced Lamb.

The New York subway has lately been acting as property department for the Paramount Long Island studio. It loaned change booths, turnstiles and other equipment for the taking of "Leave it to Lester," novelty musical picture, and "Queen High," which have underground scenes. For the latter picture the studio furnished extras with 2000 nickels, necessary for a rush-hour sequence, and appointed a special checker to make sure afterward that none of the nickels were taken for a ride. It's surprising that extras, who have to furnish their own wardrobe weren't called upon to furnish their own nickels.

Claudette Colbert, glamorous stage actress who recently finished the leading role opposite Maurice Chevalier in "The Big Pond," leaves New York the coming week for Hollywood, where she will make "Manslaughter," a talker, and then depart on a round the world trip that won't overlook a continent. She will join a party that includes Norman Foster, who played opposite her in "Young Man of Manhattan"; Alex King, well-known illustrator, and his wife; Miguel Covarrubias, noted cartoonist, and Rosa Rolando, famous dancer —all of these forming virtually the entire passenger list. For diversion, we expect Miss Colbert to take movies.

Jack Donahue, between prances in "Sons o' Guns" on the Broadway stage, scampered over to the Paramount studio at Astoria the other day to see his old classmates, Victor Moore and Frank Morgan, while they were putting up a line of chatter for "Dangerous Nan McGrew." Jack took just about one look at the microphone and then flitted back to Broadway before anyone could tie him to a contract. However, it probably won't be long before Donahue, chained up by one company or another, is shadow boxing with a mike. For one thing, he has such expressive knees.

Incidentally Helen Kane, who was able to spare the Broadway star a smile between scenes of "Dangerous Nan McGrew," has a sister who is making her screen debut in this picture in a way that classes her with royalty—in other words, she's doing it incognito. The sister, who is named Gertrude. will appear in a costume ball sequence, masked and so disguised that, as she put it herself, "not even a sister would know me."

About the only actor in the cast who won't be in evidence in this elaborate masquerade will be Primrose, the horse. Perhaps it's just as well Primrose wasn't allowed in to participate in this sequence when it was filmed this week at Astoria. This equinine, who draws the medicine wagon which has a prominent place in "Dangerous Nan McGrew," has been developing temperament lately. The other day he objected to wearing two pairs of rubber boots in a scene. And if an actor objects to wearing two pairs of rubber boots in order to make a name for himself in his profession, where will he get?

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	MARKS
APLIN—HE 2141 416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	O'Neil-O'Day Unassigned All-Star Cook-Peers	James Flood Ed. Sloman Ralph Staub Frank Capra	Frank Geraghty Unassigned Sam Nelson	Ted Tetzlaff Unassigned Joe Walker	"Sisters" "Hell's Island" "Screen Snapshots" "Rain or Shine"	Uncredited Uncredited Staub-Traub Uncredited	Shooting Preparing Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	Al Herman	J. A. Duffy	Jim Brown	Mickey McGuire Series No. 10	E. V. Durning	Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Cardinal Prod.	Leon Kent	Unassigned	Unassigned	Untitled	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Horton-Wilson	James Cruze	Louis Germonprez	Jackson Rose	"Once a Gentleman"	Woods-Fulton	Shooting
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Loretta Young Harding-Rennie Unassigned Billie Dove Marilyn Miller Otis Skinner Unassigned Brown-Claire Young-Nagel Unassigned Unassigned Unassigned Dorothy Mackaill	Howard Hawks Frank Lloyd John F. Dillion Unassigned Wm. Beaudine Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd Frank Lloyd Unassigned Unassigned Clarence Badger	Frank Shaw Unassigned John Daumery Unassigned James Dunn Unassigned Unassigned Unassigned Scott Beal Ben Silvey Unassigned Unassigned Unassigned Unassigned	Ernie Haller Unassigned Sol Polito Unassigned Tony Gaudio Unassigned Unassigned Unassigned Sid Hickox John Seitz Unassigned Unassigned Unassigned Unassigned	"The Dawn Patrol" "Heart of theNorth" "The Girl of the Golden Wes "The Fortune Teller" "The Devil's Playground" Untitled Untitled "Forever After" "Top Speed" "The Right of Way" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man"	Hawks-Miller John Russell Waldemar Young Uncredited Halsey Scola Uncredited Uncredited F. Hugh Herbert Pearson-McCarty Francis Faragoh Waldemar Young Uncredited Robert Lee Howard Estabrook	Shooting Preparing Shooting Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Meore, Asst.	Unassigned Lowe-Churchill Will Rogers Bennett-Ayres Fred Kohler	Alexander-Korda W. K. Howard John Blystone Victor Fleming R. Walsh	Unassigned Hough-Flint Jasper Blystone W. Tummel Unassigned	Unassigned G. Sniderman Charles Clark Arthur Todd Unassigned	"Dollar Princess" "The Fatal Wedding" "So This Is London" "Common Clay" "Oregon Trail"	Uncredited George Watters Owen Davis, Sr. Jules Furthman Uncredited	Preparing Shooting Shooting Shooting Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Beebe-Stuart Beebe-Clyde	Mack-Sennett Unassigned	Babe Stafford Unassigned	John Boyle Unassigned	"The Chiseler" Untitled	The Staff The Staff	Shooting Preparing
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo Wm. Haines All-Star Norma Shearer John Mack Brown Joan Crawford Lon Chaney All-Star Unassigned	C. B. DeMille Clarence Brown Fred Niblo Unassigned Robt. Leonard King Vidor Harry Beaumont Jack Conway Hal Roach Erle C. Kenton	Dick Rosson Vernon Keays Harry Bucquet Unassigned Al Shenberg Red Golden Vernon Keays J. Mintz French Unassigned	Peverell Marley Wm. Daniels Gordon Avil Unassigned N. Brodin Gordon Avil Merritt Gerstad Percy Hilburn Singer-Stevens Unassigned	"Madame Satan" "Romance" "Easy Going" "March of Time" "Let Us Be Gay" "Billy the Kid" "Our Blushing Brides" "Unholy Three" "Monsieur Le Fox" "Three French Girls"	McPherson-Unger Meredyth-Mayer Morgan-Block Uncredited Francis Marion Stalling-Tuchock Meredyth-Lawson Uncredited Willard Mack Freed Emery	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Judith Barrie Ruth Roland Red Wing Al Rogell Harold Lloyd Brown and Nagel Bill Cody Jesse Weil Prod. J. Hennaberry Prod. Associated Artist Prod. Andrew Stone Prod.	Victor Halperin George Crone Unassigned Unassigned Clyde Bruckman Creatore Unassigned Unassigned Unassigned Unassigned Unassigned	Sidney Marcus Joe McDonough Unassigned Unassigned Gaylord Lloyd Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Arthur Todd Unassigned Unassigned Walter-Lundin Unassigned Unassigned Unassigned Unassigned Unassigned	"Whoopee-Girl" "Reno" Untitled Untitled "Feet First" Musical Shorts Untitled Talking Topics Untitled Untitled Untitled	Gladys Lehman Uncredited Uncredited Uncredited Grey-Adler Uncredited Uncredited Uncredited Uncredited Uncredited	Preparing Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Unassigned Adams-Murray	Fred Windermere Fred Windermere Fred Windermere	Unassigned Unassigned Braun	Paul Allen Unassigned	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	All-Star Clara Bow Wm. Powell	Brower-Knopf Frank Tuttle Louis Gasnier	Wm. Kaplan Geo. Yohalem Sid Brod	Max Stengler Victor Milner Chas. Lang	"The Border Legion" "True to theNavy" "Shadow of the Law"	Grey-Paramore Thompson-Anderson Marcin-Moroso	Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Gloria Swanson All-star Eddie Quillan Unassigned	E. H. Griffith John Robertson Alan Dwan Frank Davis Russell Mack Monte Carter	Unassigned Unassigned J. E. Badille Terry Spencer Unassigned Unassigned	Unassigned Unassigned Oliver Marsh Ed Snyder Unassigned Unassigned	"Holiday" "Beyond Victory" "What a Widow" "A Royal Flush" "Night Work" "College Sweethearts"	Uncredited Uncredited Josephine Lovett Uncredited Walter De Leon Monte Carter	Preparing Preparing Shooting Shooting Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Lake-Carol	Luther Reed Mel Brown	Freddie Fleck Dewy Starkey	J. Roy Hunt Leo Tover	"Dixiana" "She's My Weakness"	Caldwell-Reed Uncredited	Shooting Shooting
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.	Tirado	Fred J. Balshofer	Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
ROACH—EM 1151 Jack Roach Casting 1 P. M. to 3 P. M.	Laurel-Hardy Charley Chase	James Parrott James Horne	Morey Lightfoot Harry Black k	George Stevens Art Lloyd	"Hay Wire" "The Fast Worker"	The Staff The Staff	Shooting Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Disney Bros. Walter Heirs Unassigned	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato Jesse Weil Unassigned	George Jesse Unassigned Lew King Bud Shyer Unassigned Bob Brandt Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Unassigned Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." Mickey Mouse Shorts "Talkie Topics" "Mulligan-Garrity"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato Cartoon James Starr Uncredited	Shooting Preparing Shooting Preparing Shooting Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo Unassigned Benny Rubin All-Star	Unassigned Richard Thorpe Norman Taurog Richard Thorpe	Unassigned Unassigned Curt Rehfeld Harry Mancke	Unassigned Unassigned Harry Zech Max Du Pont	"Senor Manana" "Paradise Island" "Hot Curves" "Under Montana Skies"	Younger-Snell A. P. Younger Earl Snell Ben Cohen	Preparing Preparing Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Walter Huston Unassigned Norma Talmadge All-Star Unassigned Joan Bennett Unassigned	D. W. Griffith Unassigned Sam Taylor Unassigned Unassigned Unassigned Rowland West	Bert Sutch Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Karl Struss Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Abraham Lincoln" "Sea Tang" "Flame of the Flesh" "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers"	Stephen V. Benet John W. Considine, Jr. Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Preparing Preparing Preparing Preparing
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	All-Star Starke-Lyon Hoot Gibson Sidney-Murray Richard Talmadge	Wm. Wyler Ernest Laemmle Reaves-Eason Nat Ross Noel Mason	Voshell Joe McDonough Mike Eason Webster Joe McDonough	Alvin Wyckoff Roy Overbaugh Harry Neumann George Robinson Jack Stevens	"The Storm" "What Men Want" "Spurs" "In Cold Arizona" "Yankee Don"	McCormick-Logue Yost-Clymer Reaves Eason Short Subjects Uncredited	Shooting Shooting Shooting Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Claudia Dell John Barrymore Delroy-King Loder-Langdon Nixon-Halliday	Al Green Lloyd Bacon Archie Mayo Michael Curtiz Ray Enright	Jack Boland G. Hollingshead Tenny Wright R. Letterman J. McKlusky	Jimmy Van Trees Bob Kurrle Dev. Jennings J. O. Taylor B. Rees	"Sweet Kitty Bellairs" "Moby Dick" "See Naples and Die" "Come Easy" "Scarlet Pages"	J. Grubb Alexander J. Grubb Alexander Joe Jackson Vina Delmar Anthony-Fulton	Shooting Shooting Shooting Shooting Shooting

APR 24 1930

ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph 10¢

VOL. 10, NO. 14 SATURDAY, APRIL 19, 1930 PUBLISHED WEEKLY

Producers Help Select Agents Committee

Writers To Demand Royalties On Their Stories

Things Look a Little Brighter for Adjusting Bad Situation

It took the Producers' Association, through the offices of Fred W. Beetson, to bring out about 75 per cent of the agents and personal representatives to a meeting that the latter called and which started off with a bang and almost ended in a conflab which, if it went much further, would have brought to light the true sentiments now existing between the agents themselves towards one another. However, some cool headwork prevented a clash, and the dove of peace finally hove into sight and a committee to try and bring about an adjustment of the agent situation was formed last week, Friday to be exact, and the following men were acceptable to the majority:

Grant Dolge once more was elected chairman, with the following men to work with him: Freddie Fralick, Myron Selsnick, Morris Small and Eddie Silton. Fralick didn't like the idea of taking part on the committee and said so, and he has been approached by some of the agents to reconsider. However, those selected, then acting for the producers' body, selected the agents' committee, which carries the names of Guy Coburn, acting chairman; Harry Lichtig, Bill Cohill, Billy Joy. Bill Dunn,

Continued on Page 42)

WORKING

Wallace Fox is directing an all-star cast at the Pathe Studios in "Money to Burn." Among those in the cast are Harry Gribbon, Dot Farley, Hyams and McIntyre, Marcia Manning, Vincent Burnett and others.

BUSY

You cannot keep a good man down, and Eumenio Blanco cannot be kept out of work. Since his arrival from New York a few weeks ago, where he was making Spanish shorts for Paramount, he has been much in demand. At the present time he is working at the Fox Studios in the Spanish version of "One Mad Kiss."



CLAUDIA DELL

Feel They Are Just As Much Entitled As Song Writers to Revenue

The next problem that the producers are going to have to face we learn from good authority is "royalties on stories" which was brought about through the song writers who came into the talkies and are being paid such revenues by the producing companies, causing the authors to feel that they are entitled to an even break as far as sharing in the earnings of the pictures.

Contract writers, especially those working on weekly pay checks, have been known to strike upon a big idea for a story and realizing that they would only receive their weekly stipend if they turned the story in, have held it for their own property until after they completed their contract and then sold the story to the self same company or some other one for a small sized fortune.

The big writers and authors of today are on easy street, independently rich, and can hold out for royalties on their stories adaptable for the screen as a talkie, and we hear certain rumbling sounds along the rialto of such a movement being on foot, which is liable to break most any day.

BOY SCOUTS WILL STAGE PLAY

Looking forward to a large evening with eager anticipation, the Hollywood Crack Troop, No. 302 of the Boy Scouts of America, will stage the first anniversary play Friday evening, May 2, at the Grant School Auditorium, Selma and Harold Way.

William Jackie, chairman of the men's committee, has been placed in charge to supervise the evening's entertainment and is selecting the very finest talent for the affair and is going to use a great deal of the artists of the Hollywood School of the Dance, over which I. C. Oberdorff presides.

The Boy Scouts Master, Earl Moran, is cooperating with Mr. Jackie on the program and promises it to be one of th[illegible] ever staged

Ziegfeld Is Here For Staging of 'Whoopee'

Sherman Signs With RKO For Long Term

McCarey Selects Fine Cast For "Roadhouse"

Frank Capra Directs "Rain or Shine"

Tells of Early Experiences on West Coast As "Impressario"

Florenze Ziegfeld, last and greatest of stage producers to bow to the talking movies, arrived in Los Angeles Tuesday morning on his first visit to the Pacific Coast.

The producer was accompanied by his wife, Billie Burke, and his daughter, Patricia. He has taken a home in Beverly Hills where he will spend the next two months while acting in an advisory capacity with Samuel Goldwyn during the making of "Whoopee," starring Eddie Canto.

Ziegfeld's arrival finds the picture already in production following six months of preparation. It will be an all-color production with a budget estimate of $1,500,000.

Ziegfeld expects to spend the majority of his time learning the business of picture making. With his arrival, virtually every member of his eastern production staff, including Busby Berkley, Stanley Sharpe and John Harkrider, are present on the Pacific Coast.

On his arrival Ziegfeld went directly to the United Artists Studios for a conference with Samuel Goldwyn.

In speaking to ye Editor, Florenz Ziegfeld told us how he used to be out here as an impresario with the late Sandow the Great, who was the world's greatest strong man touring the country, and how for years he has been connected with show business. That five of the girls he had selected as beauties became stars practically over night. That "Show Boat" was nothing like his show, and didn't click with the public. Further, that he has kept an eagle eye on pictures and their development, and that he has benefited by others' mistakes, and that he feels the stage can be transplanted to the screen if the producers will only listen to reason, and not fight what theatregoers have accepted as "sure-fire" material in stage productions. Mr. Ziegfeld wasn't at all elated with weather conditions this time in Florida, and was delighted to find California on his arrival living up to it's "sunny" name, both in cordiality and climatic conditions.

A $1,000,000 backing is back of a film enterprise headed by Florenz Ziegfeld, which will go into motion picture production in August, starting with a film based upon his famous Follies, to be followed by picturization of "Simple Simon." 'Tis said behind him are some of the richest men in the country. The new organization will be known as Ziegfeld Movietone Company. Plans were made during the past winter in Palm Beach, Fla. Will return to New York from Hollywood in August, where he will produce his twenty-fifth edition of the Follies, after which he will film it. "My prime purpose in going to Hollywood," he said, "is to watch, listen and learn. It would be hard for anyone to tell anything to those out there who are making millions. I am going to learn how it is done. I haven't been making millions." Decision to make his first independent venture into the movies, with a film production of the Follies results from his belief that the Follies have always been his mascot. "They have been poison to everyone else. I pleaded with Fox not to take the title of Follies. He did, and look how it wrecked him."

To Be Featured in Four Pictures a Year; Also To Direct

According to announcement made yesterday by William Le Baron, vice president in charge of R-K-O productions, Lowell Sherman has been signed to a long term contract by that organization. Under the terms of the agreement, Mr. Sherman will be featured in four pictures a year, during the next two years, or, if deemed advisable in any particular case, he may direct also.

Mr. Sherman has had extensive stage experience in star and feature roles, which, in addition to his popularity in the silent pictures, has made his service valuable in the talkies. He has recently appeared in two R-K-O pictures—"Hawk Island," opposite Betty Compson, and "New Women." His stage experience includes leads and star roles on Broadway and he has also served as leading man with Mrs. Leslie Carter and other noted stars.

ASSIGNED

Anders Randolph, one of the first actors of the stage or screen to have his voice recorded in talking pictures, has been assigned to an important role in Warner Brothers' forthcoming Vitaphone production, "Maybe It's Love," according to an announcement made by Darryl Zanuck, associate executive.

"Women They Talk About" and "Noah's Ark" were among the first Vitaphone pictures in which Randolph appeared.

William Wellman will direct "Maybe It's Love."

Bradley King's Story In the Making at Fox Studios

Given full sway by General Superintendent Sol Wurtzel to select his own cast, Leo McCarey, after carefully scanning the list of available featured players, has secured the services of an enviable group. Such box-office names as H. B. Warner, Margaret Livingston, Joyce Compton, Kenneth Thompson and Frank Albertson will be listed on the screen when "Roadhouse" is completed.

This is the story for which Bradley King wrote the picture version and dialogue previous to her departure for a month's vacation in Honolulu.

For the past month McCarey has been supervising the construction of sets and making preparations for the actual filming of what is planned to be one of the outstanding pictures on the current year's program.

The flood of famous writing names to the new literary Eldorado of the talking picture continues unabated.

Joe Cook, Stage Comedian Starred; Fine Supporting Cast

Columbia claims honors for the longest dolly (truck) shot ever taken in pictures. It was made in connection with the circus parade sequences for "Rain or Shine," which were shot in the little town of Norwalk.

Action took place along Front street. The studio crew laid wooden rails for 1000 feet along one side of the street, and the shot was timed to allow the parade to beat the cameraman to the finishing mark. Frank Capra is directing the production, which is featuring Joe Cook, Joan Peers, William Collier, Jr., and Louise Fazenda. Joe Walker is head cameraman.

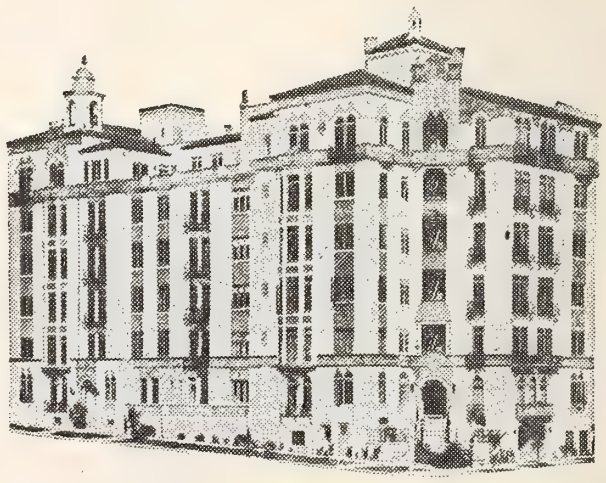
TO DIRECT

"Three-a-Day," a short story by Florence Ryerson and Colin Clements, has been purchased by Columbia for immediate production. Joe E. Brown, the well known comedian, will direct the picture.

EL MIRADOR

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Selwyn Joins Film Colony and M. G. M.

John G. Adolfi To Direct "Penny Arcade"

Hughes To Send Tony Gaudio To Europe

Luther Reed To Direct "Babe's In Toyland"

To Devote Six Months' Time to the Talkies On West Coast

Edgar Selwyn, president of the stage producing firm of Selwyn and Company, one year ago announced that his future theatrical activities would divide his time equally between the stage and talkies.

He has kept his word. He arrived back at the Metro-Goldwyn-Mayer studios today for his six-month session with pictures, during which the launching of one of his biggest stage triumphs, "Strike Up the Band," the current hit amongst New York musical shows.

"I think the future will see more and more stage and screen people dividing their time between the two mediums," said Selwyn today. "It is the ideal situation. The stage and the talkies differ at many points in their technique but they have sufficient similarity to make it necessary for every thinking artists to keep close contacts with both sides of the dramatic fence.

"Personally the coming of talkies has been a particular pleasure to me for they provide a long-awaited opportunity to really plunge into the cinematic sea. I have always played around the outside edges of pictures, but the dissimiliarity of the silent screen and my dialogue work on the stage always kept me from complete absorption by the films. Now, however, I am in the studios, hook, line and sinker.

"I enjoy film direction because it gets me more intimately in touch with a story and with actors than stage production. I can be less the man of business and more the creative artist. I've been an actor and the lure of the game clings to me very strongly. In the studios I am right on the stages and at times I will don the grease paint myself. My screen work combined with my stage production brings about a very satisfactory year indeed. As for the stage, I love it, but for the life of me I don't see why people go on producing plays. There's no money in it in the long run. Look at Mr. Belasco, Mr. Hopkins and others. Mr. Belasco wouldn't do anything else, and yet he is certainly not a rich man. One play may win a barrel of money and then you will lose it all on the next. Certainly the ideal situation today is to divide ones time between the stage and the talkies."

Al Jolson Bought Screen Rights and Sold Them to Warner Bros.

The successful New York comedy, "Penny Arcade," which Al Jolson liked so well when he saw it on a recent visit to that city that he bought the screen rights personally, will be made into a feature picture by Warner Brothers.

Jolson brought the script back with him and sold the studio officials the idea that it was excellent photoplay material. Production will begin late in April and Purnell B. Pratt and James Cagney, character actors, are the first to be named on the cast.

"Penny Arcade" is an original play by Marie Baumer. John Adolfi has been chosen to direct.

"GOING SOME" WILL BE JOE E. BROWN'S NEXT

Joe E. Brown, who in the past year has risen to the very top ranks among comedians, will next appear in "Going Some," according to an announcement made today by Hal Wallis, co-executive with C. Graham Baker at First National studios.

'Going Some" is from the play by Rex Beach and Paul Armstrong. Matt Taylor and Paul Perez are doing the adaptation and dialogue. It is a collegiate western story, and it may be imagined that Brown will make a riot of fun out of the situation.

GREGER, SOUND ENGINEER AT THE METROPOLITAN

J. G. Greger, former Toledo, Ohio, radio expert, is now sound engineer at the Metropolitan studios on the Ruth Roland, "Reno," unit. He officiated in the same capacity for Reginald Denny's first Sono-Art picture which has met with the plaudits of eastern preview critics, and for Edward Small's picture with Charlie Murray, to say nothing of a series of Lloyd Hamilton shorts for Christy at the Met.

Secret Mission We Hear; Gaudio Is 'Hell's Angel' Camera Chief

Will some one tell us what Howard Hughes is up to now. He has just ordered Tony Gaudio, his chief cinematographer, to leave for Europe upon his finishing his present picture with First National, where he is photographing the picture directed by William Beaudine.

Tony Gaudio has a six year contract with Howard Hughes as his chief photographer, and was responsible for the greatest portion of "Hell's Angels" cinematography, with an able staff of associate photographers. Can it be that Gaudio's trip abroad has to deal with shooting some actual location shots where "Hell's Angels" is laid. Who knows, and who can answer this?

FRANK LLOYD WILL FILM 'CAPTAIN BLOOD'

"Captain Blood," Rafael Sebatini's famous story, will soon be filmed by First National Pictures, with Frank Lloyd directing.

This story is the successor to the "Sea Hawk," which was Lloyd's greatest directorial achievement. It is a swashbuckling tale of the type which Lloyd likes best to do. Incidentally two of Lloyd's pictures, "Drag" and "Weary River," won first awards from the Academy of Motion Picture Arts and Sciences recently.

Waldemer Young is doing the adaptation of "Captain Blood." The picture was filmed in silent version a number of years ago by Vitagraph with J. Warren Kerrigan in the leading role. The present production will of course be a full Vitaphone talkie, and will be filmed entirely in Technicolor. It will be the first big sea epic where color has been used.

COMING

M. C. Batsel, chief engineer of the R. C. A. Photophone Company, leaves New York for a trip of inspection to the Pacific Coast. He will spend several weeks at the RKO studios which is credited with being the largest RCA licensee on the west coast.

Everett Marshall Will Play Leading Role R-K-O Super

Luther Reed makes the assertion that public reaction will cause Radio Pictures' officials to make young Everett Marshall a star shortly after the release of his first picture, "Dixiana," the original Anne Caldwell story which Reed adapted and is now directing.

Marshall will next play the leading male role in "Babes in Toyland," the popular musical extravaganza of a generation ago with the lilting Victor Herbert music, according to reports from the R-K-O lot. It is probable that Irene Dunn, likewise a New York importation of William LeBaron, studio manager, will play opposite in that vehicle. Reed will write the screen play and direct.

The very pleasing screen personality, appearance and vocal powers of Marshall will by that time have been recognized, according to Reed, and he is willing to wager that Marshall's third R-K-O film will be in the capacity of a star.

CANTOR PUNS

Eddie Cantor's youngest, aged 2½, her first morning in California, strode into the master's bedroom at 6:45 a. m. while the star of "Whoopee" was sleeping, as he does everything, intensely.

"Daddy, daddy!" she shouted, "wake up! Somebody has left a lot of oranges out in our back yard."

"Darling, they grow there," said Eddie, who has been in California before.

"Never," declared the youngest, "they grow in Simon's delicatessen down at the corner."

"AMBASSADOR" WALLACE

Richard Wallace is proving a valuable "Ambassador" for Hollywood in his travels abroad. During the prominent Paramount director's sojourn in Japan he was given columns of space by the newspaper scribes, featuring his comment on Hollywood productions. Accompanied by Mrs. Wallace the megaphonist is now en route to Cario and expects to return here by June 1.

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THE CHEATERS OF HOLLYWOOD

Local color is the rich red meat of literature. The picturesque local color of motion picture Hollywood has filled many a page in national magazines. How many enchanted readers of Hollywood local color stories realize that a lot of the "color" is sheer bunk?

Making local color frequently falls to the lot of the irresponsible; and in the mixing of their hues they draw from every man's pigments, with no thought of returning what they take. In plain language, your whoopee boy or girl usually is a destructive parasite of the worst kind; a thoughtless maker of loud and meaningless noises and a general nuisance to the community. The kind of local color they create is the kind devoured by morons like themselves.

This type of whoopee human flourishes in motion picture Hollywood. They are the motion picture people trying to make the world think they are what they are not. They put on the ritz and live far past their real means just to make a flash; even go into debt over their heads and become cheats, because they live the lives of cheaters.

The searcher for local color, looking closely, will find that these people won't pay their honest debts to local tradesmen and others, but they will continue to throw their big parties, gaily sailing under FALSE COLORS.

The "Good Time Charlies" of Hollywood face a common end. Their whoopee-built reputations for unreliability make of them poor investments. Their credit is destroyed, and the final curtain reveals them scorned by all upon whom they wasted their substance. Those who drank their gin and ate their food, realizing the wastrels are at the end of their tethers, abandon them, just as rats abandon a leaky ship. In the end they realize that, because they were not on the square with the world, the world returns the compliment by denying them the opportunity to repeat.

These people wonder why they don't get "the breaks." They stupidly forget that, if the money they wasted in sailing under false colors had been spent in a sensible effort to advance their professional careers, the failure they face might have been brilliant success. They are too dumb to understand. However, the world is not too dumb to understand.

"The Cheaters of Hollywood" is a title befitting these people; because they are cheaters of the worst kind. Pathetically enough, they are double cheaters: They cheat the world and they cheat themselves. Palpably, it is too much to expect them to understand that, when they TRY to cheat the world, they are cheating themselves; for the wise old world KNOWS all about fundamentals; and one of the great fundamentals is that you reap what you sow. They sow lies and they reap misery.

A fundamental of American (and world) business is credit. Kill your credit—and kill yourself, economically and socially. Only a moron would do this; so, logically, the cheaters are in this class. The normal conclusion is that the whoopee creators of local color are irresponsibles; yet, their wails of despair when they fail to get "the breaks" is a reminder that, after all, they are poor devils battling for life. This human reflection is what saves them from social and economic ostracism—and they go on in the same old way. Man, even cheated, is sympathetic. Exploiting this human sympathy is the fine art of the moronic apostles of whoopee and brainless makers of local color seasoned with spice.

There is real local color in Hollywood; but it is not created by the gin-soaked cheaters we have in mind. It is not found among the "Good-time Charlies" whose asinine jamborees blacken the fair name of Hollywood; whose brazen disregard of the rights of others eventually brings them to the ground. What they do is not sanctioned by the real men and women of the motion picture industry; the men and women who work hard, live decently and pay their debts.

The lives of these decent people are the lives of everyday, hard-working, law-abiding American citizens. Their struggles; their sorrows and joys, could furnish enough local color to satisfy any reasonable seeker. They are unfamiliar with that pale pink border line lying between respectability and the underworld; that land wherein dwell "The Cheaters of Hollywood."

Hollywood will rid itself of the cheaters. They don't belong among the decent workers. The streak of red they inject is a blotch marring an otherwise clean landscape. Picture producers and local business men, with the aid of the police, will drive them from our midst—and good riddance.

ALBERT HERMAN, you are destined to make features most any time.

LOVELY pictures you have been making — must have been nerve-racking.

BET all you have got—he's helped us a whole lot.

EVERY girl and boy—to work for Mr. Herman is a joy.

ROAM the whole world over—you will never be so in clover.

TELL the world we love him—as sure as there is a sun above him.

HOPE you gain your fondest wishes—make bigger and better pictures.

EVERY one of your kiddie comedies has clicked with the families.

REMEMBER always we are for you—yes, the kiddies all adore you.

MANY a time you were right in line to give us a red hot time.

ALWAYS sincere and a loyal worker — ON THE JOB AND NEVER A SHIRKER.

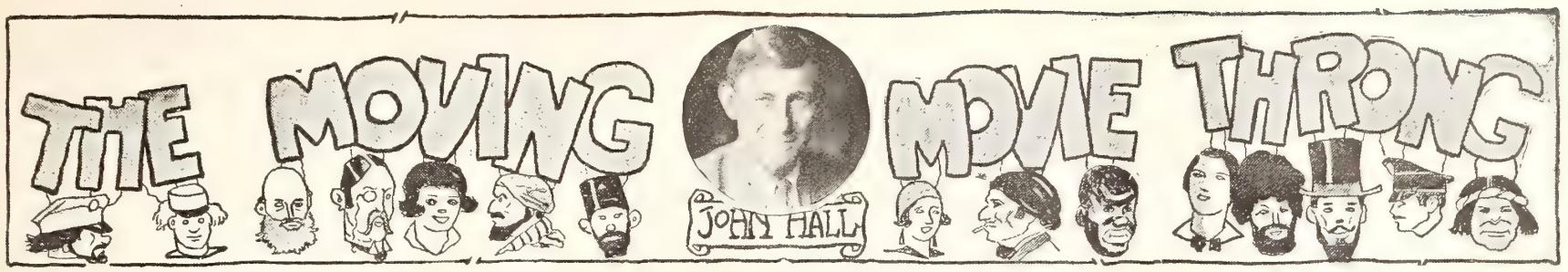
NOW let us close and say, Stand right up and say "Hip, Hip, Hooray!"

DIRECTOR OF

MICKEY McGUIRE COMEDIES

DARMOUR STUDIOS

CONTRIBUTED BY ONE OF THE GANG



Station Y-E-S, Hollywood, California, speaking.

Dear friends of Radioland, many of you write: Why not tell us the real truth about Hollywood? Why not give us the real low-down on that gay place?

Dear, dear and—oh, gosh! Friends, Hollywood is NOT a modern Sodom! You have been misled by dirt dishers who don't know our lovely, sun-kissed Hollywood and its hardworking picture people.

And besides: do you realize the fact that being "wild" costs a lot of money? Yes, friends of Radioland; for some time, say since the stock market crash, a lot of Hollywood's biggest have been too poor to be "wild" in the way you mean. Of course, they have been plenty wild about rapidly maturing contracts, with no prospects of renewal; another real reason why they are very tame.

The free-lance, space-writing dirt-dishers, observing Hollywood at extreme long range, naturally write what dirt-dishing publications will buy for cash; and that means scandal. If there is no scandal—they create one or more right out of their own dirty minds.

Now, on the other hand, there is much real interesting TRUTH to be written about dear golden Hollywood; but, of course, you know what happens to tellers of truth. They are as popular here as elsewhere. Oh, my yes!

For instance: An otherwise very fascinating gal has a wart on her nose. It is not WISE to tell you about her wart. If we did so, you would not expect her to thank us for it. My, my, my!

You see, dear friends of Radioland; you see the delicacy of our position? We shudder; don't you? Can't you understand what that poor gal would suffer if we told you the harrowing truth? A thousand times no!

Then there is the BIG producer who momentarily forgot himself and ALMOST told an actor that he (the actor, not the producer) was GOOD. Almost. Watchful "yes" men saved the BIG producer from the terrible mistake. Report says that, when the BIG producer realized his narrow escape from a fast demand for more salary—he fainted!

From this little anecdote, you will realize, dear friends of Radioland, what would happen to us is we published that BIG producer's name! We are sure he would instantly command our utter extinction!

You see, dear friends of Radioland, one of the holiest of holy creeds of dear sun-kissed Hollywood is NEVER; no, NEVER tell an actor he is a good actor; for, if you do—right away it costs money, because he will at once demand a raise in salary! He will want more MONEY!

Always (in his presence) the very best actor (stars excluded) is just so-so; no more. If he really is good and the critics say he is NOT good—the critics are smart boys. If the critics say the actor is great—they ain't so smart. They say too much. Officially, stars can't be overpraised. You see, they have ARRIVED. The stars are the BIG GUNS; maybe that's why some want to kill the star system. They might as well try to destroy the stars in the sky.

TRUTH compels the statement that the movie star is KING. And this truth will cause facial expressions like those of the little boy busily sucking a very sour lemon; but, being TRUTH, it will stand. And the big stars will see to it that no man says "nay." Yes, sir.

Maybe this is not low-down truth about Hollywood; but it IS truth. It involves a wart; a careless BIG producer and movie stars. All subjects of enormous interest—to Hollywood. Of course, there are other warts, but—oh, the truth about them is a form of suicide decidedly unpleasant and most thoroughly effective. Yes, dear friends of Radioland; we must be very diplomatic in discussing Hollywood warts.

You see, like your own little community, golden Hollywood occasionally waxes a bit slangy; and when the subject of conversation is warts—one must be very, very careful; for one never can tell WHO is within earshot, and gross misunderstandings flare quickly and end disastrously.

And, strange as it may seem to you, dear friends of Radioland, many BIG stars hate personal praisers and usually suspect and despise them. That's dear golden Hollywood. The simple TRUTH, spoken to a BIG star, is not taken at face value and lightly forgotten; oh, dear no! It marks the simple-minded truth-teller a fellow to be watched. His talk smells of a plot against the BIG star! You see, a very BIG star can move only ONE way—DOWN.

Oh, dear! oh, dear! we fear we really ARE dishing dirt! What an awful predicament! We started out to tell you some nice, clean truths—and here are we—Oh, oh! You see? You see, dear friends of Radioland? We must stop.

More anon; more anon. If, in the meantime, we perish for our daredeviltry in revealing some of the innermost and most astounding Hollywood secrets, we perish for you, dear friends of Radioland—gladly and with a smile of supreme resignation. That's us, dear friends: The TRUTH, always!

Gene Morgan Returns to Pictures After Tour

Mix To Produce Own Feature For R-K-O, 'Tis Said

Fred Guiol Directs Pathe Comedy; Has Fine Supporting Cast

Gene Morgan, witty vaudeville funster, has been signed by Pathe for a featured role in "Lonesome Husbands," a two-reel Checker Comedy being directed by Fred Guiol.

Morgan recently completed a tour of the West Coast vaudeville houses as a master of ceremonies. His engaging personality and amusing patter make him the ideal type for his role in this picture, for he plays the part of a high-powered salesman.

Arthur Hoyt, Addie McPhail, Gertrude Astor, Meeka Aldrich and Ninette Faro are also featured in "Lonesome Husbands."

RETURNS FROM YUMA

Glen Cavender has returned from Yuma, Arizona, where has has been working with Alexander Korda in a Fox Film Production.

RETURNING

Elizabeth Patterson, favorite character actress of the Broadway stage, who has just ended an active year in Hollywood, has signed to return to New York in a new play opposite Richard Bennett, titled "The Solid South." Alexander McKaigg, formerly associated with Crosby GGage in eastern productions, is sponsoring the new drama and Rouben Mamoulian will direct.

Now Universal, inspired by the Pathe stunt of inviting all the New York policemen named O'Brien to see "Officer O'Brien" at the Hippodrome, are thinking of inviting all the Cohens and Kellys to see "The Cohens and Kellys in Scotland" at an appropriate price per person. At that, they're more likely to get the price from the namesakes than if the picture were named "The MacTavishes and the MacDonalds in Scotland."

EN ROUTE

Paul Page, who has just completed the leading role opposite Alice White in "Man Crazy" at First National, will be one of the first of the Hollywood "summer bachelors." His young wife, formerly Ethel Allis of Mr. Ziegfeld's beauty corps, left today for a trip East, on which she will visit her parents and girlhood friends in Springfield, Mass., as well as spend several weeks in New York. There she will also investigate an offer, which has come to her from a well-known producer, of an important role in a new Broadway musical comedy.

As the Pages have been married less than a year, Ethel admits that the role and the contract will have to be most attractive to induce her to sign, and so extend her absence from Hollywood to more than six weeks.

Upon the Completion of His Present Circus Season On the Road

Great secrecy is in order anent what Tom Mix is to do after he finishes his tour with the Sells-Floto-Tom Mix circus. We heard today from very good authority that he is to produce his own picture and it will be released by R-K-O.

Tom Mix's salary has risen to such proportions and heights since he left the Fox Films fold, that no studio will pay his price and in order to overcome this, he intends to produce his own and have the company release his products. Mix's reception wherever he appears proves that his popularity hasn't waned in the least.

EDITING LANGUAGES

Eugene DeRue is editing foreign sound languages for M-G-M with very fine success.

Browsing Around With The NIGHT HAWK



Neither the marvelous Garden of Alcinous, nor the hanging gardens of Babylon could body up their beauties with those of the Cocoanut Grove in its new garb of tropical vesture. Recently, like the phoenix of old, it drew about itself in the shimmering moonlight, a nest of spices; flapped its gaudy wings to set fire to the pile; burnt itself to ashes, and then flashed forth redivivus in all its virginal and pristine glories. Under the artistic eyes of Skipper Ben Frank, the Grove bursts forth again in all the glittering hues of a happy butterfly winging its way in a shaft of sunshine. More than 100,000 cherry blossoms have been dotted about the Grove with a deft hand.

Hanging baskets in all the irridescent colors of nature's bow are tilted sidewise like tempting cornucopias, and there is a riotous intermingling overhead of clustering crystals whose opalescent glints are mirrored in the lazy clouds that wander across the deep sapphire sky. In the next few months, the Grove will be artistically touched up from the palettes of Los Angeles' most skilled decorators, until it once more attains the glamorous beauty of an earthly paradise. Last Tuesday a number of suburban smart sets were on hand to print a decorative heel on the famous dance floor. The previous Friday night found Marilyn Miller among the merry-makers.

Also there was Marceline Day, Greta Gretchen, Janet Chandler, O'Neil D'Orsay, William Powell, Sally Blane, William LeBaron with party of ten, Alice White, William Ince, Jr., Alberta Vaughn and Herman C. Griffin of the famous "Frolic's Cafe" of Chicago. and who is a great friend of the popular Johnny Hamp. The Easter season opens next Tuesday with Cherry Blossom Night. The souvenirs on each of the tables will be cute little dolls peeping from lilies. During the week the Grove was honored by the presence of Count Karolyi, first president of the Austrian republic; also Director Paul Bern and also Madame Matzenauer, the famous diva and her daughter, who are staying at the Ambassador Hotel. The Matzenauers were the guests of Mr. and Mrs. L. E. Behymer and a party of friends. Last Tuesday night the old Night Hawk had his bleached eyes soothed in glimpsing Monte Blue tearing off milestones of fox-trot joys with Frank Mayo's lovely wife, who was gowned in a bewitching creation of pearl-colored satin harmonizing stunningly with her blonde tresses.

Then there was Harry Carey, Norman Kerry, Mickey Neilan, Dave Selznick, affianced of Irene Mayer, Tommy Lee, Vera Steadman, Frank Mayo, who is about to sign a contract with one of the big studios for an important talkie lead, Ken Maynard, Ethlyn Terry, and Mr. and Mrs. Charles Johnson, of New York, guests of Maurice Gebber. Say, boys and girls, don't miss hearing Joe Cassidy, the reknowned tenor of Johnny Hamp's matchless orchestra, singing the latest song gems. He's in a class by himself.

The Blossom Room kowtows to Master Harry Rapf and rumbles "Harry, your name is sure one to conjure with"; and what does Harry do last Monday night but sponsor the most highly entertaining program ever furnished forth at the popular Room which was packed clear to the romantic entrance. The occasion marked the entertainment-caterer debut of Al Kingston and the valedictory of Norman Manning. Just at the midwatches of the night, Norman bade an affectionate farewell to all present in a few sincere and well chosen words, getting a great hand as he withdrew from the platform. Kingston got off to a good running start next the rail, with a cracking good jockey aboard and a short distance.

Al was very popular with the merrymakers and it was predicted on all sides that he would make the grade in great shape. For next Monday night he will dish up a wow of a program in the form of the Waring's Pennsylvanians with Dorothy Lee and some of the big shots of Rah-Rah Daze now playing at the Mason Theatre. But to the marrow of the bone. That versatile musical comedian Phil Saxe, hit upon Ben Rubin as Master of Ceremonies—and what a felicitous choice!! Benny was at his best and proved a riot. In introducing one of the song birds he let loose—"The little lady will sing, 'I'm a schnorrer—aren't we all' dedicated to The Bank of Italy." He also added, "Her high notes are beautiful—oh, how I love subpoenas!"

Among the list of entertainers were Arthur Freed, Harry Woods. Fritz Katz, Billy Taft, Lottice Howell, Joe Meyers, Dorothy McNulty, Charles King, Jimmy McHugh and Miss Fields, Morton Downey and Sammy Lee, assisted by 12 M.-G.-M. dancing beauties dressed in clipped Honolulu grass. Dave Snell assisted at the piano and was greeted vociferously, the old Night Hawk himself cutting in with a hot hand. McHugh and Field giving their original composition, "I Can't Give You Anything But Love," was the outstanding hit of the evening. In the Night Hawk's opinion the song ranks with "When Day Is Done," "Mystery of Life," and the Florodora Sextet song, and from a melodic viewpoint, nothing is to be compared with it in the last decade. Now you up-to-date song writers, make the most of this!

And those present at the midnight jubilee—see if you can beat this list; Fay Marbe gracefully sweeping her sylphid form across the polished floor, gallanted by Brother Gilbert; Sid Grauman and Joe McCloskey, comedian Jack White and wife, Chuck Reisner, Ona Brown, only a rancher's daughter; O. K. Hunsaker, Lou Mann, June Collyer, Marie Astieve, Jerry Larkin and Rita Groves, Archie Mayo, Tim McCoy, Bessie Love, Jane Winton, Lew Brice, Billy Dove, Conway Tearle, Adele Rowland, Judith Vosselle, Wynnie Gibson, Bob Goldie, Milton Golden, Hollywood's legal advisor; Abe Mendelsohn, Tommy Lee, William Beaudine, B. B. B., underworld comedian; Frank Richardson, Count Decker, Dave Franklin, Olivia Sonneborn, Sam Holland, Bobby Agnew, Sally Blane, Danny Denker, Barbara Bennett, Cosmo Kyrle Bellew and Clarence Brown, the best dressed man present.

TO CONDUCT OWN MUSICAL PROGRAM

Sigmund Romberg has just signed a contract with the Happy Wonder Bakers to conduct a program of his own works—selections from "Blossom Time," "Maytime," "The Student Prince," "The New Moon" and "The Desert Song"—through Station WEAF on April 22, over a national hook-up.

For this he will receive the tidy sum of $3000 for the half hour's performance. Romberg also will offer a group of solos on the piano, at which instrument he was accepted as a master before he learned to compose.

ENROUTE

In response to a wire from a Chicago producer, Maxine Alton is speeding East to close negotiations for the writing of a new stage play.

Miss Alton has been working under pressure to complete her latest play which also is a special order and can spare only a few days away from Hollywood.

She will return via airplane.

"Quarantined Love," the fourth comedy on Pathe's present schedule of fifty-two two-reelers, goes into production this week at the Culver City studio.

INVENTS

A mechanical reminder which makes incorrect modulating of voice and sound projection of a talking picture impossible, has been invented by Charles C. Reese, chief projectionist at the Fox Carthay Circle Theatre, and James J. Graham.

The new invention soon to be marketed under the trade name of the "Cue-Meter," will be used to control the sound effects and photographic changes in "All Quiet on the Western Front," Universal's smashing war drama which has its world's premiere at the Fox Carthay, Monday evening, April 21.

Technical experts have pronounced the "Cue-Meter" as one of the most unique accessories since the advent of talking pictures.

"THE FLORADORA GIRL"

Final title for Marion Davies' new musical-talkie is "The Floradora Girl." Harry Beaumont directed the Metro-Goldwyn-Mayer film from an original Gene Markey story, temporarily titled "The Gay '90's. Lawrence Gray is leading man and the supporting cast includes Walter Catlett, Louis John Bartels, Claude Allister and Jed Prouty.

CHANGE OF ADDRESS
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"Song o' My Heart"
Directed by FRANK BORZAGE
Story by TOM BARRY
GRAUMAN'S CHINESE
Direction Fox West Coast Theatres
Twice Daily—2:30-8:30

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Olsen To Open Night Club at Culver City

"American Composers Have Their Big Chance"—Rapee

Engages Joe Spagat As Cafe Major Domo; Is Very Well Known

George Olsen, noted orchestra maestro, has engaged Joe Spagat, cafe major domo from the fashionable Edgewater Beach Hotel, Chicago, as manager of his new supper club in Culver City, which opens Wednesday evening, April 23.

Spagat was born in Breslau, Germany, and is the son of Maurice Spagat, founder and owner of the world famous Golden Goose Tavern, where many chefs now popular in Europe and America, received their early training.

After officiating as maitre d'hotel at the exclusive Hotel Cecil, London, Joe Spagat came to New York and served as assistant to Oscar, at the Waldorf, for several years. He then moved to Chicago, where he was in charge of the cuisine at William Morris' Music Hall from 1909 to 1913. Following this assignment he managed the Lake Shore Country Club, Marigold Gardens, Black Cat Club, and Palais de Danse, Chicago.

Spagat has served special banquets for the Prince of Wales, Queen Marie of Roumania, Mack Pickford, John McCormack, the late Enrico Caruso, and other notables.



JOSEPH HOOD

MOrningside 138-46

Josephine Lovett has completed What a Widow" for Gloria Swanson and is now writing an original story for Pathe.

Talkies Prove Channel Through Which They Can Score

"Talking pictures are giving American composers their big chance," declares Erno Rapee, director general of music at Warners and First National.

"Long dramatic compositions written in the American spirit are ideally suited to sound pictures. Continental grand opera is not; it is too heavy and stilted."

Rapee gave up his position as conductor of the great symphony orchestra at Roxy's Theatre in New York for his present work in pictures.

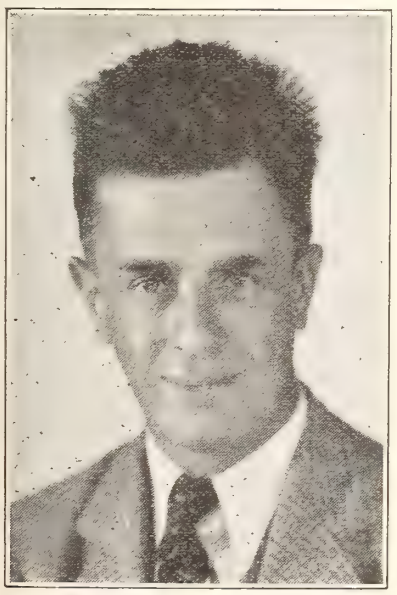
ROSE HOBART SIGNS UNIVERSAL CONTRACT

Universal has signed Rose Hobart to a long term contract, it was announced today. She is now playing the lead with Philip Merrivale in "Death Takes a Holiday," in New York.

Miss Hobart has received many offers from film companies since the play opened. She is expected to come to Universal City when the play closes in June.

Technical Men and Artists Behind Two Great Pictures

W. R. SCHMITT



Art Director
"All Quiet on the Western Front"

"ALL QUIET ON THE WESTERN FRONT"

DANNY HALL



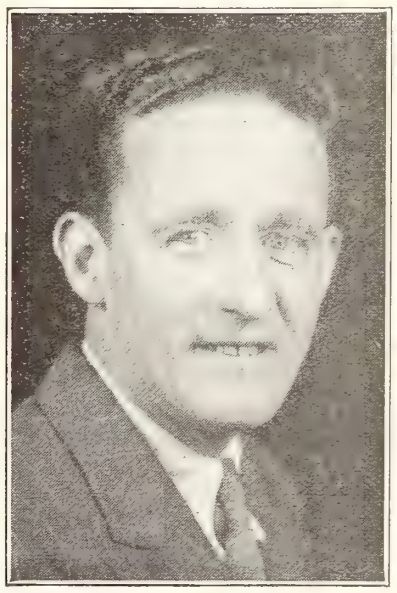
Supervising
Art Director

ARCHIE HALL



Technical
Director

THOMAS O'NEIL



Art Director
"The King of Jazz"

"THE KING OF JAZZ"

UNIVERSAL

THE KIDDIES CORNER

By JEAN RILEY

Hollywood Filmograph is preparing a special kiddie edition which will be on sale at all news stands on May 11. This issue will be widely read by producers and executives, and will be welcomed by directors and everyone connected with the casting of pictures who plan to place it in their files for future reference, so that they can read what part each child has played in the talkies without taking time for personal interviews.

Filmograph will give all worthy children an opportunity to get their little faces before the public and all the big directors. Mothers should get their copy in as early as possible so that they will not lose this chance to publicize their children.

Theo. Ramsey and Salvortore Scarpitta are doing a Russian dance in a big production at R. K. O.

Dorothy Gray and Billy Butts, who were originally chosen for the two children in "The Oregon Trail," voluntarily withdrew from the cast because of conflicting engagements in the local studios. Billy Butts was replaced by Andrew Shuford. Helen Parrish, who recently scored heavily with her marvelous acting in "His First Command" with William Boyd, will play the part originally intended for Dorothy Gray.

Patsy Olson, the perfect little Billie Dove of the screen, who will soon be seen in Gus Edwards' "Baby Follies," is being kept busy with her modeling and dancing engagements.

Lois Mannis, who is known for her remarkable speaking voice, has been offered the first child lead in the Pilgrimage Play. Some of her latest pictures include "Modern Maidens" and the "Song Writer."

Mickey Bennett has completed a role in "Follow Thru" at Paramount and will soon be seen in "Swing High," a Pathe release.

Muriel MacCormac has been working with John Barrymore in "Moby Dick," the new synchronized version of "The Sea Beast."

Tommy Clifford, a new comer, will figure prominently in "Song of My Heart," with John McCormack, which comes to Grauman's Chinese Theatre this week.

Merilyn Harris has been busy lately playing sister parts. She has no sooner finished playing the part of Freddie Burke Frederick's sister in "Let Us Be Gay" with Norma Shearer when she was cast for a role in "Born Reckless," a Fox picture, directed by John Ford. This time she is the sister of Jerry Madden.

Maxine Cook, Doris Jean Stone, Helen Claire McAllister, Gaby McLaughlin, Patsy and Colleen Carter and Teo. Ramsey, all from the Hollywood School of the Dance, have been placed under dancing contracts by Paramount studios.

LEAVES FIRST NATIONAL

Billie Dove, by mutual consent with First National, has severed her connections with that company, and after taking a much-needed rest will announce her future plans.

LITTLE STORIES

By ARTHUR FORDE

To write a story of Charles E. Sullivan is Quincy, Massachusetts. Charlie Sullivan is proud of his birthplace and one can hardly blame him for this.

Being also the birthplace of the two Adams, both presidents of the United States, and also of John Hancock, that famous signer of the Declaration of Independence, should be sufficient, but it also embraces the present secretary of the U. S. Navy. Charlie Sullivan served his apprenticeship in a foundry and machine shop, being identified with shipbuilding for a long period of time. He was instrumental in the plans of the U. S. Lexington, the giant plane carrier, being employed by the Bethlehem Steel Works.

One would think that this was a story of shipbuilding, and to talk to Charlie Sullivan one could easily see where his interests lay until he entered the motion picture business.

He thought that the construction of ships for the U. S. Navy was the most fascinating business in the world.

Here were ships that would carry the message of this great Nation to all four corners of the earth.

But his call was for motion pictures and he recognized that here was a calling that was carrying a message probably greater and to more persons than even the U. S. Navy.

Charlie Sullivan's education was started in the schools of Quincy, Mass., thence to Boston, that seat of higher education, and finally to the School of Design at Providence, R. I.

He entered pictures under the tutelage of Joseph Kennedy, that genius who made such rapid strides with the FBO. Entering the picture business in March, 1926, he stayed with this company until after Radio Corporation bought and then he joined Mr. Kennedy at Pathe.

Here entered a Damon and Pythias in the person of E. B. Derr and Charlie Sullivan. These two men now direct the destinies of this great company on the West Coast. Both are vice presidents and both have evidently the same viewpoint. Here is a company that is not directed by a single mind but have the benefit of two brilliant minds that are very similar.

"Swing High" is one picture that is in the editorial stage of which much is expected. They are also preparing "Holiday" in which Ann Harding, Edward Everett Horton and Mary Astor are to be featured, also that sterling director, John Robertson, is to produce "Beyond Victory."

With such great productions under way we can only predict a great future for Pathe under the dual personality of Charles E. Sullivan and E. B. Derr.

MARILYN MILLER IN CONFERENCE

Marilyn Miller, Broadway's queen of musical comedy, is busily engaged in conferences these days on the First National lot concerning her next starring musical romance. The story is an original by Herbert Fields, Richard Rogers and Lorenz Hart, who have been responsible for a number of Broadway's recent successes.

It is titled "Bad Good Girl," and is an original for the talking screen. Miss Miller will play a dual role. The scenario is now being prepared. Fields, Rogers, and Hart will arrive shortly on the coast to supervise the production. They have completed the book, music, and lyrics.

PAUL SLOANE NOW PREPARING NEW FILM

With "The Cuckoos" shipped to New York after preview receptions accorded the Radio Pictures' comedy special sensational plaudits, Paul Sloane is preparing his second vehicle for RKO.

The new Sloane material on which the director is working with Cyrus Wood is based upon a James Creelman story and is as yet untitled. It will be Sloane's first production under a new Radio Pictures contract.

ILL

Mrs. Nina Crolius Gleason, mother of James Gleason, and at one time a famous New York and Pacific Coast actress, has been removed to the Osteopathic Hospital. Her condition is not serious.

JACK RICHARDSON
(THE HEAVY)
HEmpstead 7709



LEROY BOLES
HOlly 5024

Vitaphone Shorts

6,500 VITAPHONE VARIETIES PLAY DATES PLEDGED

Exhibitors have pledged playing time for 6,500 additional Vitaphone Varieties for Sam E. Morris Month, according to a statement by Paul J. Swift, general sales manager of the Vitaphone Corporation.

These pledged play dates are in addition to the regular contract showings for May, which is Sam E. Morris month. It is a remarkable showing when it is taken into consideration that Sam E. Morris Month is four weeks off and that the regular bookings for that period are so heavy. It is also a truly remarkable testimonial of the loyalty of the exhibitors throughout the country to Sam E. Morris.

Another Vitaphone Varieties musical comedy in technicolor, entitled "Girls We Remember," has been completed at Warner Bros. studios. In the cast are the College Quartette, the DeMarcos, the Aherns, Mitzie Mayfair and a chorus of fifty girls and boys.

Eddie Foy, Jr., has returned as a Vitaphone Varieties star and has finished a two-reel musical comedy entitled "A Good Mixer." Others in the cast are Olive Shea, radio queen of 1929; Dagmar Oakland, Ziegfield beauty; Joan Blondell; Walter Kinsella and a score of girls from "Fifty Million Frenchmen." All the songs are original.

The sixth of the Vitaphone Varieties "Potters" comedies is entitled "Out For Game" and shows Lucien Littlefield as Pa Potter off on a duck hunting trip in the closed season.

Lillian Rich, Wyndham Standing and Armand Kaliz are featured in the just completed Vitaphone Varieties comedy, "The Eternal Triangle."

The Vitaphone Corporation has recently purchased stories by three famous authors to be made into Vitaphone Varieties. The authors in question are the famous humorist, Ring Lardner; Guy Bolton, author of the books of many musical comedies, and Porter Emerson Brown, dramatist, author of "The Bad Man" and many other plays.

Ann Seymour, musical comedy comedienne who scored in "A Night in Venice," stars in the new Vitaphone Varieties picture entitled "Song Painting." She has been supplied with a song written especially for this production. It is titled "My First Rendezvous."

George Hale, noted director of stage productions, has been signed by the Vitaphone Corporation, to stage a series of rhythmical Vitaphone Varieties. The first of the series, called "Office Steps," has just been completed. A second, tentatively titled "The Devil," is in preparation. Each picture of the series will be in rhyme and dance.

Fads and Fashions

"SWEET AND LOW" COIFFURE

A new coiffure for the growing bob has been introduced by Jean Arthur in Paramount's production, "The Return of Dr. Fu Manchu." The hair is worn off the ears, set in wide waves, allowing a few soft tendrils to curl on the cheek. The long ends at the back are curled upward in two layers, then spread open softly with the fingers. The double layer of curls is then pressed down at the curve of the neck with pins so that the head line is not blurred. Miss Arthur has given her creation the cognomen, "Sweet and Low."

* * *

As her first work since her association with Edwards' office, Miss MacGeachy will design all costumes for "Forever Yours," Mary Pickford's forthcoming stellar vehicle for United Artists, which Marshall Neilan will direct.

At the present time completing a farewell vaudeville appearance at several leading houses on the R-K-O circuit, Edwards is scheduled to return to Hollywood early next month. At that time he will again take over the personal management of the various artists whom he represents.

* * *

Cora MacGeachy, nationally known designer, who was responsible for original costumes in Ziegfeld productions such as "The Passing Show," and whose distinctive work has been evident in film vehicles for Colleen Moore and other stars, has been placed under exclusive management of Gus Edwards. This announcement comes from Billy Joy, manager of the impressario's Hollywood office.

* * *

FAMOUS STAGE CELEBRITY OPERATES BEAUTY SALON

Read this story of an old-timer who nursed an ace in the hole. There's an old trouper right here in Hollywood, who has drunk deep of fame in the olden days, who owns and operates a ten thousand dollar barber shop and beauty salon on Beverly Blvd. near Vermont. Durling is his name and years ago professionally known as Louis Booth. He says, ask Lon Murray or Edmund Breese where the best and only actor-barber is in town.

* * *

Fashion arbiters who are decreeing a sun-tan-less summer failed to reckon with Hollywood and its vagaries.

With the beach season scarcely begun Hollywood is already in open revolt, deliberately flaunting the eastern edict. A coterie of its most chic, headed by the svelt Evelyn Brent, is already sporting a dusky epidermis that would hang the head of a Polynesian in shame.

With a "when in Rome" attitude typical of Hollywood they are absorbing health rays with an enthusiasm that is matched only by the rapidity of the exodus to Malibou, fashionable screen colony beach resort.

"Lily white complexions be hanged," scoffs Miss Brent. "The modern girl has learned to take it on the chin, regardless. This time it's old Sol in person and we're going to take it and like it. I'm laying my bets that there will be more sun-scorched epidermis shed this season than any previous, the wails of self-sufficient fashion arbiters notwithstanding."

Lila Lee, Blanche Sweet, Alice White and a number of other ultra-moderns are seconding Miss Brent's revolt.

* * *

Fashion News. the talking style authority of the screen, produced in technicolor, is at present releasing three hundred first run prints in all leading theatre circuits of this country.

* * *

BLUE WEDDING COSTUME

Replacing the traditional bridal white with winter blue is one of the fashion innovations introduced by Jean Arthur in Paramount's production, "The Return of Dr. Fu Manchu." A gown of sheer velvet reflects in its shimmering folds the cool blue of winter skies. and without adornment of any description it falls from a high waist-line to a circular train at the back. An untrimmed tulle veil also in blue, is worn, and a shower of Easter lilies creates the bridal bouquet.



PIETRO GLADIATORE GENTILE

Please place a mark after the name. Then, every now and then, for quite a long time, check up on accomplishments of this young artist.

The term "artist" is used advisedly because of memories of last Thursday evening, when an interesting deeply appreciative number of men and women gathered in the auditorium of the Hollywood Woman's Club to express their regard for the man. Many, who know the meaning of true music, were undoubtedly there to see and hear a fuller expression.

It is not my promise to attempt to write critically of a musician. But, as a layman, it has been my privilege to have heard and known many of the truly great during the past 45 years. One Sunday afternoon in April, 1891, I heard the only Patti sing "The Last Rose of Summer," during one of Mme. Ronald's historic "Salons," No. 7 Codogan Place, London.

The same year, on a Sunday evening, when Sir Arthur Sullivan was a dinner host to 22, the then Prince of Wales, later King Edward VII, being the honor guest, I heard the host accompany Nellie Melba as she sang his creation, "The Lost Chord." Many time since, in Covent Garden, London; New York's Metropolitan Opera House and on many other operatic and concert stages, I have heard many of the world's greatest singers.

There have been ,are and will be, truly great ones in Hollywood, California, for obvious reasons, shall not be attempted but for an hour and a half last Thursday night, I saw the most graceful—especially when expressing an emotion—young man I have ever seen on a concert or musical stage. I heard the whole gamut of a singer's repertoire, truly, exquisitely rendered.

But, transcendently, I heard him sing and express "Ole Man River." Frequently, with and without reason. I have heard this wonderful, soul stirring song. I have heard it manhandled and womanhandled, often "mishandled." It was enjoyable in its original setting but never did I have occasion to recognize that there was a meaning. When I first heard Pietro Gentile sing it, I realized that "Ole Man River" had a tragic, magnificent soul.

Again, last Thursday night, it flowed through my veins in an overwhelming torrent. Claiming but little knowledge of music, as such, but recognizing the most effective renditions of any song I ever heard—again I ask you to place a mark atfer the name Pietro Gentile—and—watch.

Immediately following the concert a reception was given for Pietro Gentile at the beautiful home of Mr. and Mrs. P. A. Myers at 610 Crescent Drive, Beverly Hills.

BURR McINTOSH.

WILLIAM A SEITER

Conway Tearle will have an important part in "When We Were Twenty-one," the First National and Vitaphone version of H. V. Esmond's famous stage play, which will be directed by William A. Seiter.



William A. Seiter

This famous play, which many years ago furnished Maxine Elliott and Nat Goodwin with their greatest success, deals with three men who look after and raise a boy from childhood up.

David Manners takes the role of the youth, while Loretta Young will play the feminine lead in the role of the housekeeper's daughter. Tearle has the part of "Richard." The adaptation and dialogue are being done by Harrison Orkow.

* * *

John Farrow has wirtten an original screen play, "Mitzi," which he has sold to Eric von Stroheim. The latter plans to produce it under his personal direction. "Mitzi" with a Viennese background in the period of the World War is Farrow's first story since he severed his writing connection with Paramount.

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Universal Has Signed John M. Stahl

Metropolitan Studios Offer Many Novel Effects

Plenty Of Activity At M. G. M. Studios

Ray Enright Directs "Scarlet Pages" For Warner's

Is to Direct "Sincerity," Starting About May 15th

Carl Laemmle, Jr., general manager, Universal Studios, today announced the signing of John M. Stahl, director, to a long term contract.

Stahl has been assigned to direct the screen all-talking version of John Erskine's famous book, "Sincerity." Work on the picture is expected to get under way as soon as production is resumed on the lot, about May 15.

With sixteeen years as a director and producer, Stahl is recognized as one of the foremost authorities in the motion picture art. During the last three years he supervised the production of such successes as "Peacock Alley," "Mr. Antonio," "Zepplin" and "Midstream." For M-G-M he produced box-office attractions "In Old Kentucky," "Memory Lane" and "The Great Galeato."

THE LOSS OF MOTHER AND FATHER WITHIN SIX MONTHS' TIME IS WHAT SAM HARDY HAD TO FACE

With so much love in his heart for everybody he comes in contact with, that Sam Hardy has, it seems a very hard blow to ask him to accept the loss of his mother and father. Mrs. Dolly Hardy passed away almost six months ago and the dispatches of Wednesday carried the sad news of the passing of his father, William H. Hardy.

Mother and father moved to Hollywood three years ago to join their famous son, and they were inseparable; greater love had no man than that which Sam Hardy had for his parents. They were his inspiration, his life, and Filmland joins him in his hour of sorrow, and we know that he will be big enough and strong enough to realize that he still has a duty to perform to humanity.

Yes, mankind, and in the name of a beloved mother and father deeply entrenched in his heart as to spur him on to still give to the world that which they intended that he should when they brought him into this world to make the name of "Hardy" a household word as far as theatrical and screen entertainment goes in our everyday walk of life.

HARRY BURNS.

IMPORTANT

Claude Allister has been signed for an important role in Warner Brothers' forthcoming Vitaphone production, "Captain Applejack," according to an announcement issued by Darryl Zanuck, associate executive.

Howard A. Anderson Is Placed In Charge of New Department

Metropolitan Sound Studios have recently made the services of its special effects department available to various producers of sound pictures, with the result that a great variety of multiple exposure combinations in sound are being used currently in some of the leading talking pictures coming from Hollywood.

Howard A. Anderson, who was for a long time associated with Thos. H. Ince, Cecil B. De Mille, and Pathe Studios, specializing in optical printing effects and miniature shots of all kinds, has been placed in charge of this department at Metropolitan and is furnishing the services of this department to other studios making sound pictures, in addition to Metropolitan.

Especially commented on recently was the work of this department in Samuel Goldwyn's United Artists production, "Condemned," in which a remarkable effect shot was seen of a locomotive coming up out of the ocean.

Special combinations and effects are seen currently in Columbia's production "Ladies of Leisure."

Effective combination of a great variety of war scenes and visions with sound have been done by Metropolitan's new department for the Brown-Nagel Creatore's Band subject, "Memories," which has been produced for Tiffany, and also in Sono-Art's production, "Blaze O' Glory."

Other examples of combination and effect scenes are in the Halperin production, "Party Girl," and in Metropolitan Studios' talking production for the Los Angeles Chamber of Commerce.

New developments in optical printing and in multiple exposure of sound tracks, have made it possible to develop much more striking effects even than were possible along this line in silent pictures.

SIGNED FOR TWO

H. B. Warner has been signed for two pictures in a row at Fox. His first will be "Roadhouse," an all-star production which Leo McCarthy will direct. This will be followed by "On Your Back," Rita Weiman's popular Liberty Magazine story which Guthrie McClintic will direct. In the latter picture Warner will play the leading role opposite Irene Rich. Incidentally, this will be the first time Mr. Warner has worked on the Fox lot.

Culver City Plant Has Many Companies Now At Work

With twelve companies actually shooting on major productions, Metro-Goldwyn-Mayer studios have reached the season's peak of activity.

Cecil B. De Mille is at work on his newest talkie extravaganzia, "Madame Satan," in which Kay Johnson and Reginald Denny head an elaborate cast.

Clarence Brown is directing his second Greta Garbo talkie, "Romance." The supporting cast includes Lewis Stone, Gavin Gordon, Elliott Nugent and Florence Lake.

George Hill is shooting on "The Big House," Frances Marion's gripping prison drama, in which Chester Morris, Wallace Beery and Robert Montgomery play the leading roles. Robert Z. Leonard is working on a new Norma Shearer talkie, "Let Us be Gay," a picturization of the Rachel Crothers' play.

Fred Niblo is on location with William Haines, filming "Easy Going," an original western comedy. Leila Hyams is the leading lady and the supporting cast includes Cliff (Ukulele Ike) Edwards, Charles F Middleton, Polly Moran and Vera Marsh.

King Vidor also is on location with "Billy the Kid" company, with Johnny Mack Brown playing the title role. Lucille Powers has the leading feminine role and the supporting cast includes Wallace Beery, Karl Dane, Russell Simpson and Wyndham Standing.

Harry Beaumont is filming "Our Blushing Brides" which reunited Joan Crawford, Anita Page and Dorothy Sebastian.

Jack Conway is shooting Lon Chaney's first talkie, a revival of "The Unholy Three."

ENTERTAINS

Mike Inverso, property man for Darmour-R-K-O, entertained the technical department of the studio at a spaghetti dinner held in his palatial apartment on Sunset Drive. Everything went nicely until the host insisted upon giving a solo on his zither. This caused slight murmurs of protest and when Mike began to sing the guests thought it was going too far and withdrew.

CONDITIONING

Pell Mitchell, business manager of Darmour-R-K-O, is busy conditioning his yacht for the summer season. The first major trip to be taken will be to Ensenada, Old Mexico, on Memorial Day.

Feature Talkie Has All-star Cast From Stage and Screen

Helen Ferguson, well known for her stage and screen roles, has been added to the cast of "Scarlet Pages," a picture just going into production on the Warner Brothers lot. Elsie Ferguson, John Halliday, Grant Withers, Marian Nixon and Neely Edwards are others already in this cast. Ray Enright is directing.

BACK

Monte Blue and his wife have returned to Hollywood after a brief vacation visiting friends in San Francisco. Monte's latest picture, "Those Who Dance," is now showing at Warner Brothers Downtown theatre. He will next be seen in a thrilling drama of the South Seas titled "Isle of Escape" for Warner Brothers.

"KING of JAZZ"

"All Quite on the Western Front"

Art Titles

MAX COHEN
JOHN CONNELLY
JOHN McCORMICK
HARRY FOWLER
GEORGE SPENCER
CHARLES HANGER

Cruze Buys Towne's Story "The Femme"

Dubin-Burke Break Song Writing Records

Walter Lang Will Direct Story, With All-Star Cast

Receiving a sum said to be in excess of that ever paid for an original story, Gene Towne, prominent author and scenarist, has disposed of the screen and dialogue rights to his newest opus, called "The Femme," to the James Cruze organization.

In addition, Towne has consummated a deal with Cruze whereby the former will write the picture version and dialogue for his own story, launching forth on this assignment following his completion of the picture version and dialogue for "The Little Accident." This is the tremendous stage success which Universal is to produce as one of their biggest feature productions on the coming year's program.

It is known that four major producing organizations were negotiating with Towne's representatives for the rights to his original story. However, Cruze, after reading a copy, envisioned the infinite possibilities it contained as a spectacular starring vehicle for his newest star, Lola Lane, and immediately topped every offer made for its purchase.

Since recently leaving the First National organization, to whom he was under contract for several years, Towne has been in constant demand by other producers. An indication of the type of creative work for which he has become known is furnished by "The Czar of Broadway," for which he also wrote the picture version and dialogue. This was produced by Universal and according to Carl Laemmle, Jr., has thus far proven one of their biggest money-makers at the box-office.

SAME ROLE

Edward Woods, who played the same role in the original stage production with Doris Keane, has been signed by Metro-Goldwyn-Mayer to enact the juvenile part in the prologue and epilogue scenes in "Romance," Greta Garbo's new talkie vehicle.

Lewis Stone, Gavin Gordon and Florence Lake are included in the supporting cast of the new Garbo picture which Clarence Brown is directing from the famous play by Edward Sheldon.

SAM TAYLOR

Ordering kings and queens and prime ministers around and telling them how to act and what to say is Sam Taylor's job these days. He goes about it quite calmly with no fear of lese majesty.



Sam Taylor

"Tell the king to come in," he says. And in walks King Louis XV of France in white flannel trousers and a double-breasted blue coat. "We'll go over the lines with Jeanette," says Sam. Jeanette, a milliner who became the feminine power behind the throne of France, is sitting on a period chair. She is dressed in a white sport ensemble, the latest thing in what a screen star wears, and she answers to the name of Norma Talmadge.

A rehearsal for a gib production such as Taylor's is an interesting procedure. The one in progress is for Miss Talmadge's new United Artists picture, tentatively titled "Flame of the Flesh."

The king, who is talked to with informality and friendliness, is William Farnum, the veteran actor. Cosse de Brissac, a member of the King's Guards ,enters in modern tweeds cut by a New York tailor, takes off a grey felt hat instead of a plumed helmet, and discloses that he is Conrad Nagel, leading man. Edgar Norton, for the time being impersonating Lebel, a member of the king's court, arrives very businesslike, clutching his copy of the dialogue script, and the rehearsal is ready to start.

Taylor tilts back in a chair and listens and suggests and corrects. King William Farnum makes love to Comtesse Norma Talmadge, Guard Nagel exhibits his displeasure over the lady's lapse of faithfulness to their sworn troth, and Minister Lebel bows and yesses the king all over the place.

Others in the cast who are having daily rehearsals under Taylor's direction are Ullrich Haupt, Hobart Bosworth, E. Alyn Warren, Allison Skipworth, Edwin Maxwell, Tom Ricketts, Peter Gawthorne, Blanche Friderici, Bertram Marburgh, Cissy Fitzgerald and Maude Truex.

PREPARING

Claud Allister, who recently completed the role of the killer in "The Czar of Broadway" for Universal, is busy preparing for his latest role in the Ernst Lubitsch picture "Monte Carlo" for Paramount. This delightful English character actor will sing a song for the first time in the Lubitsch picture.

"Top Speed" and "See Naples and Die" Their Latest Efforts

Establishing a record heretofore unheard of in the realm of song-writing activities, goes to the credit of Al Dubin and Joe Burke, son writers under contract to Warner Bros. The complete musical scores to "Top Speed" and "See Naples and Die," now in production at the Warner and First National Studios, were completed by this duo within a period of three weeks, thereby holding the record now established by them since the advent of talking pictures.

First National and Warner Bro. have little doubt of the sure-fire hits this pair is capable of, after checking box-office receipts for "Sally," "Gold Diggers of Broadway" and "Hold Everything," and apparently mean to hold them for some time to come.

COLUMBIA TO RELEASE GREAT AFRICAN PICTURE

Over at Columbia studios a unit is busily engaged in editing thousands of feet of motion picture film taken by Paul L. Hoefler, noted African explorer and big game hunter, while on a fourteen months' trip through the jungles of Africa. This safari—known as the Colorado African Expedition—was sponsored by a group of well known Denver business men, among them F. G. Bonfils, publisher of the "Denver Post," and former Governor Oliver H. Shoup.

Mr. Hoefler, who has just returned from his expedition, has brought with him some of the most unusual and startling motion pictures of animal and native life ever to come out of the mysterious Dark Continent.

Columbia plans to release the feature as a special production. It is the first picture of its kind ever to reach the screen with the actual sounds of the animals and natives made in their natural locale. In it will be the roar of the lions, the trumpeting of the elephants—and the thousand and one noises encountered by the expedition on its unparalleled trek from the west coast to the east coast of Africa, over territory never before trod by a white man.

Columbia Pictures will release this feature in the United States and all over the world by arrangement with the Colorado African Expedition.

PLAYS

Walter Long will play the important first mate's role in John Barrymore's new picture "Moby Dick," according to an announcement from Warner Brothers. Long is a noted screen villain and character actor and the part is considered a particularly fine one. This Barrymore opus is half through production with the seagoing sequences, in which Long will figure prominently, yet to be made Lloyd Bacon is directing.

SPANISH DIRECTOR–SUPERVISOR–PRODUCER



From the superintendent of Mexican Federal buildings, belonging to Enrique J. Vallejo, who also has permits for the use of the Mexican Army and Navy and can be of great assistance to those making Spanish pictures. Mr. Vallejo is a native of Mexico and a scion of an old Spanish family that gave California a governor.

Bert Glennon To Direct 'Paradise Island' For Tiffany

R K O Signs Amos and Andy For Million Dollar Production

Columbia Loans One of Their Ace Megaphone Wielders

Bert Glennon, after finishing his first talkie for Columbia, "Just Around the Corner," was signed to a long-term contract by that organization. While they are preparing his next story, Glennon has been loaned to Tiffany Productions, Inc., to direct "Paradise Island" with an all-star cast.

Director Glennon is fast making a name for himself, especially so as an oral film director of features. M. K. Wilson has been assigned to assist Director Glennon on this production.

TO DANCE

John Tiller's Sunshine Girls, famous ensemble of sixteen dancers, will literally dance their way across the continent to careers in talking pictures.

According to word from William Le Baron, vice-president in charge of production of Radio Pictures, now in New York, the noted dancing ensemble has been signed to tour the RKO theatre circuit. Upon their arrival in Los Angeles in May they will appear in three Radio pictures.

The Tiller Girls were signed for vaudeville and talking picture work through the efforts of Pearl Eaton, RKO dance director, during a recent visit to New York City.

Originally brought to the United States from England, the girls have become internationally famous as a result of their precision and spectacular ensemble dancing.

KEN MAYNARD IS TO MAKE SHORT REELERS

Fiji Island fans of Ken Maynard's western pictures will soon see the star in person.

Maynard, with his wife, is leaving Hollywood on April 26 for a visit on the Islands. The Maynard cameraman, Ted McCord, will accompany them.

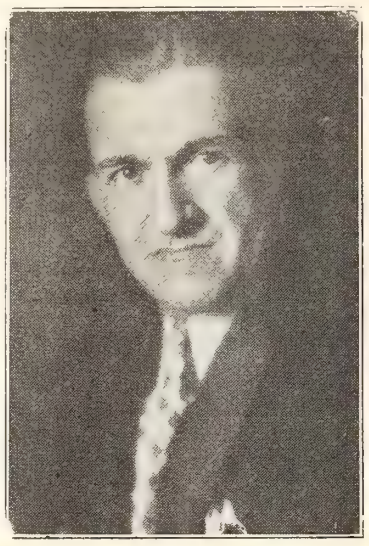
"I intend to make a two-reel travelogue of isolated regions on the Islands," said Maynard who travels extensively between pictures and who has hit on the travelogue idea as a means of combining work and pleasure.

The Maynard party will sail on the Malolo to Honolulu, where they will embark for Suva on the Royal Mail Liner, "Niagara," arriving in the Fiji Islands May 16.

Adjacent isles, including Cook's Islands and Tahiti, will be visited by Maynard with a view to obtaining pictures of hitherto almost inaccessible regions of the picturesque group of islands.

The party will return to Hollywood in the summer.

Al Herman, Darmour-R-K-O director, was one of the initiates at the recent ceremony of the 233 Club. Al was willing to ride the goat but the goat objected.



JACK PIERCE
In Charge of Make-up on "The King of Jazz"

Universal's gorgeously beautiful Paul Whiteman super-feature, "The King of Jazz," owes a great part of its success to the splendid results attained by the Technicolor photographers and the make-up artists. This combination was responsible for the beauty achieved.

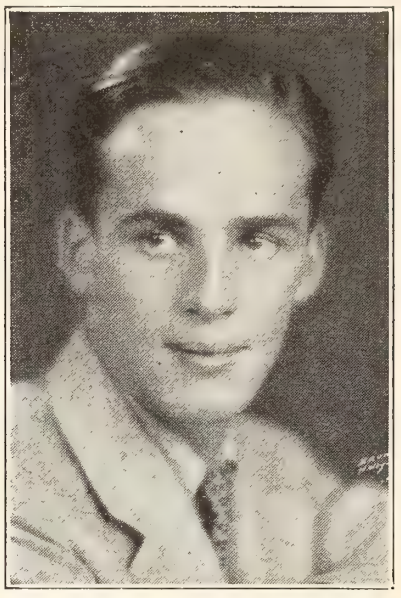
Jack Pierce, head of Universal's make-up department, was in personal charge of every detail of make-up of "The King of Jazz," and he says the fine results he secured can be attributed to his close cooperation with Max Factor's make-up organization, exclusively using Max Factor's formulas.

In the photographing of "The King of Jazz" entirely in Technicolor, Jack Pierce and Max Factor, in collaboration with Technicolor Cameraman Ray Ranahan, worked out specially prepared make-up for individuals and general use. The result will make color picture history.

Jack Pierce is a charter member of M. P. M. A. A. (Motion Picture Make-up Artists Association), and has been in charge at Universal for three years. Among his big ones are "The Man Who Laughs," "Show Boat," "Eric The Great," "Captain of the Guard," "All Quiet on the Western Front," and many others. "The King of Jazz" may be called his masterpiece.

ORGANIZING

Joe Levering, Darmour-R-K-O scenarist, is organizing a polo team at the studio. The first game will be with the Ace Hudkins outfit. Johnnie Grey has been elected captain and coach. He will furnish the ponies. Pell Mitchell, business manager, will furnish the enthusiasm.



PAUL EATON REEVE

Winifred E. Reeve, novelist, now a star Universal writer, is receiving the hearty congratulations of her many friends, the reason being the national acclaim accorded her son, Paul Eaton Reeve, for writing a first-prize poem submitted to the annual National Poem Exhibition, a literary event founded by the writers and artists of New York's famous Greenwich Village.

His success makes young Reeve an outstanding figure among American poets. His fame is international, his work having been published in Paris Transition, London Criterion, Temporary Verse, and Harriet Monroe's Poetry Magazine. In the contest just conducted his competitors were the foremost writers of the country.

It is planned to bring out an Anthology of prize-winning poems, headed by the two first winners, Paul Eaton Reeve and Wynne Melvin.

Reeve has just attained his twenty-first year and his output of prose and poetry, to date, wins for him distinguished recognition among the greatest literary lights of the United States and Europe. His famous mother has much reason to be proud of her brilliant son.

SCHENCK BUYS

Joseph M. Schenck, it is reported, has bought the story, "Death Takes a Holiday," which he will produce at some future time for United Artists.

IN OUR MIDST

Gayne Whitman is back from a theatrical tour along the Northwest and is once more taking his place in cinemaland and especially in the talkies.

Famous Radio Stars Are Signed by Joseph O. Schnitzer

The golden voice of the talkies yesterday lured two outstanding radio stars to Hollywood.

"Amos and Andy," the sentimental blackface team that has catapulted to radio fame, signed a contract in Chicago by which they will be starred in a million-dollar Radio Pictures' musical comedy drama this summer.

Joseph I. Schnitzer, president of R-K-O Productions, closed the deal after several thousand dollars worth of telephone conversations with William LeBaron, vice-president in charge of production.

"Check and Double Check" will be the title of the talking screen show. It is taken from their drawling radio dialogue.

LeBaron said the show, while embodying plenty of comedy, would be primarily of a sentimental nature. "The boys insisted on this," he added. "They have been approached with many offers to appear in talking pictures, but would not accept any proposition until assured their picture would feature the same general type of material which has made them sensationally successful over the National Broadcasting Company's system.

"We consider their acquisition a distinct coup for Radio Pictures."

"Amos 'n Andy" are expected in Hollywood within thirty days. Special dressing rooms are being furnished for them on the R-K-O lot.

"DOWN FRONT ON THE AISLE"

Eddie Shayne, who is well known throughout the show business as producer, actor and agent, is in Hollywood, where he is completing about ten thousand words and historically correct as to the stages of development and show business as seen by the old timer. Mr. Shayne is stopping at the Palicia Apartments while in Hollywood.

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HOLLYWOOD TOPICS

By TOM LEWIS

ONE OF my readers, who doubtless wants to see me assassinated, writes in and asks me to "name the three greatest actresses on the screen today." He says everybody's raving over Greta Garbo, and wants to know, "What the Heck?"

GRETA GARBO may not please my correspondent, and I have no doubt that she fails to satisfy others, but how are we going to trim her out of the picture when we start lining up any so-called list of greats and near-greats?

GREATNESS IS relative, of course, and a careful study of the records will show that authors, painters, actors and statesmen achieve it in a limited way. Here and there we catch a flash of genius. Yet it seldom repeats itself.

WHEN WE think in unison, as sometimes happens in and out of the theatre, it is due, as a rule, to the magnetic force of a dominant htinker who "leavens the whole lump." Personally, I always pay full tribute to this thinker.

THERE IS, for example, only one "Markheim," by Robert Louis Stevenson. There is but one "Diane," by Janet Gaynor. There is but one "Tess" by Mary Pickford. And would it be possible to conceive another "Anna" after Greta Garbo?

AMONG THE men, take the case of Jack Gilbert. His "Big Parade" scenes are engraved on tablets of memory in letters of gold . Can you ever forget the gum-chewing sequences with Miss Adoree? Those tender love scenes approximate greatness.

WE CANNOT escape the conviction that Miss Garbo gets pretty close to celluloid greatness in her memorable scene with her stolid father and her tempestuous lover. When she wrings from her soul that agonized cry, "Would you believe me?" there is no mistaking the quality of the artistry we are witnessing. This is the fabric of genius.

BUT HERE it is well to remember that the screen, as a medium of entertainment, is rigidly conglomerate. Rightly appraised, it is a union of numerous minds. We have a story, a cast, a director and a mechanical medium.

IT IS, in many instances, the director. I like to believe that King Vidor, Clarence Brown, Richard Wallace and others contribute their full meed when great performances are turned in by a Gilbert, a Garbo, or a Mercer.

THIS IS not to insinuate that the actors themselves are not capable. But story-value and directorial sympathy and understanding count for a great deal. In some cases the director is greater than the actor. In rarer instances he is superior to the author.

NOT MANY directors could go before the camera and do the scene as well as a finished actor, but behind the camera a master director is a superb artist. He gives freely of his own soul and it's a mighty poor actor who can't absorb some of it.

NOR SHOULD we forget the cameraman, with his shades in light; the sound expert, with his delicate mechanism; the scenic artist, with his incomparable touches, building in the background and strengthening the ensemble as only the true artist can.

SO WE come back to great actresses, or those who are called great, and we find the names of Ruth Chatterton, Janet Gaynor, Greta Garbo and others confronting us and demanding recognition. Few will deny that Miss Gaynor was great in the silent medium.

NOT MANY will turn thumbs down on Miss Chatterton and Miss Garbo in the sound medium. What Miss Gaynor will do in the new field remains to be proved. What Miss Garbo will accomplish in her next picture is a question.

BUT THAT both these actresses are capable of great things seems indisputable. Janet's voice is thin. Greta's is deep as that of a baritone. Thus each may be said to have a handicap. Yet such difficulties are not insurmountable.

OFFHAND, I should say that we may reasonably expect better things from Ruth Chatterton and Greta Garbo. Just what we get from Miss Gaynor will depend not so much on what she tries to do, as it will upon what they give her to do. Story, director, and studio attitude will have much to do with it.



Robert (Bobby) Crawford, left, business executive of the music department of Warner Brothers and First National, and Erno Rapee, director general of music at both studios, are a combination responsible for the securing and producing of some of the finest musical pictures on the screen today. Crawford secures the musical talent, while Rapee's job concerns the correct presentation and recording of all music. Rapee recently came to Hollywood from New York, where, as conductor of the symphony orchestra at Roxy's Theatre, he was known as "the little man with the big orchestra."

OSCAR STRAUS NOW COMPOSER FOR FILMS

One of the great names in modern music has been added to the list of composers at the Metro-Goldwyn-Mayer studios, when Oscar Straus was signed to compose for the talking screen.

His first assignment will be an elaborate musical score for the noted stage play, "Day Break," of which Arthur Schnitzler is the author. Francis Marion is now busily at work on the screen adaptation.

Composer of "The Waltz Dream," "Naughty Marietta," "The Chocolate Soldier" and other famous light operas, Straus is a contemporary of Franz Lehar and perhaps today's outstanding figure in the Viennese comic opera type of musical drama.

DORIS KENYON PLAYS OPPOSITE GEORGE BANCROFT

Doris Kenyon, leading woman in "Interference," which was Paramount's first all-talking film, has been signed again by that company. She will play the leading role in support of George Bancroft in his new starring picture, "The Caveman," according to word from B. P. Schulberg, general manager of west coast production at the Hollywood studios.

"The Caveman" is now before the cameras under the direction of Victor Schertzinger. The story is by Gelett Burgess and the adaptation and dialogue by Bartlett Cormack and William Slavens McNutt. Grover Jones wrote the screen play.

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On publication at $1.20 a copy on delivery, send me copy of "Such Stuff As Dreams Are Made Of."
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Public Relations Quite A Problem For Producers

Here Are Contacts Made and Mode of Work Being Done

A Statement Relative to Cooperating With the Public Relations Department of the Motion Picture Producers and Distributors of America, Inc., in the Encouragement of Better Motion Picture Production.

In view of the intimations that have recently appeared in the public press that the Motion Picture Producers and Distributors of America, Inc., have given financial support to representatives of various civic, religious and welfare organizations and to individuals who were associated in the former Public Relations Committee on Motion pictures, it seems desirable that the facts in this matter should be definitely and authoritatively stated.

We, who in the course of our work for our respective organizations, and as individuals, have come into contact with the Motion Picture Producers and Distributors of America, Inc., resent these implications and wish to state publicly that no monetary compensation whatever has come to us or to our organizations as a result of our cooperation with the motion picture industry, nor has money been offered or sought.

The industry has asked nothing but our advice and counsel on matters of picture production, and has given nothing in return but their respectful and effective consideration of the proposals that we have made. In addition to presenting special criticisms and making suggestions for motion picture improvement, we have considered it a privilege to help stimulate support of a number of highly commendable pictures that were not attracting sufficient patronage to pay for the cost of production. We believe that lack of public support for meritorious productions has been one of the deterring influences in motion picture improvement.

Our only compensation has been a large amount of personal satisfaction in performing what we believe to be a public service by helping in the progressive improvement of motion picture production and in influencing the recent adoption by all leading motion picture producers of an excellent and far reaching code of ethical practices. We expect that as long as we as individuals are interested in motion picture betterment we will continue to bring to the motion picture industry, by this and whatever other means are at hand, our criticisms of shortcomings and our encouragement of worth while productions.

It can be definitely stated that every suggestion which we have ever transmitted to the motion picture organization or to Will H. Hays has received prompt and courteous consideration and has been carried out effectively insofar as it was reasonably possible to do so. Although there have been many difficult situations and problems coming before us, we have felt that this plan of public participation in motion picture improvement has resulted much more satisfactory than anything else of which we have known.

(Signed)

James E. West,
Chief Scout Executive, Boy Scouts of America.

Mrs. Thomas A. McGoldrick,
Chairman, Motion Picture Bureau, International Federation of Catholic Alumnae.

Harry S. Myers,
Secretary, Stereopticon Lectures, Moving Pictures, Exhibits, Northern Baptist Convention.

Mrs. Richard R. Russel,
National Chairman of Better Films National Society, Daughters of the American Revolution.

Mrs. William H. Pouch,
New York State Chairman of Better Films National Socity, Daughters of the American Revolution.

Mrs. Charles J. Reeder,
President, New York State Federation of Women's Clubs.

Mrs. Malcolm P. MacCoy,
Chairman, Division of Motion Pictures, New York State Federation of Women's Clubs.

Lee F. Hanmer,
Director, Recreation Department, Russell Sage Foundation.

Colonel Roy W. Winton,
Managing Director, Amateur Cinema League.

Rev. Howard M. LeSourd,
Professor of Religious Education, School of Religious Education and Social Service, Boston University.

Mrs. Clarence M. Busch,
National President, National League of American Pen Women.

Mrs. R. C. Heflebower,
National Motion Picture Chairman, National League of American Pen Women.

Mrs. Francis J. Flagg,
State Membership Chairman, Massachusetts Branch American Association of University Women.

Howard S. Braucher,
Secretary, Playground and Recreation Association of America.

Dr. Augustus O. Thomas,
President, World Federation of Education Associations.

Mrs. Josephine M. Stearns,
General Secretary, National Commission of Protestant Church Women and National Council of Federated Church Women.

Motion Picture Producers and Distributors Announce Services Rendered Cause of Better Pictures by Organizations Cooperating With Motion Picture Industry.

"Public announcements made by leading social-welfare and other organizations, stating that their loyalty to the cause of better pictures will not be swerved by an innuendoes or statements coming from those who seek publicity by attacking the motion picture industry," according to a statement issued by the Motion Picture Producers and Distributors of America, "calls for a review of some of the work accomplished through the cooperation of these bodies.

"Most certainly we have consulted with these groups," declared Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America. "Most certainly they have consulted with us. We feel it our duty to pay a deserved tribute to the unselfish men and women who have helped to make the motion picture a vitally important community influence.

"On the basis of a survey made by the Russell Sage Foundation we established the Central Casting Bureau at Hollywood which protects the movie extra from exploitation and makes available job placements in all the studios with no cost to the employee.

"At the suggestion of the Daughters of the American Revolution we cooperated in a plan for archives of historical pictures, which will be of value to future generations.

"At the suggestion of the General Federation of Women's Clubs we helped to prepare and place on incoming steamships Americanization pictures to aid the immigrant in getting a focus on American life and the nature and problems of their new environment.

"At the suggestion of the National Committee on the Cause and Cure of War, we have made without charge and facilitated distribution of pictures designed to stimulate and reflect the nation's will to peace.

"At the suggestion of units of the Parent-Teachers' Association, such as the United Parents' Association of Greater New York Schools, Inc., we have made great progress in selected motion picture programs for children.

"In cooperation with the American College of Surgeons with the Eastman Kodak Company, we have contributed to the development of surgical films for the advance of medical education.

"At the suggestion of the late Major General Leonard Wood, transmitted to us through the Red Cross, we have for some time supplied the lepers in isolated colonies with motion picture films.

"Out of our cooperation with the National Education Association grew much of the work which has been done to develop educational motion pictures.

"It was at the suggestion of Mr. James E. West, chief scout executive of the Boy Scouts of America, that Colonel Jason S. Joy went to Hollywood and established the close cooperation between the studios and the socially-minded groups which has resulted in effectively translating to the screen the constructive suggestions which have come from such groups.

"The splendid example of cooperation set by the International Federation of Catholic Alumnae has resulted in the marshalling of support for good pictures through previews by many other organizations.

"These are pertinent examples of additional service to the public by the motion picture industry which has been made possible by the totally disinterested and unpaid cooperation of public spirited organizations and their working executives.

"In addition to such specific activities, all these and many other organizations have brought to us constructive criticism of pictures, and all of them have helped to build support for the best pictures, making possible the successful production of a type of pictures which could not have survived old box office standards unless those box office standards had been raised through such stimulation of desire for a high quality product."

Statement by Mrs. Thomas A. McGoldrick, Chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae.

The Motion Picture Bureau of the International Federation of Catholic Alumnae has watched with growing indignation efforts to "racketeer" the many organizations which are trying to promote the cause of better motion pictures through cooperation with the motion picture industry of the United States. The latest "racket" apparently is to impugn the motives of the many representative organizations that are trying to express the requirements of public welfare to the Motion Picture Producers and Distributors of America. It is significant that some of these charges are being brought by men who have actually demanded participation in gross receipts of pictures, for the alleged services they could render.

There is no group in better strategic position to answer such "charges" than the International Federation of Catholic Alumnae. We have worked intimately with Mr. Hays for eight years. We sat in at his first public relations committee meeting after his election, and have remained with him ever since. In these years his office has helped us build up a service for better pictures—a service just now accepted by forty-two newspapers and broadcast by nine radio stations. In these years we have never received one dollar of remuneration from the motion picture industry or the Hays office, and what is more important still, we have never been offered a penny from anyone connected with motion pictures. We have never been asked to do anything, to write anything, or to say one word which we had not already determined as organization policy to do or write or say. Our monthly list of endorsed pictures is made possible by the tireless service of volunteer workers who preview in the studios of New York and Hollywood and report every picture released by the producers in this country as well as most of those from abroad in written formal ballot.

The Hays office has helped us by answering the thousands of technical questions that pour in to us from radio fans, schools, clubs and groups all over the world. They have received and acted upon our uncounted suggestions for the improvement of pictures. The only suggestions we have ever received from the Hays organization have come to us from Governor Milliken, who heads the public relations department.

N. V. A. HAS A GREAT PROGRAM SLATED FOR THEIR BENEFIT

"Masquers" To Stage Public Revel May 10th

April 26th Selected as the Date at Shrine Auditorium

Every branch of the amusement field will be combined in the preparation and presentation of the mammoth N. V. A. Benefit to be held at the Shrine Auditorium, Saturday evening, April 26.

Motion picture stars, producers, directors, features; legitimate stags stars, famous personalities; night club entertainers and bands, in fact, everyone of importance engaged in supplying the amusement wants of the world will have a hand in this "greatest of all benefits."

The N. V. A., since the advent of talking pictures, is a vital part of the motion picture industry which makes this great show an event of prime importance to Los Angeles.

An idea of the magnitude of this event may be gained from a list of the imposing list of committee members. The general chairman is Harold B. Franklin, president, Fox West Coast Theatres, who is assisted by Jeff Lazarus. The general committee is composed of the following who are now functioning: J. J. Murdock, Louis B. Mayer, Jack Warner Samuel Goldwyn, Jos. M. Schenck, Eddie Cantor, Ben Schulberg, Irving Thalberg, Frank Vincent, Arthur Ungar, Fred Beetson, Frank Whitbeck, Gus Eyesell, Frank Bruner, George Landy, Joe Sherman, William LeBaron, Sol Wurtzel, Sol Lesser, E. H. Allen, Marco Wolff, Moe Silvers, Al Jolson, Sid Grauman, Darryl Zanuck, Mack Sennett, Carl Laemmle, Jr., Harry Cohn, Hal Roach, E. B. Derr, Charles Christie, Hal Wallis, Phil Goldstone, Howard Sheehan, Bruce Fowler, Harry Bailey, Louise Dresser and George Brown.

Pat Casey, national chairman, arrived in town to confer on the plans which are progressing rapidly.

Joe E. Brown and Winnie Lightner, Bert Wheeler and Robert Woolsey, Buddy Rogers and Nancy Carroll and Polly Moran and Marie Dressler are the latest outstanding features announced.

These "teams" which have appeared in so many recent talking picture successes will be introduced by Eddie Cantor, Al Jolson, Frank Faye, Jack Benny or Benny Rubin, all of whom have agreed to act as masters of ceremonies.

Another highlight of the program will be the array of famous orchestra leaders and their orchestras. George Olsen, Fred Waring, Abe Lyman, Ben Bernie, Irving Aaronson, Max Fisher, Gus Arnheim, Georgie Stoll and Lynn Cowan will be included on the list.

Dance devotees will find joy in the choruses from the talking picture productions of "Whoopee," "Good News" and "Follow Thru." Larry Ceballos' girls and a picked Fanchon and Marco group will also appear.

Names of famous stage and screen stars are daily being added.

Southern California from Santa Barbara to San Diego will find tickets on sale for the mammoth N. V. A. Benefit at the two headquarters box-offices, one at Hollywood and Vine and one downtown at the Wiley B. Allen Music Company.

One hundred cities in Southern California will have branch ticket offices and this ticket distribution is calculated, by the committees, to fill the big Shrine Auditorium to overflowing on the night of the benefit.

Part of Receipts to Be Donated to Motion Picture Relief Fund

There is much activity in the Masquers' Club thees days. The preparations for the annual public revel are being made and the various committees have their jackets off and work is progressing fast. More than one hundred prominent stage and screen stars have accepted the invitation to take part in the revel, which is now definitely set for Saturday night, May 10, at Henry Duffy's El Capitan Theatre. No tickets will be sold in the clubhouse; they will be delivered to the box-office of El Capitan and to the several Gittelson ticket offices.

Part of the receipts of the entertainment will be donated to the Motion Picture Relief Fund and at a meeting of the board of directors it was voted to send a sum of $500 to help swell the drive now being made in aid of the fund. A check for that amount was forwarded by Sam Hardy, the Harlequin of the club.

The officers in charge of the Masquers' Revel are as follows: Jester, Sam Hardy; associate jesters, Ben Bard, Paul Nicholson, Lee Moran and Joe E. Brown; general stage director, Harry Joe Brown; associate directors, Robert Edeson, Edward Earle and James Gleason; stage managers, Eddie Sturgis, Billy Sullivan and Bud Murray; business managers, J. J. Pierre, Lou Payne, Si Masters, Tom Hodgeman, Joseph Goldsmith, Jr., Mitchell Lewis, treasurer. The entertainment committee consists of Harry J. Brown, Larry Ceballos, Joe E. Brown, Bud Murray and Frank Faye. The electrical and mechanical effects will be under the direction of Clin Urtubees.

The most jubilant personage around the Masquers' Club these days is Little Billie, the midget comedian. "His diminutive self," to paraphrase the catch line of a recent advertisement of a well-known star, is bubbling over with excitement. On Tuesday of this week a drawing for one of the stage boxes at the Masquers' Revel was held at the clubhouse. Little Billie held the winning ticket and Sam Hardy handed the tickets for the box to him. Billie will occupy the box, when he is not doing his stuff on the stage that night.



"JERRY"

JEROME (Jerry) ASH

Trick and Special Photography

ON

"THE KING OF JAZZ"

UNIVERSAL

GARBLED GOSSIP

By Miss Information

Anita Page has been assigned a featured role with Joan Crawford in the latter's next picture for Metro-Goldwyn-Mayer. Wasn't it Anita whom the producers wouldn't give a tumble when she came out here a couple of years ago under the auspices of Harvey K. Thew, the famous Pittsburgh millionaire?

⁂ ⁂ ⁂

Speaking of Metro-Goldwyn-Mayer, I hear that Sam Goldwyn, senior partner of the firm, has recently signed Eddie Cantor, the well known Italian comedian, to a long-term contract. Eddie's first picture under the Metro-Goldwyn-Mayer banner will be "Sons of Guns." I may be wrong, but isn't "Sons of Guns" the musical comedy in which Vilma Banky has been making such a hit on the stage in New York?

⁂ ⁂ ⁂

Having just completed "The Devil's Playground," in which he directed Nancy Carroll for Paramount, Edmund Goulding is now busy on the adaptation of "Our Dancing Daughters," his own stage play. Wasn't it Helen Menken who made such a hit as "Pussy," the "flaming-youth" daughter in "Our Dancing Daughters" on the stage in New York? But she, or any other stage actress, would have to go some to beat the performance our own Joan Crawford gave in the same role in the silent picture version of the story.

⁂ ⁂ ⁂

All Marie Dressler's friends are happy to have her back from New York, where she spent a few weeks seeing the shows with her husband, Jack Gardner. The blonde Marie is looking more beautiful than ever, and is happy to be back in Hollywood. Who will ever forget Marie's performance of "Stella Dallas" a few years ago? And it seems to me Marie was the original "Madame X" when the play first opened in New York in 1915, under the management of Lee and J. R. Shubert.

⁂ ⁂ ⁂

If I'm wrong—sue me!

Swanson Has Most Unique Sets Erected

Denny To Play Prince In "Merry Widow"-Rumored

Work of Young Architect, Paul Nelson, on Pathe Lot

Sets constructed for Gloria Swanson's new comedy opus, "What a Widow!" now in production under the direction of Allan Dwan, have become a center of great interest owing to their originality of design and method of construction.

The sets, of modernistic influence, are the work of Paul Nelson, young American architect of Paris, signed as art director for the Swanson picture on the strength of his recognition as a leading exponent of modern design abroad. Having had no experience in building sets, Nelson assumed his task unhampered by studio precedents and the result is a group of backgrounds developed along radically new lines. Many chairs and other furnishings also were made from plans drawn by Nelson.

Apart from their beauty, the sets are interesting to the profession because they are architecturally truthful and could be constructed of permanent materials from the art director's plans.

"What a Widow!" in which Miss Swanson's large supporting cast is headed by Owen Moore, Margaret Livingston and Lew Cody, is the star's second talking and singing picture for United Artists release.

WILLIAM R. FRASER

William R. Fraser, general manager of the Harold Lloyd Corporation, left for the East last night on the Santa Fe Chief. He will combine his semi-annual visit to the Lloyd Corporations eastern headquarters in New York, with attendance at the Paramount sales convention in Atlantic City. The Lloyd executive will also make final distribution plans for the comedian's second talking picture, "Feet First," which will go into production the first of next week.



Wm. R. Fraser

Mr. Fraser, who is accompanied East by Mrs. Fraser, will consult with Chinese officials in Washington with regards to the showing of "Welcome Danger" in the Chinese republic. Efforts will be made to ascertain just what portions of the picture the Chinese object to, and if possible to make changes to overcome them. Not one complaint was received from Chinese sources official or otherwise when the picture was shown in the United States, but a small group of agitators, headed by a Chinese film producer, started a movement which has resulted in the picture being withdrawn by the Lloyd Corporation from showing there.

HOWARD HUGHES SIGNS SID GRAUMAN

Sid Grauman, Hollywood's famous movie impresario, who announced his retirement when he disposed of his Chinese Theatre holdings a year ago, is returning to the film business in a new and colorful role. The noted showman, it was announced Monday, has signed an agreement with Howard Hughes, youthful multi-millionaire president of the Caddo Company, to handle the world-wide exploitation and presentation of "Hell's Angels," $4,000,000 film spectacle.



Sid Grauman

Sid Grauman's famous Hollywood premiere and colorful long-run presentations are to be carried to leading cities throughout the world under the arrangements negotiated with the young producer and director of Filmdom's most widely-talked-about screen play.

This is one of the most unusual and outstanding exploitation deals in the history of the movies, and means that the picturesque Grauman methods of showmanship, hitherto confined to the movie capital, are to be introduced in all the leading cities in this country and abroad.

"Hell's Angels" is known as Hollywood's "most amazing" film creation. It has broken all records for time and money spent on a single picture. After three years in the making, it is now ready for presentation to the public.

The world premiere, according to Mr. Grauman, will be held in Hollywood in May, theatre and date to be announced soon.

When the agreement between Mr. Grauman and Mr. Hughes was consummated at United Artists Studio, a number of celebrated witnesses were on hand to affix their signatures to the contract. They included Joseph M. Schenck, president of United Artists, Mary Pickford, Douglas Fairbanks, Samuel Goldwyn, Charlie Chaplin and D. W. Griffith.

"'Hell's Angels' is so tremendous in its appeal that it has inspired me to come out of retirement," Mr. Grauman stated Monday night. "When I withdrew from my Chinese Theatre a year ago it was my intention to enter the producing end of the business.

"But after viewing this amazing screen masterpiece in which Howard Hughes has invested millions of dollars, and devoted years of his time and energy directing the talents of more than 20,000 players and technicians who have contributed to its making, I became enthusiastic to present 'Hell's Angels' to the picture patrons of the world with a presentation befitting its greatness.

"We plan to give Hollywood its greatest world premiere, and I predict that 'Hell's Angels' will enjoy greater attendance than any spectacle in the history of motion pictures. In my opinion, thousands will witness this picture many times, because it is impossible to appreciate its greatness at one vision."

OTTO HARBACH HERE FOR WARNER BROS. PRODUCTIONS

Another Broadway nameplate will be moved to a Hollywood hillside house when Otto Harbach, playwright, who arrived on the Dollar liner, President Adams, finds a home here.

Harbach is here to write for Warner Brothers and to supervise the transfer of some of his established successes to the Vitaphone screen. He is the author of "Katinka," "Firefly," "No, No, Nanette," "Sonny," "Rose Marie" and "Nina Rosa," the last named a current attraction recently opened in Chicago.

Mrs. Harbach and their two sons, William and Robert, are with the author and the family plans to make Hollywood home. Several of the plays by Mr. Harbach have already been produced as Vitaphone pictures. The next one, and the first actively supervised by the playwright himself, will go into production within three weeks. Jerome Kern is writing the score.

CLARENCE HENNECKE

First National has engaged Clarence Hennecke for their shorts which they are producing via the Vitaphone, under the supervision of Bryan Foy.



Clarence Hennecke

Mr. Hennecke is a well known dialogue and story man who has had a world of experience on the various comedy lots; he has also directed some two-reelers to excellent success.

The first story that he worked on for the Vitaphone was directed by Del Lord, and his present one is being handled by Byran Foy.

"MANSLAUGHTER"

Bodil Rosing, who enacts one of the featured mother roles in "All Quiet on the Western Front," which opens April 21 at the Carthay Circle Theatre, has been signed by Paramount for an important role in "Manslaughter."

M. - G. - M. Preparing to Remake Picture as a Talkie Ere Long

When Universal let Reginald Denny get away from them, the wiseacres started to sing the swan song for the famous comedian. Sona Art signed him and he made a very fine feature, M-G-M borrowed him for Madame Satan, directed by C. B. De Mille, and we learn from very good authority that Reginald Denny has been signed by M-G-M for the "Prince" in "The Merry Widow," which they are now preparing to remake as a talkie.

John Gilbert and Mae Murray starred in the silent version which was directed by Eric Von Stroheim, who knows but that C. B. De Mille might direct the talkie version after he finishes Madame Satan?

FRANK L. MURPHY TO STAGE PAGEANT AT BURBANK

Under the direction of Frank L. Murphy, one of the most elaborate and spectacular electrical displays ever staged, is in preparation for the Army Air Corps' summer demonstration to be held at the United Airport, Blrbank, April 27 and 28.

....Murphy, who is chief electrical engineer at Warner Bros. studios, was responsible for virtually every large electrical pageant given by civic organizations and conventions, including those of the Shriners and Elks.

He plans a display for this affair that will be unprecedented in beauty.

As a unique feature of the maneuvers, which are being held in the West for the first time, a fleet of planes numbering more than 170 will arrive at United Airport at 10 a. m. on April 26.

The night flying will be the most spectacular ever seen in the west.

PEG WYNNE

The past five weeks, Peg Wynne and Ambrose Barker have been appearing on the air every Tuesday night at 9 o'clock over station KNX. They have been taking their audience on a tour through India, relating some of their experiences among the Hindus and in the most beautiful spots throughout all the land. All of which is proving very good entertainment for the listeners-in.



Peg Wynne

M.G.M. to Release 'One Embarrassing Night'

"Imaginary Invalid" Opens Monday at Music Box

"Love 'Em and Leave 'Em" Next El Capitan Attraction

Ramon Novarro's First Singing-Talkie At Loew's

England's Recent Most Notable Screen Hit Soon To Be Shown

"One Embarrassing Night," England's most notable screen hit of the year, will be released in America under the Metro-Goldwyn-Mayer banner, according to announcement yesterday at the studios following negotiations of several weeks.

Adapted from "Rookery Nook," Ben Travers' noted London stage hit, which ran for 400 consecutive nights at the Aldwych Theatre in London, it is ranked as one of the most successful productions ever made abroad.

The picture is described by critics as the best audible film production ever made in England, and is a hilarious farce comedy with a notable British cast.

Tom Walls, famous comedian of the stage, Ralph Lynn, Mary Brough, Robertson Hare, Ethel Coleridge and Winifred Schotter, all luminaries of the London stage and screen are in the cast.

The play was produced by British and Dominions Film Corporation, in association with the Gramaphone Company, Ltd., and was presented in England by Gaumont British Pictures. Arrangements have been completed to distribute the picture in Canada, South America and Malta.

DO YOU KNOW THAT—

Carl Dreher, director of the RKO sound department, is the author of an interesting treatise entitled "Sound Personnel and Organization" in the current issue of the Academy of Motion Picture Arts and Sciences magazine.

Dreher stresses the fact that the sound field already is overcrowded, with thousands of applicants daily writing and visiting the studios.

Figures reveal, Dreher says, that there are exactly 949 employees in the sound departments of all the Southern California studios.

John Sheehan, Elise Bartlett, Paul Irving and Others in Cast

Molier's riotous comedy, "The Imaginary Invalid," is in the last stages of rehearsal at the Music Box in Hollywood, preparatory to its professional premiere, Monday evening, April 21, as the fifth production of the season by the Civic Repertory Theatre.

The Civic Repertory Theatre is experimenting in the way of casting, also. John Sheehan, featured as a comedian in "Follow Thru," "Good News" and "The Greenwich Village Follies," will play the role of Argan, the man who imagined he was ill. Elise Bartlett as Antoinette, the servant, and Paul Irving as Purgon, the doctor, will have comic roles. Margarita Fisher, as Beline the avaricious wife, Marion Clayton as Angelique, Carleton Young as Thomas, the young collegian, and Warren Ash as Cleante, the lover, will all have important bearing on the play. Eric Snowdon will appear as Moliere.

The settings will be of the period and elaborately designed by Corliss McGee. Paul Irving is staging the play with Einar Nilsson in charge of the musical features. Costumes, of the same period as in "And So To Bed," will be colorful and picturesque. In fact, "The Imaginary Invalid" is the most pretentious production the Civic Repertory Theatre has so far essayed.

FINISHED

With the exception of the picture version and dialogue for "The Bad Man," Howard Estabrook moves from First National to another major producing studio. During the past two months Estabrook wrote an original story for the Warner organization called "Under Western Skies," for which he also wrote the picture version and dialogue, in addition to writing the screen and dialogue versions of "Kismet."

WANTED

High grade man of refined appearance, acquainted with Motion Picture Executives, Stars, Directors, and other important people of the Picture Industry, to represent old established institution of high standing. Applicant must be able to make personal contacts and must be able to present interesting proposition in business-like manner.

To the right man here is a most unusual opportunity to associate with a high class establishment, one of the oldest and best known in Beverly Hills.

Apply by letter only, giving details. Salary and commission to right man. Box 67, Beverly Hills, Cal.

Isabel Withers to Have Leading Role in Comedy

"Love 'Em and Leave 'Em," the celebrated comedy in slang, is to be the next attraction at El Capitan according to an announcement today from the Henry Duffy headquarters. This comedy was written in collaboration by John V. A. Weaver, the poet-playwright, and by George Abbott, the noted actor-dramatist. The latter is now here directing and writing for talking pictures.

The comedy, which ran all season in New York, deals with the lives of two shop girls, Mame Walsh and her sister, Janie, employees of Ginsberg's department store. The plot develops around the romance of Mame and a clerk named Billingsley and the most hilarious scene of the comedy shows the dress rehearsals of an entertainment planned by the store employees.

For the chief feminine role, that of the slangy, hard-boiled but good-natured Mame, Henry Duffy has engaged Isabel Withers, the well-known comedienne, who has won admirers here by her appearances in "The Baby Cyclone," "Girl Trouble," "The Lady Netx Door,' "The Barker" and "Interference." The balance of the large cast is now being chosen and rehearsals start at once under the direction of Edwin H. Curtis.

"Broken Dishes," the Martin Flavin comedy, is now in its final fortnight at El Capitan, Percy Pollock continues to win audiences with his humorous portrayal of the downtrodden father, Cyrus Bumpstead, while there has been much praise for the supporting cast which is headed by Grace Stafford and which includes Alma Chester, Joan Warner, Helen Kleeb, Thomas Chatterton, Melville Ruick, Thomas L. Brower and Donald Campbell.

MOVES

Miss Ferika Boros changed her studio to 5668 Franklin Avenue, where she has enlarged her studio. Is teaching Shakespeare and all the classics. Just finished a Paramount picture which will be shown soon. Plays mother of George Bancroft in "Ladies Love Brutes." Just recently finished a Fox picture where she played the mother of Edmund Lowe in "Born Reckless," a story by Louis Sarecky. Miss Boros' training for the stage and talkies has entirely a foreign method in which she only teaches classics and Shakespeare.

'Devil May Care' Is Now Playing Everywhere To Success

When a great lover of the screen offers a new story for public consumption, a question of the hour is, "Who is the lady?"

For "Devil May Care," Ramon Novarro's first talking and singing picture, now playing the first showing at popular prices at Loew's State Theatre, there are not one but two feminine recipients of the star's attention.

Both girls have gained wide fame, not only for their beauty but the charm of their singing voices. For "Devil May Care" is a romance, with song. The roles of the Countess and Leonie, therefore, went respectively to Marion Harris and Dorothy Jordan, musical comedy beauties of high reputation.

Marion Harris is new to pictures, but she needs no introduction to the thousands of vaudeville, concert and musical comedy patrons who have acclaimed her "the world's greatest blues singer." Her loving, crooning voice will be heard to particular advantage in "If He Cared." Miss Harris was born in Henderson, Kentucky. Her great-grandfather was Benjamin Harrison, past President of the United States. From the musical comedies, "Great Day," "Yours Truly" and "A Night in Spain" she passed to successes in vaudeville and concert work. She is one of the celebrities of the stage whom a vocal screen has at last attracted to motion pictures.

Pretty, piquant Dorothy Jordan, just 19, and as charming as a Dresden china figurine, rose quickly to musical comedy stardom in "Twinkle, Twinkle" and "Treasure Girl," and then came to Hollywood for work in "Black Magic," "The Taming of the Shrew" with "Doug" and "Mary," and now, "Devil May Care."

As the original French title of the Scribe-Legouve play was "Battle of the Ladies," it can be seen that these two southern singers play important roles in the comedy romance.

The new Novarro vehicle is distinguished not only in its charming musical score, but also in containing a strikingly beautiful Albertina Rasch ballet sequence filmed in technicolor.

As their current stage offering. Fanchon and Marco are presenting their Goodfellow Idea, featuring an all headline cast of stage entertainers, the Sunkist Beauties and Georgie Stoll and band.

All American Football Team To Make Bow In Talkie

Harry Garson Sails The 30th For Singapore

Roach Directs "Monsieur La Fox" in Five Languages

Brown Landone Entertains 233 Club Members

Warner Bros. to Offer Unique Feature, Says J. L. Warner-Zanuck

The All-American football team of 1929 will be the first mythical team to actually play together, since Walter Camp started picking All-American aggregations in the pre-historic days of football.

This team will be assembled in Los Angeles this month by Warner Bros. Pictures, Inc., for a college picture called "Maybe It's Love," according to an announcement yesterday by J. L. Warner, vice-president in charge of production.

It will bring together eleven or more of the most famous football players in America. The team will be picked from the All-American selections of Grantland Rice, in Colliers, the New York Sun and the selections of Coaches Rockne, Jones, Warner and Alexander, who comprise the board of coaches to select All-American players each year.

Acceptances from some of the best-known athletes on these teams have already been received at Warner Bros. Studios.

The first choice to be made for the team was Russell "Racehorse" Saunders, of University of Southern California, who will also act as technical advisor and assist William Wellman, who will direct the picture. Saunders was one of the outstanding players in America last year.

Only one man will be chosen from a college, Darryl Zanuck, associate producer said yesterday. Zanuck is personally directing the plans for the team. He asserted that the matter of eliminating famous players was the biggest problem, because of the great number of eligible players available.

Among the colleges having players now under consideration are Pennsylvania, Carnegie Tech, Michigan, Notre Dame, Southern California, Tulane, Pittsburgh, Purdue and others.

The All-American team will actually play fotball, in competition with a team picked from the colleges of the Pacific Coast and the play will not be rehearsed before it is photographed, Zanuck said.

"This is made possible by the perfection of overhead cranes, which permit the camera to follow the play and record every move of each player from the air," Zanuck stated.

Football fans throughout the country will take keen interest in the assembling of the first all-American football team in history, as there has always been more or less of conaggregation as a team.

Is to Produce Two Spectacular Pictures for Universal

Harry Garson, former producer of Clara Kimball Young's pictures, has became active again. In a deal consummated between Garson and Universal's general manager, Carl Laemmle, Jr., the former will produce two spectacular talking pictures a year for a period of three years, each opus to call for six months' preparatory and actual filming work.

On April 30, accompanied by a company of fifteen, Garson will sail on the President Jefferson from San Francisco for Singapore where he will establish his base of operations. With full sound equipment, the company will then embark for Siam, Burma, Sumatra, Borneo, French-Indo China and other interior points of Holland Dutch Borneo, eventually wending their way into the heretofor impenetrable forest jungle for a distance of 150 miles.

According to Garson, ourang-outangs that stand seven to eight feet in height, never before seen by civilization and known to exist in these jungles from records found in the estate of an English explorer who died several years ago, and made known only recently to Garson through a relative in London, are to be filmed in action.

Through the kindly offices of Pangereau Adi Peraboe Ningrat, Sultan of Holland Dutch Borneo, Garson and his troupe are being permitted to make this expedition into the dangerous recesses of forests; the former, in addition placing at the disposal of the producer-director an entire company of native soldiers, fully equipped.

Fred DeGrassac, prominent author, has written a story called "Ourang," which Garson is to make while exploring. The company expect to be away for approximately six months and communication with the outside world will be carried on by wireless telegraph equipment which they are taking with them.

Announcement of the names of the eleven players chosen from the three All-American teams will be made soon at Warner Bros. Studios.

It is expected that the football sequences of the picture will be started before the last of April.

The All-American players will not only play football, but will also play roles in the picture, under their own names.

Joe E. Brown, Joan Bennett, James Hall, and Evelyn Knapp are featured in "Maybe It's Love."

Gilbert Roland and Barbara Leonard Are the Star Performers

Twenty-five players are playing seven principal roles in the first talking picture to be filmed simultaneously in five languages. This is the total of principal players in "Monsieur Le Fox," which Hal Roach is directing in English, Spanish, German, French and Italian at the Metro-Goldwyn-Mayer studios.

The scenes are being successively in the different languages, first one cast then the other stepping in and reading the lines in the required language.

The cast list includes many names notable in other countries. For instance, Spain will welcome Rosita Ballestero, famous stage dancer, in the Spanish version. Paris will see Andre Luguet, late star of the Comedie Francaise. Gilbert Roland and Barbara Leonard head the cast in English and Spanish.

Miss Leonard, who speaks five languages, plays the heroine in all but the Spanish version, in which the famous dancer takes her place. Her leading man in the German version is John Reinhardt, in the French, Andre Luguet, Comedie Francaise star brought to America to play in "Le Spectre Vert," and Franco Corsaro, Italian stage star, plays the title role in Italian. Robert Graves, noted character actor of the screen, plays the priest in English and French, and Katherine Winner plays "Minnie" in all the five languages. Margaret Mann, of "Four Sons" fame, plays the mother in all versions, and Frank Lackteen the sled driver.

The different casts of the Willard Mack story of the Northwest are as follows:

English—Gilbert Roland, Barbara Leonard, Robert Elliott, Arnold Korff, George Davis, Frank Lackteen, Nina Quartero, Robert Graves and Katherine Winner.

Spanish—Gilbert Roland, Rosita Ballestero, Paul D'Alvarez, Ralph Novarro, Roberto Guzman, Frank Lackteen and Paul Lechuga.

French—Andre Luguet, Barbara Leonard, Arnold Korff, Jules Raucourt, George Davis, Frank Lackteen, Lillian Savin, Robert Graves and Katherine Winner.

German—John Reinhardt, Barbara Leonard, Arnold Korff, Max Barwyn, George Davis, Frank Lackteen, Lena Malena, Herman Bing and Katherine Winner.

Italian—Franco Corsaro, Barbara Leonard, Paul Porcassi, M. Bello, George Davis, Frank Lackteen, Lillian Savin and Katherine Winner.

Noted Scientist Speaks on Voice and Sound; Lauds Screen Accomplishments

Wednesday evening at the 233 Club found Brown Landone, noted scientist, was the honored guest, and rightly so, for he gave the members a thirty-minute treat in the form of a lecture on sound and voice that they won't forget for many a day to come.

The professor revealed some of the inside workings of the so-called voice teachers, and told what is wrong with their methods, he also cited the emotions of stars of yesterday and today, and sort of took his listeners on a world tour in theatrical history.

Mr. Landone lauded the voices of Mary Pickford, Lawrence Tibbett, Dennis King, Bebe Daniels, Gloria Swanson and many others, spoke of their voices from a technical standpoint, and ended his lecture by a description of the way sound emulates from the voices of great artists on stage and screen until he actually held his hearers spellbound.

Le Roy Johnston was in charge of the meeting in the absence of Rex Goodcell, president of the 233 Club, and he at the conclusion of Brown Landone's lecture thanked the speaker in behalf of the organization for the great evening's entertainment that he rendered the members.

EXHORTATION OF THE DAWN

Look to this day
For it is life, the very life of life.
In its brief course lie all the varieties
of your existence—
The bliss of Growth—
The glory of Action—
The splendor of Beauty.
For yesterday is but a dream,
And tomorrow is only a Vision.
But today well lived makes every
yesterday a Dream of Happiness,
And every tomorrow a vision of
hope.
Look well, therefore, to this day—
Such is the Salutation of the Dawn.
—From the Sanscrit.

SIGNS

Neely Edwards, stage and screen comedian who was one-half of the first comedy team to be featured in motion pictures as "The Hall-room Boys," will play a part in Warner Brothers next dramatic screen play, "Scarlet Pages." Ray Enright is directing and the cast includes Elsie Ferguson, John Halliday, Grant Withers, Marian Nixon and Helen Ferguson.

VOCAL COACHES AT STUDIOS
DR. P. M. MARAFIOTA AT M.-G.-M.

By LAURENCE A.LAMBERT, Music Editor

The action of Metro-Goldwyn-Mayer- Studios in appointing Dr. Marafiota as "vocal coach," and in sole charge of the vocal training of their stars and featured players, has aroused considerable comment in the picture industry. It is unquestionably a move in the right direction and one that will doubtless be followed soon by other large studios.

Dr. Marafiota graciously granted your "music editor" the privilege of a personal interview and explained this innovation in the talking and singing film activities. He has a background, many years of practical experience as vocal coach and expert voice adviser to dozens of the famous stars at the Metropolitan Opera Company, in New York, including the great Caruso, to whom he dedicated his distinguished and authoritative book on "Caruso's Method of Voice Production," used by some of America's finest teachers as a text book for their teaching.

Training New Stars

His duties here will be similar to his functions at the Metropolitan Opera House, except that the field of pictures will offer larger opportunities for the extended application of his theories and special voice methods, as many of the stars are, of course, untrained in singing, and will have to start at the fundamentals. He has found their reactions, favorable, and eager to be instructed in the fine art of correct singing, and voice placement for speaking, as applied to the microphone technique.

Dr. Marafiota confirms the opinion of this music editor, and other voice experts ,that the methods of voice production, resonance and placement. as used for their film recording, are identical with those employed for the concert and operatic stage. Tibbett made his great success in the "Rogue Song" because he used his gorgeous voice naturally, and with enormous mouth resonance. Ensuing pictures will undoubtedly prove this point, long disputed by sound engineers.

Grace Moore

The new M-G-M prima-donna star, Grace Moore, is one of his New York students, who comes from the roster of the Metropolitan Opera House to bring added fame and fortune to the M-G-M lot, in the same way, no doubt, that Vivian Seagel has helped Warners, and Jeannette MacDonald has led the way for Paramount and United Artists. Stage singers like these are more than welcome and will help, as the Doctor so opportunely points out, to educate the public ear, as the camera has been developing, for many years, the public eye. No longer are movie fans satisfied with the cheap singing fare that has been served them. They are rightly demanding higher vocal standards, and each new star will raise the vocal levels materially. The combination of Tibbett and Miss Moore should be the finest singing film ever produced; we wait it most impatiently.

"Thinking Good Tones"

Asked as to the secret of good singing, expressed tersely, Dr. Marafiota gave the reply that we longed for, namely, "Thinking Good Tones." Of course, there must first be physical technique, and the ability to use the breathing apparatus correctly, but granted those things, excellent singing can almost always be obtained by mental concentration. Little Dorothy Jordan came in for her daily lesson while we were in the Doctor's studio, and assured us that she has found a "new voice," since she started studying with this master-artist.

Future of Song

Dr. Marafiota believes that the film will wield a mighty influence throughout the world in educating the masses to the cause of good music and in helping to spread the gospel of light, comic and grand opera to every country hamlet. A mighty change is taking place each year in the outlook of the world, on music, and the next few years through this new medium of the talking and singing film, and the using therein of the world's greatest operatic voices, will bring about untold development.

Dr. Marafiota is not permitted to teach singers except those with M-G-M studios, part from the star, Gloria Swanson, who is working with him daily, and who has studied with him in New York for some months.

We hope that the other large studios will follow the fine example set them by M-G-M. Better singing and more satisfying films will be the result.

"The Public Be Served" must be the motto now of the entire industry in this age of fierce competition for box-office favor.

* * *

STUDYING

Alexander Gray is making use of his leisure between pictures to study vocal. "No matter how highly developed a singer's voice becomes he must keep constantly studying." Gray has just finished the leading role in "Viennese Nights" at Warner Brothers.

* * *

JEANETTE MacDONALD

Filmland has been awaiting with deep interest the announcement from Paramount as to what is to be Jeannette MacDonald's next vehicle. on that lot Since coming to the West Coast she has done some great work in "The Love Parade," "The Vagabond King" and "Bride 66." Paramount cannot afford to allow this charming actress with one of the most beautifl singing voices on the screen, to remain idle very long, for she has so entrenched herself in the good graces and hearts of theatre-goers that they are actually hungry to see her in another fine production.



Jeanette MacDonald

* * *

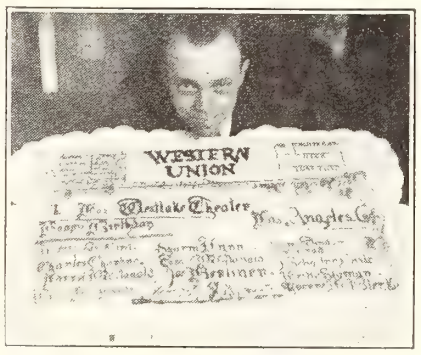
Herman Schlom, who is in charge of the leasing department of Universal Pictures, is getting plenty of new business for that corporation, from the Independent Producers making pictures in the Southland.

IN HOLLYWOOD

Lew Pollock, well-known song composer, and remembered as the writer of the first theme song, arrived in Hollywood yesterday, to assume his duties for Warner Brothers, to whom he is under long-term contract.

Pollock has attained national fame as a result of his successive song hits, starting with "Charmaine," in "What Price Glory," and "Diane," featured and sung in "Seventh Heaven."

* * *



TOM F. McDONALD

Even theatre managers have birthdays on the very self-same day that other folks have, for instance. The occasion of all this happened when on April 14 Mr. McDonald discovered it was his birthday, so Joe Berliner, who, too, felt the urge of letting the world know that on this day he was born, sent a birthday cake over to Manager McDonald to the Westlake Theatre, and good time was had by all. The names on the cake and the others who celebrated their birthday as did Mr. McDonald, were: Mary Pickford, Charles Chaplin, Claire Windsor, J. Farrell McDonald, Dorothy Grainger, Joyce Coad, Mary Louise Miller, Leslie Sloman (daughter of Ed Sloman, the director), Betsy Ann Kisle, Sharon Lynn, Yvonne Le Blanc, Gladys Blanton, Helen Claire MacAllister, Cheryl Holt, Barbara Everhardy and Joe Berliner, manager of Henry's.

Metro-Goldwyn-Mayer sent Leo, the lion, over to get his share of the cake, and he added a special feature to the party by performing in front of the theatre.

* * *

AT THE PLAZA

One of the bright spots in Hollywood today is the Hollywood Plaza Hotel, where some of the very best known folks are living and dining. It is a rendezvous for executives, artists, actors and visitors, especially those from abroad who seem to head right for the Plaza. The latest arrivals were Nolan Blanchit, Jack Hughes Resinger, Madam Maria Grever, Victor recording artist, Ramon Pereda, who just signed a five-year contract with Paramount, and many others.

* * *

IN HOLLYWOOD

Walter Brooks, who is well known in New York as one of its leading stage producers, was urged to come to the West Coast by Eddie Cantor, who is to star in "Whoopee" at the United Artists Studio. Mr. Brooks is stopping at the Hollywood Plaza Hotel.

* * *

Hugh Crumplin plays an Englishman in Fox's "Follies of 1930" under the direction of Ben Stoloff.

HERE IS A LITTLE INSIDE STORY OF HOW CLAUDIA WAS PUT ON THE FRONT PAGES OF FILMLAND.

Warner Bros. wanted a leading lady for "Sweet Kitty Bellairs," when Alfred E. Green started to prepare to produce that talkie for them. The field was combed for such a charming personality. Eddie Silton of the firm of Rebecca and Silton was trying hard to sell Claudia Dell to producers. He told 'em that he had a sure winner in this newest of leading ladies to arrive here from the East.

All turned a deaf ear until Eddie stumbled across Darryl Francis Zanuck, who ordered a test made of Claudia Dell. The minute the test was screened, Darryl Zanuck, who is associate producer with J. L. Warner, ordered Miss Dell signed, and she was given the part, and now folks, don't go away, you ain't heard nothing yet.

Claudia Dell, who adorns our front page this week, had no more than worked half way through the "Sweet Kitty Bellairs" picture, than she was signed to play the lead opposite Al Jolson in "Big Boy" which is to be the last feature that Al Jolson is to star in for the Warner Bros., and which will place Miss Dell in line with other charming actresses who have struggled and worked for years to attain the position she has won in about two months' time in filmland.

ABE LYMAN AND HIS "ENTERTAINERS ARE IN "MADAME SATAN"

Directly on completion of their engagement at Grauman's Chinese Theatre with "The Rogue Song," Abe Lyman and his band were signed to appear in "Madame Satan," Cecil B. DeMille's new M-G-M comedy with the music.

The agile Mr. Lyman provides the conductorial gyrations required for masked ball sequences aboard a giant Zeppelin. His band likewise presented several of the musical numbers of the production, including "Meet Madame," by Herbert Stothart and Clifford Grey; the "Madame Satan Waltz" by Stothart and Grey, and "Lowdown" by Elsie Janis and Jack King.

"Madame Satan" was written by Jeanie Macpherson, with Gladys Unger dialogue. Principals are Reginald Denny, Kay Johnson, Elsa Peterson, Roland Young and Lillian Roth.

* * *

Clarke Silvernail is directing the dialogue in Henry King's "Eyes of the World," Fern Andra is playing the leading feminine role—that of the fascinating Mrs. Taine.

The first time these two were associated in a production was in Paris. where the latter was starred in several plays in Silvernail's theatre there.

Then again in Los Angeles, they worked together in a German presentation of "Grounds for Divorce," given in the Windsor Square Theatre recently.

DOINGS AMONG THE WRITING CRAFT

P. G. WODEHOUSE NEW M-G-M WRITER

The flood of famous writing names to the new literary Eldorado of the talking picture continues unabated.

Latest of the celebrities of the pen who have succumbed to the vocal screen is P. G. Wodehouse, the noted English humorist. Wodehouse, whose character of "Jeeves," the butler, is one of the most famous of all fictional persons, has been signed by Metro-Goldwyn-Mayer to write original stories and adaptations.

Wodehouse is said to be the highest paid short story writer in the world. He is now in London arranging for the production of "The Three Musketeers" at the Drury Lane, Theatre. This was presented two years ago in New York. Among his most popular books are the recent, "Fish Preferred," "Mr. Mulliner Speaking," "The Small Bachelor," "Leave It to Smith," "Money for Nothing," "Bill the Conqueror," "Golf without Tears," "Divots," and "Jeeves."

In musical comedy the reputation of Wodehouse dates back to his notable association with Guy Bolton and Jerome Stern. This trio was largely responsible for introduction of the intimate musical show. They created "Oh Boy," "Oh Lady, Lady," and "Oh My Dear." In recent years Wodehouse has adapted for the American stage some of the most popular foreign comedies. Among them are Molnar's "The Play's the Thing," "Her Cardboard Lover," and the Gilbert Miller production, "Candle Light." He worked on the book of Ziegfeld's "Rosalie" and wrote the lyrics for "The Three Musketeers."

NOTED NEW YORK STAGE DIRECTOR AT UNIVERSAL

A. H. Van Buren, now under long-term contract to Universal as dialogue director, formerly was a celebrated figure on the New York stage. Among other things, he directed the original productions of "The Trial of Mary Dugan," "Aloma of the South Seas," "Crime," "Small Timer," "The Little Spitfire," "Fast Life," "Some Day," and many others.

Born in New Jersey and brought up in Connecticut, Van Buren ran away to sea when 11 years old. He stayed at sea for more than ten years, but the call of the theatre was too strong. He came ashore and went into stock companies all over the country, notably in New York, Los Angeles, St. Louis, Boston, Milwaukee, Minneapolis, Washington, Hartford, New Haven, Bridgeport, and Springfield.

He played the title part in the revival of "Ben Hur" twice, in 1906 and in 1916. He has been leading man on the legitimate stage for such stars as Virginia Harned, Henrietta Crossman, Laurette Taylor, Amelia Bingham, Laura Hope Crews, Cecelia Loftus, and Theda Bara.

Six years ago he stopped acting to become a stage director, and after putting on many shows in New York, went to London and redirected the most successful of them. Among the celebrities who have appeared under his direction are Alice Brady, Chester Morris, Claudette Colbert, Crane Wilbur, William Morris, Dennis King, Henry Hull, Allan Dinehart, Marguerite Churchill, George Gaul, Frank Thomas, Vivienne Osborn, Rex Cherryman, Ann Harding, Hazel Dawn, Charles King, Gus Shy, Inez Courtney, Christine Norman, Kay Johnson, Douglas Montgomery, James Rennie, and Sylvia Sidney.

In 1928 Van Buren left the stage to come to Hollywood, and directed the dialogue on such notable films as "Hearts in Dixie," "Thru Different Eyes," "Four Devils," "The River," "The Lone Star Ranger," "Big Time," and "What Men Want," on which he is now working at Universal.

IT IS UNDERSTOOD

Warner Brothers' plan to produce full-length grand operas and Shakespeare, to use the screen as a cultural medium of far-reaching influence, and to build theatres of an entirely new type, was discussed by J L. Warner in an interview with Vera L. Connolly, published in the March issue of the Delineator.

Among the significant statements made by the production chief of Warner Brothers was the belief that through the talking screen English would be accepted as a universal language. The talkies are responsible, too, Mr. Warner states, for the new high level of taste reached by audiences today.

"To be sure," he admits, "there will always be girl shows, vaudeville skits, lowbrow hokum of all kinds—on the screen as on the stage. These things are good for the box office. They enable us to undertake the finer things; for instance, pictures like our current production, 'Disraeli,' with George Arliss.

"Yet people thought we were crazy when we decided to produce 'Disraeli.' The most dismal prophecies were made. It was too highbrow, we were told, it was over the heads of the crowd . . . Today 'Disraeli' is proving one of our biggest money-makers. And this shows, doesn't it, that there is a market for the better type of thing—the artistic thing? Shakespeare, the operas, the best things in drama and literature and music—gradually these can be transferred to the audible screen. Then the millions will enjoy them, instead of the privileged few. Imagine the effect this will have on world view points. On culture."

TITLE CHANGE

The title of Warner Brothers Vitaphone production "Precious" has been changed to "Precious Little Thing."

This announcement was made by Darryl Zanuck, associate executive, who also issued the statement that Evelyn Knapp, Broadway stage favorite, will have the feminine lead oppoiste James Hall in the picture.

"Precious Little Thing" is an original story written especially for the screen. Actual filming and recording is scheduled to start in the near future.

COLUMBIA IMPORTS MORE WRITING TALENT

Harry Cohn isn't going to be satisfied until he has built up a writing staff that will give him what he wants. Recently he placed Jo Swerling at the head of the scenario department. Swerling has just clicked in a big way with his story and dialogue for "Ladies of Leisure." Swerling got busy in his new position and as a result of his efforts four new writers are on their way to the Columbia lot:

James Whitaker, dramatic critic, music critic, novelist and short story writer. He was formerly Paris correspondent for the "American Weekly."

Jack Bechtold, novelist and short story writer.

Joe Lilley, special writer for the New York "Telegram."

Edgar Waite, former dramatic critic for the San Francisco "Examiner."

Harry Cohn evidently believes in new blood.

SIGNS CONTRACT

Maude Fulton, versatile artist of stage and screen, has been signed under a contract by Warner Brothers to write adaptations and original stories for Vitaphone productions.

A veteran of the footlights and films, Miss Fulton has written innumerable stage plays and screen stories as well as played prominent roles on the stage and in the cinema. "The Brat" and "The Humming Bird" are two of her leading original plays, both of which she portrayed the title roles on the stage. They also served as silent screen vehicles for the films' most prominent stars.

Miss Fulton's initial assignment as a member of Warner Brothers' staff of writers is not definitely set as yet, but it is known that she will start work soon on one of the important productions on the current program.

DID YOU KNOW?

S. S. Van Dine, admittedly the most popular writer of mystery stories of the day, stopped in the preparation of his next book for the press long enough to read "Seven Suspects" (the new mystery novel by Florence Ryerson and Colin Clements) and to writer to D. Appleton Company, publishers:

"A first-rate mystery yarn, cleverly planned and well written. It held me fascinated to the end. I recommend it to all lovers of gore and sleuthing."

Both Van Dine, who most people now know is really William Huntington Wright, and Florence Ryerson were at one time reporters on a Los Angeles newspaper.

BROWN WORKING WITH UNIVERSAL'S "STORM"

Anthony Brown has been assigned as dialogue writer with William Wyler for the production of "The Storm" at Universal. The picture is being made with an all-star cast, including Lupe Velez, Paul Cavanagh, William Boyd and others.

FRED WARING AND "PENNSYLVANIANS" TO BE HONORED

Guest artists in the Blossom Room of the Roosevelt Hotel on Monday night will be Fred Waring and Dorothy Lee, stars of "Rah, Rah, Daze." They will head an aggregation of members of the cast of the popular collegiate musical comedy, which is now playing at the Mason Theatre, and will present highlights from the opus for the entertainment of patrons of the supper moom. Tom Waring, Jack White, Evalyn Nair and "the Three Girl Friends" will be among those who will appear.

It is anticipated that "Rah, Rah, Daze" night in the Blossom Room Monday will be the incentive for one of the most thrilling gatherings seen there in many months. Also scheduled for the evening's program will be a number of other entertainment features, including Irving Aaronson and his Commanders, offering musical diversion and new dance rhythms, and the appearance of Red Stanley and Phil Saxe, featured artists with the orchestra in special presentations.

SARDOU PLAY ACQUIRED BY RADIO PICTURES

Victoire Sardou's internationally famous play, "A Scrap of Paper," has been purchased by Radio Pictures and will be produced as a special all-talking production, according to an announcement by William Le Baron, vice-president in charge of RKO production.

Talking screen rights to the play were acquired from Sardou's estate, the film company having purchased the original French manuscript. A special English translation and adaptation is being made for the talking screen, according to Le Baron.

Plans are now under way for filming the noted play, and cast and director will be announced shortly.

"BORDER ROMANCE" NEW TIFFANY TITLE

Title of Tiffany's "Song of the Rurales," previously called "Down by the Rio Grande," has been changed.

"Border Romance" is the new title, Richard Thorpe directed the filming of Jack Natteford's story, with Armida, Don Terry, Vic Potel, Marjorie Kane, Wesley Barry, Harry von Meter and J. Frank Glendon in the cast.

UNIVERSAL RENEWS TOM REED CONTRACT

Universal has renewed the contract of Tom Reed, it was announced today. Reed has written the dialogue on many of Universal's most important pictures. His latest assignment was with Henry LaCossittt, to prepare the screen treatment of Tod Browning's "Little Buddha."

ENTERS

Edgar Scott, Darmour-R-K-O film editor, will enter the next Catalina Island long distance swimming contest. Scott holds the record for the swim between Hoboken, N. J., and Coney Island, N. Y.

OLD WORLD DOINGS

Ludwig Kiltsch, director-general of UFA, is in New York with Kurt Hubert, a leading director of UFA productions. Mr. Kiltsch told ship news reporters that his visit to the United States was in an endeavor to settle differences between the Western Electric Company and the Tobis sound film concern of Germany.

"The Singing Fool," Al Jolson's second picture, is still playing to capacity audiences in European theatres, according to word received by the Warner offices in New York.

The picture played thirteen weeks at the Coliseum in Copenhagen and six weeks at the Eldorado Theatre in Oslo, Norway. In Stockholm it played seven weeks at the Paladium, three weeks at the Rialto and two weeks at the Rio Theatre.

CANBERRA, Australia, April 15.—An Associated Press says that the annual report of the federal censorship board published today says that British films require more cutting than any other.

The report says: "The best talkies of British life are made in America. British producers are too prone to show the hero and heroine in intimate scenes, sometime only after a few hours' acquaintance. Our experience of British films generally is that they are below the standard of foreign films."

A special universal cable from Berlin says: "The Terra Film Company, subsidiary of I. G. Farben and sole distributor of United Artists' films in Germany, now one of the largest concerns in the country, will be liquidated shortly."

News of Terra's liquidation is certain to cause a sensation in the film world, since it is indicative of the confusion in the industry since the advent of the talkies.

UFA is the only German film company which so far has been able to produce more than six talking pictures on an imposing scale.

Terra is the distributing company handling pictures starring Douglas Fairbanks, Mary Pickford, Dorothy Gish and others under contract to United Artists.

London exhibitors are inspecting a type of screen which may do away with darkened cinemas.

The screen has been perfected by Daylight Talking Pictures, Ltd. Films are projected on it from the rear, and the picture does not lose brilliance or definition whether the auditorium be lit up or darkened. It is contended that any danger of panic would be removed in cinemas that are permanently lit up.

A movement now before the city council of Sao Paulo, Brazil, calls for a fine against any theatre in that ctiy showing American talking pictures. The sponsor for the bill said the demoralization of the native tongue is alarming, and unless a halt is called every person will be soon speaking broken English.

MUNICH.—Serious disturbances took place in the Phoesbus Place at the first showing of the Emelka's first sound picture "In a Little Cafe." The picture had flopped in Berlin, was at first received with laughter and ironical applause. Then they began stamping of feet and shouting "Shut it off!" Policemen came in one by one and began shouting, "Silence!" Nothing was done by them to eject the disturbers. At the end, patrons demanded their money back. More noisy demonstrations followed outside. The police had to clear the road. In the Berlin Titania-Palace, "The Little Cafe" was taken off and the Aafa picture "Danube Waltz" shown instead.

Judea Films has completed the first two of its series of two-reel talking pictures. The films, "Style and Class" and "The Shoemaker's Romance," have all the dialogue in Yiddish dialect, which the producers claim will be understood in any Jewish community in any country.

The first two pictures, previewed at the company's projection room, are well cast, photographed, staged and recorded, and proved entertaining. This is more than can be said of many English "speaking" shorts now on the market.

Nat H. Spitzer, president of Congo Pictures, Ltd., sponsors of "Ingagi," the remarkable adventure film now being exhibited throughout the country, announces the appointment of A. C. Sterns, Jr., as general manager of the organization's U. S. headquarters in Hollywood.

UNIVERSAL PARTY LEAVES FOR N. Y. ON APRIL 24th

Carl Laemmle, Jr., general manager, Universal Pictures Corporation, will leave for New York April 24.

He will arrive in New York April 28, celebrating at the same time his first year at the helm of Universal studios and his 22nd birthday; and bearing with him the release prints of two of the greatest motion pictures ever filmed at Universal or any other studio: "King of Jazz," starring Paul Whiteman, and "All Quiet on the Western Front," adapted from Erich Maria Remarque's sensational novel. The pictures represent an outlay of more than $2,000,000.

Carl Laemmle, Sr., president of Universal; Ivan St. Johns, director of publicity, and other executives will comprise the party to attend the Universal Sales convention and the gala openings of the two films.

"King of Jazz" will have a formal $5.00 midnight opening at the Roxy, April 28, and will start its regular run at the same theatre May 2. This is the first time the world's largest theatre has advanced prices. "All Quiet on the Western Front" will be road-showed at the Central Theatre starting April 29.

The program of twenty pictures which Universal has announced will be set and the stories to be filmed selected at the convention. The party will return in about three weeks.

BACK FROM TOUR

Lena Basquette has returned from a vaudeville tour and is going to take a much-needed rest before starting to work in the picture.



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FIRST BIG ENGLISH "SHOW OF SHOWS" FOR RADIO PICTURES

Biggest Star Cast in British Production History Assembled for Galsworthy Play

What promises to be a veritable "show of shows" and the very first of its kind in the world of dramatic talking film attractions, is the forthcoming release under the 1930-31 program of Radio Pictures' "Escape," Associated Radio Picture, now going into production in Great Britain under the direction of Basil Dean.

According to Joseph I. Schnitzer, president of Radio Pictures, the talking film version of John Galsworthy's famous play is to contain the very cream of English acting talent and its production values are to mate in opulence the costly cast assembled.

Mr. Schnitzer announces for "Escape" the following: Sir Gerald Du Maurier as Mat Denant; Mable Poulton as Girl of the Town; Ian Hunter as Plain Clothes Man; George Curzon as First Policeman; Gordon Harker as Fellow Convict; Raymond Massey and H. St. Barbe West as the two Wardens; Edna Best as the Shingled Lady; Phyllis Konstam as Maid at the Inn; Horace Hodges as the Judge; Ben Field as the Captain (Tripper); Lawrence Hanray as Shopkeeper; Margaret Yarde as Stout man; Jean Cadell as Spinster; Eric Cowley as Man in Plus Fours; Niel Bruce as Third Devonshire Constable; David Hawthorne as Fourth Constable; Neil Porter as First Laborer; Lawrence Bascombe, Lewis Casson, Anna Casson, Madeline Carroll, Austin Trevor, Miles Malleson, Felix Aylmer and Edward Fitzclarence.

"Escape" is the first of the Anglo-American films to be made under the Radio Pictures' banner, and known as an Associated Radio Picture. It represents Radio Pictures' statesmanlike move to take advantage of the rich supply of English story and acting material and is the result of an international co-operation plan whereby Radio Pictures' scenario, technical and supervisory genius in general can be applied to British production.

The Galsworthy drama was selected as the first of the productions to be made by Associated Radio Pictures because of its proven dramatic qualities and the noteworthy success which it has enjoyed on the spoken stage. "Escape" was produced in August, 1926, in London. It ran there for nearly a year. Brought to American by Winthrop Ames in October, 1927, it played throughout the season at the Booth Theatre, New York, with Leslie Howard in the chief role.

COMING BACK

Word has been received from Victor Varconi that he is planning to return to the states in May. During the past year Mr. Varconi has been starring in talking pictures in Europe.

It is reported he may return to the Cecil B. DeMille fold, under whose direction he did his best work during the several years he was a featured player in silent pictures.

L. Barrymore "Never the Twain Shall Meet"

Louis Gasnier Directs Adolphe Menjou

Raquel Torres Has Been Selected for Leading Role

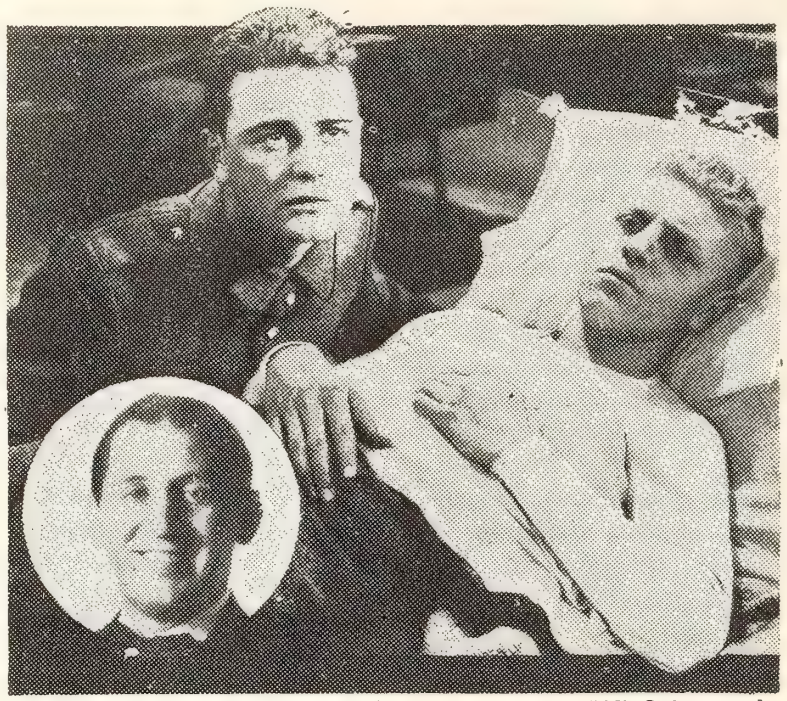
To Raquel Torres, heroine of "White Shadows of the South Seas," has fallen one of the outstanding talkie roles of the year. She was yesterday chosen for the South Sea heroine in "Never the Twain Shall Meet," Peter B. Kyne's famous story which Lionel Barrymore is to direct in dialogue version.

The little Mexican actress will play the role that Anita Stewart played some years ago in the silent version.

Miss Torres recently completed the leading feminine role in "Estrellados," Buster Keaton's first Spanish picture, and played the heroine also in "The Sea Bat," which Wesley Ruggles directed in Mexico. She also won note in "The Bridge of San Luis Ray."

The new story is a vivid drama of a native girl brought to civilization, and her problems and her romance in a strange country. The novel is one of the most famous of Kyne's books. It is Barrymore's first production since he directed "The Rogue Song" with Lawrence Tibbett. A specially elaborate production is slated for the new picture.

"All Quiet on the Western Front"



Lewis Ayres and Ben Alexander in a scene from "All Quiet on the Western Front," which has its world's premiere at Fox Carthay Cirlce Theatre, Monday, April 21. Inset: Abe Lyman, popular musical leader, whose band will be an added attraction during the run of the photoplay.

"All Quiet on the Western Front," most sensational of all war novels and for two years a best seller the world over, transformed into a vividly realistic talking-picture by Universal, will be the attraction at the Fox Carthay Circle Theatre, Los Angeles, beginning Monday, April 21.

Few stories have elicited such comment as "All Quiet on the Western Front" and Californians, close to the scene of production during the past eight months, have shown more than usual interest in how closely the film follows the Remarque story.

Lewis Ayres, 20-year-old lad with experience in but two other screen plays, won the leading role in "All Quiet on the Western Front" from a score of other applicants. Louis Wolheim, creator of the stage Captain Flagg of "What Price Glory" fame, plays Katcinsky. John Wray is seen as Himelstoss and among others in the exceptionally large cast are Ben Alexander, Russell Gleason, Scott Kolk, William Bakewell, Walter Browne Rogers, Harold Goodwin, Slim Summerville, Owen Davis, Jr., Yola D'Avril, Zasu Pitts, Raymond Griffith, Edmund Breese and Bodil Rosing. Lewis Milestone directed the production.

Abe Lyman and His Band, recently returned from a season in London, will be an added attraction at Fox Carthay Circle during the run of "All Quiet on the Western Front."

At the Paramount Studios in Spanish and French Versions

The Prodigal Son has returned to the Paramount studios, by this we mean Adolphe Menjou who quit that organization some time ago and went to Europe to make some pictures and finally returned to the scenes of his early successes and is now at work on Spanish and French versions of "Slightly Scarlet" which was recently made as a talkie, starring Clive Brook and Evelyn Brent, and directed by Louis Gasnier, who is handling Men-Jou on his present return to filmland and the talkies.

FILMLAND LOSES ONE OF ITS MOST IMPORTANT PERSONALITIES IN THE PASSING OF ELWOOD E. HOPKINS, JR.

The Great Reaper has robbed us of another of our important personalities when Elwood E. Hopkins, Jr., general manager of the Standard Casting Directory, Incorporated, who has done possibly more than any other individual in his chosen calling to serve the motion picture industry. He, with his associates, has built up one of the finest institutions of its kind. A man beloved by all, he has been fighting bravely of late with an ailment that overtook him, and the motion picture industry was shocked when they learned that last Saturday night he passed into the Great Beyond.

Hollywood Filmograph joins those who are near and dear to him in this hour of bereavement, and feels that they have something to be proud of in the organization that he has so ably built up with his co-workers that will go on for years to come as a service to the very industry that he so loved and slaved for the past years.

HARRY BURNS.

PRODUCERS HELP SELECT AGENTS COMMITTEES

(Continued from Page 1)

Morris Small and M. I. Johnston. Then others selected are to be used when necessary to replace acting committeemen when they find it impossible to attend to the duties required and answer to the cognomens of Dave Thompson, Leo Morrisson, Fred Robinson, Ben Englander, Col. Jacobs and others, some who failed to show up at the meeting.

It commences to look like there might arise a squabble between the agents, which will disrupt the adjustment of their affairs here, unless some master mind finds a way to make all hands get together and forget personal feelings and sentiments.

In the meantime the actors are wondering what it is all about and how it will affect them, the smaller actors who aren't way up in figures feel that if the amount of agents are cut down to fifteen as Fred W. Beetson suggested at the meeting, they will be left out in the cold with no representation, as the big line agents won't handle any actors under a $1000 a week earning capacity.

Hollywood Filmograph's fight against "shyster and crooked agents" isn't to drive out the legitimate operators of such offices, but the type which carry their offices in their pockets and who are nothing more or less than racketeers, bootleg agents, grafters every inch of them and who are using every sort of a way and means to trim the poor actors.

HAVE MAN ACQUITTED

The Clemons Detective Agency proved their ability the other day when in Judge Hardy's Court they proved Edward Bradley, a colored man, innocent of murdering his wife January 13 last. After two hours' deliberation the jury acquitted Mr. Bradley. This was a fine piece of work on the part of the Clemons Agency.

IN TOWN

Herbert Evans arrived in town from New York City where has has been appearing in some very fine legitimate shows.

WITH FOWLER STUDIOS

George Ford has joined the Fowler studios as special outside representative on their advertising picture program and is meeting with very fine success.

TO TAKE VACATION

Al Boasberg is going to Honolulu, with his charming wife, for a vacation which M-G-M have seen fit to give him and which is to last for 30 days.

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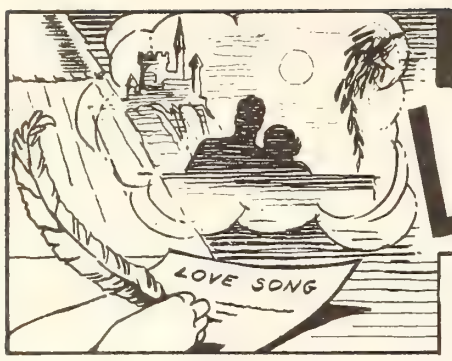
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LYRICS & MUSIC



A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION

It is most gratifying to note the favorable reception this newly established department of Filmograph is getting from our many readers and throughout the entire Motion Picture Industry.

The numerous comments from interested parties bear witness to the fact, that a subject of decidedly popular appeal and a department of particular need has herewith been opened for the benefit of the producers as well as all writers of lyrics and music, whose work deserves to be called to the attention of the film industry.

In reply to various inquiries this writer wishes to state that there is not the slightest intention of making a "Poetry Album" out of this new department, but that it has been established solely with the one aim in view, which is clearly indicated in the wording of the headlines at the top of this page; no more, no less!

This lyric and music section is to serve the purpose of offering a fair and time saving opportunity to all producers alike, to select every week from the contents of this page such material as they might wish to use in any of their forthcoming sound productions.

It is the endeavor of the Lyric Editor to select for publication here all types of carefully chosen numbers, consisting of a variety of song lyrics as well as original poems, no matter if already set to music or not, but always keeping in mind that the offered material's quality and suitability for the prospective use in sound films is one of the deciding factors, a point which should not be overlooked by all those submitting their work.

There is no question at all about the fact that there are a great many talented writers of lyrics and music whose work would find the approval of the producers if it were called to their attention by publication on this page. Upon the request from any interested party the desired number will promptly be submitted to the studio for inspection, regardless if just a poem, a song manuscript, a published number or a whole orchestration of some musical composition that has been mentioned or printed on this page.

After this contact has been made, the activity of this department automatically ceases as far as the submitted number is concerned, all future negotiations to be conducted direct between the respective author and the studio interested in using this number for any of its productions, without any participation whatsoever on the part of this publication.

VALCOUR VERNE.

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

"THE PILOT'S LOVE SONG"
By Irene Heffner

1—In the dawn of the day,
When I'm sailing away,
I am thinking, my Sweetheart,
of you!
Through the azure blue sky,
Then I look as I fly,
For the vine covered cottage
and you!
'Midst the motor's loud roar,
While my silver wings soar,
I am singing, my Darling,
to you!

2—Thru the wind and the sky,
When I'm flying so high,
All my thoughts are forever
of you!
Of your fair, lovely face,
Of your sweet, charming grace,
Of your eyes, as they sparkle
like dew!
So I'm winging my way,
Through the dawn of the day,
While my heart sings
This love song to you:

Chorus:
I shall hold you so tight,
In my arms, Dear, tonight,
With the stars winking brightly
above!
I shall know then the bliss,
Of your lingering kiss,
While your eyes shyly tell me
your love!
We will then set a day,
That is not far away,
For a beautiful wedding
in June!
Ev'ry day, from my plane,
As I pass o'er the lane,
I shall drop a red rose down
to you!
As a token of love,
From your pilot above
To his sweetheart,
So loyal and true!

NOTE—From a melody suggestion by Elma Ritchie Allen a most appropriate waltz score for this ballad was written by Clyde Gray, noted composer and harmonist. This number, just published, should be of particular interest to any Producer intending to film an air epic, flying drama, pilot romance, etc.—The Lyric Editor.

"RUMBLE SEAT"
By Leonora Morgan

1—Girls and Boys,
There are some joys,
But let me say,
There's just one way,
To give yourselves a treat:
That's in the Rumble Seat!
Driving to the beach in high,
Gazing in each other's eye,
Who gives a care
For rain or heat,
While riding in
The Rumble Seat?

2—Girls and Boys,
Start your Rolls Royce,
Give all the gas,
Let no one pass!
The speed cops?—Never mind,
Just leave them far behind.
Take care of your rumble nest,
Let the driver do the rest;
Then hug your girl
And stretch your feet,
While riding in
The Rumble Seat!

Chorus:
Nestled in the Rumble Seat,
Closely to your Honey-Sweet,
Passing other cars,
You'll forget the stars,
You'll forget the moon,
When you start to spoon
In the Rumble Seat!
You will love the curves and grades—tra-la-la!
While the landscape swiftly fades—tra-la-la!
Before your eye,
As you sigh!
If just once,
You've had this treat,
You'll always ride
In the Rumble Seat!

NOTE—Here is one of the season's snappiest collegiate Foxtrots just published, with Winnifred Megibben as the composer of the attractive score for this popular number which will be submitted to any interested party upon request.—The Lyric Editor.

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"Excelatone" Hat in Ring--No Royalty Offer

Winfield Sheehan Has Tough Job In Industry

Which Makes Them Competitors of RCA and Western Electric

If you are seated in your favorite motion picture theatre and hear a voice apparently at your side, do not leap from your seat or otherwise disturb the performance.

You merely will be listening to voices from the screen play, but coming to you this time through another new recording process, which has outstrided its predecessors, just as color and photography have left behind the efforts of yesterday.

It has taken screen plays twenty years to make a slow advance, but the new infant, sound, has done a transformation almost every month of its brief existence.

How They Started

At first the words of screen characters came to us from a barrel, apparently. Sometimes its gutteral mutterings rolled from under the stage, or gargled down from the rafters. Recently screen speech has shown great improvement, although it still persists in echoing, while actors with high pitched voices have been surprised to discover themselves first-class bassos.

With pictures themselves claiming final par excellence, the race of inventive geniuses to bring sound to its own natural playground, has been feverish and intensive.

Now a microphone and recording devises with patents held by the General Recording Corporation, Limited, has leaped to the fore, and brings audiences "right into the room" with the voices.

Demonstrations given in Hollywood proved impressive, for "Excelatone," trade-mark of this latest process, proved a veritable juggler of sound.

However, the value of the great film industry lies, of course in the clarity of tone and the natural speaking of screen figures. During the demonstration one feels that they are actually with the actors, a slightly uncanny feeling at first.

The Voice At Your Side

In the matter of cost reductions, always a major problem among producers, the "Excelatone" is a combination of recorder and camera, and can be attached to studio cameras, according to H. M. Horkheimer, who is now handling the "voice-by-your-side" process.

Mr. Horkheimer, together with his brother, were among leading picture producers from the earlier days. In addition to supervising the activities of the "Excelatone" they also will produce "on their own," using the new recording device in their new series of features.

Competitors To Big Companies

With the ownership of "Excelatone" the General Recording Corporation, Limited, will not only be able to produce their own talkies on film, but they will be able to lease out "Excelatone" apparatus to studios and producers on a "no royalty basis," which will be putting the General Recording Corporation, Ltd., in the superlative position so far as competition is concerned with Western Electric and RCA Phototone.

H. M. Horkheimer believes that the price for the use of sound apparatus are way too high and that the cost of producing pictures has been so increased that there is no such thing any more as the independent producer. There is absolutely no reason whatsoever why they should pay royalty when they can rent a sound device like "Excelatone," which has the reproducing qualities as good as any on the market.

The General Recording Corporation, Ltd., will practically sell their equipment outright, but on a lease contract to protect all the purchasers from jumping each other's territories, but there will be no royalty.

* * *

James Marcus is playing one of the character roles in "Billy the Kid" at M-G-G, directed by King Vidor.

RKO LOSES ONE OF ITS MOST POPULAR MEN

Another Hollywood institution has passed!

"Dad" Spare, a familiar figure in the reception room of RKO Studios, died Thursday at 2 p. m.



"DAD" SPARE

He was considered the dean of Filmland's gatemen, having served at the one post for more than eight years—longer than any other Hollywood gateman.

He was 84 years old.

Nine years ago, when Robertson-Cole organized a film company at Gower Street and Melrose Avenue, they sent for "Dad" Spare, whose real name was Frank J.

Then came the Robert Brunton, P. A. Powers and FBO organizations, which were succeeded by RKO Productions in 1928. Each company found the services of "Dad" Spare indispensable.

Before casting his lot with the film industry, "Dad" had been a mining engineer. He spent more than thirty years in Mexico, South America, South Africa and other countries following his profession.

The deceased lived for many years at 506 North Orange Drive, Hollywood. His death was attributed to complications caused by advanced age.

A wife and daughter survive him.

(Editor's Note: It has been our extreme pleasure to know and love this man for his lovable nature, his willingness to prove himself a great aid to the organization that he represented, and his place will never be filled in the hearts of all who knew and loved him.)

Will Have to Watch Both Ends of Business of Fox Films Now

When Winfield Sheehan won out in his battle of the century with William Fox the spoils of his victory gave him the toughest job in filmland, for he will not only have to watch the west coast activity of the Fox Films but will be held responsible to the board of directors for what happens in the business offices back in New York as to the future of Fox Films.

Filmland will sit back and watch with great interest and expect Mr. Sheehan to be the miracle man of the ages, for in the past Winfield Sheehan was the lord and master of the west coast activity of the Fox organization while William Fox ruled the eastern business and finance matters and left this end absolutely alone and in the hands of Mr. Sheehan and Sol M. Wurtzel.

Fox Film plans for this year are enough to break the backs of an army of men instead of a lone individual like Winfield Sheehan to carry the burden. However, New York and Hollywood will have its house cleaning and there will be many new faces on the payroll and those who will serve the Sheehan interests best will have their path strewn with roses. So we will see what we will see, and William Fox, too, will be an interested onlooker from the side lines.

* * *

REPORTERS IN STUDIOS

Sam Spewack, former New York World star reporter, is among the new Paramount contract writers. He will work on originals and adaptations. Oliver H. P. Garrett, another ex-reporter, has just signed a new writer contract with Paramount.

DON DONAHUE
EXposition 2707

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WARNER BROS. CONCLUDE NEGOTIATIONS WITH THE GERMAN GROUP

For the second time within one week H. M. Warner, President of Warner Bros. Pictures, Inc., announces business arrangements of impressive importance for Warner Bros. and their affiliations. Mr. Warner announced today the final signing of papers by which the firm acquired a substantial interest in the Kuchenmeister group (Sprekfilm of Amsterdam, Tobis of Berlin, Associated Sound Film Industries, Ltd., of London and Compagnie Francaise Tobis of Paris). The purchase price of the valuable patent rights and licenses acquired under this arrangement has not been disclosed, but the statements that have been made in trade and other newspapers are known to be exaggerated. It is stated by Warner Bros., however, that a substantial down payment has been made and that the balance is to be paid serially over a period of years. This purchase gives Warner Bros. a direct interest in the patents, and licenses under the patents for all purposes in connection with their business throughout the world, except in the United States, Canada and Newfoundland.

On his return from a visit abroad about a year ago H. M. Warner predicted that talking pictures would have the effect of bringing the people of the world to a better understanding one with the other. The arrangements just concluded are a great step forward in the accomplishment of that aim. The protracted negotiations just concluded between Warner Bros. and the European groups were begun many months ago in New York, then transferred to Berlin, Amsterdam and Paris and finally concluded today in New York. They were conducted throughout, on behalf of Warner Bros. by George E. Quigley, Vice-President and General Manager of the Vitaphone Corporation, and, on behalf of the Kuchenmeister group by Milton Diamond, New York attorney.

The patents and the licenses in which Warner Bros. have now acquired a substantial interest are those controlled by both the Kuchenmeister-Tobis and Klangfilm groups. These German firms occupy an exclusive position in producing, and licensing others to produce, talking motion pictures, as well as the exhibition of such pictures in Germany and Switzerland. They also occupy a dominant position in various other European countries including England, in which countries litigation is now pending which it is expected by the German group will result in having that position now occupied in Germany and Switzerland, extended to other countries.

Through the efforts of Mr. Diamond, more than a year ago a combination was effected between the Klangfilm, G. M. B. H., which is a subsidiary of the great German Electric Companies, Siemens & Halske, A. E. G. and the Kuchenmeister group, under the terms of which their interests were pooled. This simplified the situation and enabled Mr. Quigley, for Warner Bros. to negotiate with all parties of interest as one group. For the German group there came to New York to conclude the negotiations Heinrich J. Kuchenmeister, Dr. Curt Sobernheim managing director of the Commerz and Privat Bank of Berlin, Dr. Adriaan F. Van Hall, a partner of H. Oyens & Zonen, bankers of Amsterdam, together with other prominent German and Dutch representatives.

Since last summer Warner Bros. have been the only American producers exhibiting talking pictures in Germany and other countries where the patents of the German group have been sustained, and have been operating under a temporary license from the Tobis Klangfilm group, which is now superseded by the arrangement just concluded. This is the first step, it is agreed by all parties concerned, in a comprehensive and enduring commercial association.

DO YOU REMEMBER WHEN THIS PICTURE WAS TAKEN?



While Victor Schertzinger was directing Richard Dix in "Nothing But the Truth," at the Paramount Studios in Astoria, Long Island, this picture was taken, showing the well-known director in the sound-recording room at work, with his chief cinematographer, Eddie Cronjager, and co-workers.



MARTHA SLEEPER

who has been lost to pictures for the past year, has returned from New York to do her first talkie. She has been cast for Cecil B. De Mille's "Madame Satan," a Metro-Goldwyn-Mayer comedy with music.

The personable Miss Sleeper had been four years under contract to two film companies, Roach and RKO, until about twelve months ago, when she went to New York for a featured part in "Stepping Out."

With her eye always on pictures, however, Miss Sleeper jumped the first "sleeper" westbound when a wire came giving her an opportunity to appear work, with Fred Fleck, assistant, Eddie Cronjager and co-workers.

The Book
Lyrics
Dialogu e

Written by

Anne Caldwell

For
RKO's "DIXIANA"
HARRY TIERNEY Music.
Stars BEBE DANIELS.

Now Being Directed by
LUTHER REED
Who Adapted Same.

"NOW LISTEN, ANN," SAID HARRY

Telephoning melodies and telegraphing lyrics—that's the latest development of the motion picture industry. Harry Tierney, famous American composer, under contract to R-K-O and who has written all the melodies for "Dixiana," an operetta of the old South, found himself just one musical number short of the quota.

Last week-end, sauntering among the pines at Lake Arrowhead, he sud denly conceived the melody he desired, rushed to a piano and a telephone and frantically called Ann Caldwell, who writes the lyrics for his compositions.

"Listen, Ann," he gleefully shouted, and played the air for her, humming the wordless song over two or three times.

"Okeh, Harry, it's a dandy," came the enthusiastic response, "I'll have the words before the night is out."

Sure enough, early next morning Tierney received the lyrics for his new number by telegraph from Hollywood, and it is already in rehearsal by the immense chorus of the R-K-O studios.

In the meantime, Tierney is busily immersed in composition again. This time the vehicle is a musical comedy with a war background. It goes under the comical title "Half Shot at Sunrise," and will be the composer's next effort for Radio Pictures.

* * *

Lajos Zilahay, Hungarian author and playwright, has been signed to a long term contract by Paramount. He has just completed his first work for Paramount, the adaptation of his own play, "The General."

LUPE RUBIN, WEALTHY MEXICAN WRITER, VERY BUSY PERSON



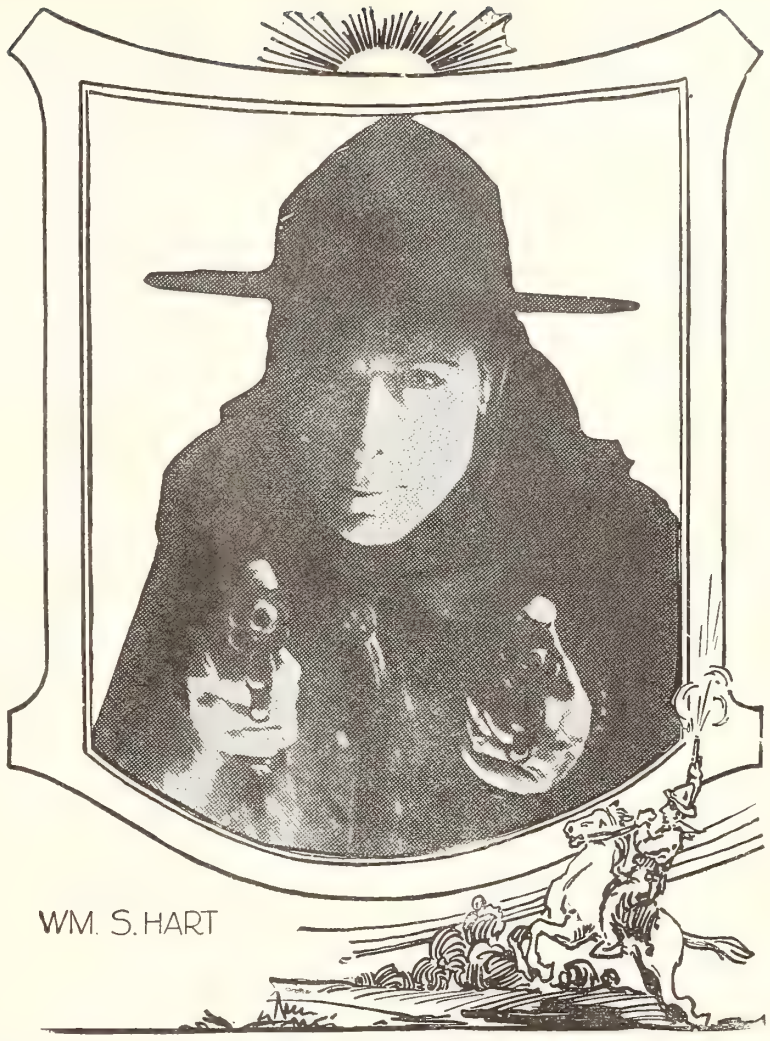
The urge of an author to write is apparently as strong and continuous as the tide of an ocean.

Vacation time to some spells p-l-e-a-s-u-r-e, but to the beautiful petite Mexican author it spells w-o-r-k. Not that she has to, for she is a millionairess in her own right and a trustee to a $7,000,000 charity fund.

Since her arrival in Hollywood she has become so embued with the American spirit of accomplishment that she has written three new stories in synopsis form, which are now being translated from Spanish into English and French.

Without a doubt, such talent will not be passed up by the leading producers in Hollywood, for when they can buy screen material completely dialogued from the novel by its own author, in either English, Spanish or French, they will avail themselves of such an opportunity.

There are not many living authors who can transcribe their thoughts into novel form in three different languages as can Lupe Rubin, and such talent should remain in Hollywood, where it belongs—in the home of the genius.



Famed western star, made his first appearance on a motion picture set yesterday after a retirement which has lasted several years.

Hart came down from his mountain-top home at Newhall, California, because of his interest in the story of the historic outlaw of New Mexico, "Billy, the Kid," now being placed on the talking screen by King Vidor.

As a compliment to Hart, Vidor immediately staged an impromptu struggle scene between the elder star and John Mack Brown, who plays "Billy, the Kid." It was Hart's first appearance before a microphone.

"Well," he drawled when the struggle was finished, "pictures are a little more bother with these mikes than when I was in them, but no less rough!"

Hart's appearance was made on the location of "Billy, the Kid," near Chatsworth. The star wandered over the country with an accustomed stride, for in the course of nearly one hundred western photoplays he had covered every inch of it.

His particular interest in "Billy, the Kid" is partially due to the fact that for the purposes of the picture he loaned Vidor his most prized possession, the original and authentic gun of the famous outlaw, taken from him at Stinking Springs, New Mexico, in one of his last battles. This gun is being used by John Mack Brown in the production.

When he saw John Mack Brown smile, he said: "Lad, keep up that grin! Laughing was a continual characteristic of the Kid. That's what made him so dangerous; he could change in the twinkling of an eye."

BUSTER KEATON HAS A UNIQUE WAY OF FINDING OUT PUBLIC SENTIMENT— AND IT WORKS

After completing "Free and Easy," directed by Edward Sedgwick, both as Spanish and English pictures, Buster wanted to make sure that he was right in making a back stage picture his first talkie in the Spanish tongue, so he slipped out of the M-G-M studios and found a real honest to goodness Spaniard who was hanging around looking for a job and after questioning him thoroughly about his love the talkies especially Spanish talking pictures, Buster felt he had found a true judge for his picture, and invited the Spaniard into the M.-G.-M. projection room, and there the stranger was permitted to sit and view the picture all by himself, and when Buster heard the man actually laugh 30 real side-splitting laughs at his antics, he felt that his judgment was perfect and told M.-G.-M. officials he was satisfied with their judgment in having him make such a picture.

The story of "Free and Easy" was worked out by Buster Keaton and Edward Sedgwick, and has taken the country by storm, a dispatch from Denver is to the effect that at the opening performance of the Keaton opus a certain critic clocked 90 belly laughs in 90 minutes of screening Buster Keaton's first talkie, which is a record never heard of before, especially when every company has worked the back stage stories for all they were worth as far as audience entertainment was concerned.

* * *

WORKING

Marguerita Padula, whose singing of "Hallelujah" was the outstanding hit of the picture, "Hit the Deck," has just been added to the cast of "Billy the Kid," which M.-G.-M. has started work on. Miss Padula will be seen in a character role.

Pictures---Reviewed and Previewed

Preview

"NOT DAMAGED"

Fox All-talking-Singing Production. Previewed at the Belmont Theatre.

"Not Damaged" is undoubtedly one of the best and cleanest-cut comedies it has been our privilege to preglimpse in a month of Sundays. It is pervaded throughout with a wholesome atmosphere, and emphasizes some ethical beauties hardly in keeping with up-to-date whirligig and jazz abandonment. The kick is in the tail of the yarn—a kick that depicts humanity not so deeply mired in depravity as certain modern croakers would have us believe.

Gwen Stewart (Lois Moran) and Maude Graham (Inez Courtney) are two department store birds of paradise. They room and keep house together. Gwen has a pretty good noodle, but Maude, rather hoity toity, is afflicted with a superstitious complex that wantons in all kinds of extravagant portents consequent upon dreams and unusual occurrences. Maude falls for a comic simp, named Elmer, and adheres to him to the end. Gwen, however, is tossed between two loaves, that of Charley Jones (floorwalker at the store) and a millionaire bon vivant, Kirk Randolph.

Now we're going to let you get the fiilip of this odd denouement at first hand, giving you a little tip off that it is one of the most salutary and surprising we have ever run up with in Shadowland. A new Lois Moran flashes up in this film. Her voice is pleasing, clear-cut and resonant, and her enunciation and pronunciation flawless. With rare skill she builds up a crescent play of emotion to the final sequence, stressing the catastrophe with one of the cleverest and most gripping bits of dramatic finesse we have ever thrilled to in one so young. This is by far her best screen effort, and easily shows that little Lois has a flair for the deeper emotions of her art.

Now get a bundle of this—Inez Courtney is a wow in fast-fire, spontaneous comedy, and her Maude proved to be one of the outstanding hits of the picture. George Cocoran was excellent as the blundering Elmer—he totes a carload of dry, eccentric humor. Robert Ames as Charley Jones, and Walter Byron as Kirk Randolph, turned in good performances. Others that did well were Ernest Wood and Rhoda Cross.

We can't praise Chester Lyons' photography too highly. His chiaro-oscuro work is a screen classic and his novel flights, in collateral fade in and and fadeouts, are the cleverest camera stunts we have ever seen. In this line alone, the film is a gem Director Chandler Sprague's work was in keeping with that of Lyons. The dialogue sparkles and the music is catchy. Don't miss "Not Damaged" for it's sure to hit the box-office with an awful jar.

ED O'MALLEY.

Harry Langdon's new picture, "Come Easy," which Michael Curtiz is directing, is one of the first Warner Brothers productions to be filmed with the new wide film.

Preview

"THE BIG FIGHT"

Prize pictures have been worked to death, but "The Big Fight" sort of came up from behind and put over another winner that can be chalked up because, first, from the story of David Belasco and Sam H. Harris and the stage play by Milton Herbert Gropper and Max Marcin, with the continuity of the screen version attributed to Walter Woods. Along with this, the very excellent direction by Walter Lang.

The locale of the story is laid in the underworld with a ringleader even reaching so far as a championship fight which he plots to have end with a lay-down of the champion. This part was so realistically played by Ralph Ince that actually the whole motiviation of the drama was centered around this man, and to say the least, he domineered every scene that he appeared in. The performance of Lola Lane as the champion sweetheart, was a very fine piece of acting. Guinn Williams, better known as Big Boy, played the same part that Jack Dempsey did in the stage play, and one of the surprises that he uncovered was the romantic scenes that he and Miss Lane enacted throughout the picture. Big Boy is some punkins when it comes to the loving stuff.

Wheeler Oakman, as the semi-heavy who tries to aid and abet Ralph Ince in his crooked tactics, portrayed a typical hard-boiled manager of a champion, as we have seen 'em in real life. One of the surprises in the picture is James Eagle as the weakling brother of Lola Lane. This boy has dramatic talent that gets over on the talkie screen.

Stepin Fetchit, with his droll ways and funny voice. kept the audience in a continual uproar. He sure was funny in this one. An uncredited piece of acting by M. K. Wilson was way above the average bits. He made his role stand out like a sore thumb. Blackey Whiteford, too, did a find piece of work with the principal players, and helped along many a laugh with Mister Fetchit.

Robert O'Connor and an unnamed assistant played a couple of "Dicks" excellently. Tony Stabenau fought Guinn Williams and took it on the chin perfectly. Others in the cast were Gene Lewis, Edna Bennett and Larry McGrath.

"The Big Fight" is different, entertaining, and holds you until the final fadeout. It should be a good box-office. Samuel Zieler produced the picture for James Cruze, Inc. E. H. Allen was the associate producer in charge. The music furnished by Lynn Cowan and Paul Titsworth was worthy of special mention, as was the photography work of Jackson Rose.

Mr. Exhibitor, play "The Big Fight"; play it up as the stage play that Jack Dempsey and Estelle Taylor appeared in for David Belasco in New York City, and don't be a bit afraid that it will offend your theatre-goers. To the contrary, it will entertain and amuse them.

HARRY BURNS.

Review

"SURVIVAL"

At Filmarte Theatre

"Survival" is based on the Honore de Balzac story, "Splendeurs and Miseries des Courtesans," a very interesting picture directed by Manfred Noa. The story is of an escaped convict who benefits by an automobile accident in which he assumes the title of the unfortunate victim. He proceeds to Paris in the person of a deceased nobleman and incidentally finds that it is necessary to have two young people to fit into his scheme. These he procures in the person of a poor artist and a seamstress. He carries on his intrigues until the finish, when his deceptions are unearthed.

Paul Wagener as the convict, Collin, is remarkable, while Andree la Fayette as Renee is excellent. We will always remember her as "Trilby" in that remarkable production.

Warner Fuetterer as Lucien has a pleasing personality and fine acting ability. This young man has the makings of a fine leading man, and some astute Hollywood producer will see this in time.

Helen Munchoffer as the other woman in the picture is extremely interesting as well as very beautiful.

Niem Son Long, Kurt Gerron, Eugene Durg and Ferdinand von Alten complete an excellent cast.

Current News Events, "Shadows," a Carl Laemmle featurette, and "Her Torpedoed Lover," in which Louise Fazenda and Ford Sterling are featured, give one an excellent evening's entertainment.

Next week we have a treat in the person of that sterling actor, Emil Jannings, in "Othello," that most romantic of Shakespeare's heroes.

"JOURNEY'S END"

Theatre-goers have been wondering just what sort of a picture the stage play by R. C. Sheriff would make. We are prone to admit, having seen the stage production, we had joined the skeptics, and now having viewed the screen epic at the Mayan Theatre, we are willing to admit that James Whale, the director, did a masterful job.

The work of Colin Clive, Ian MacLaren and David Manners, was superb. The comedy work of Billy Bevan was far above anyone's expectation. Charles Gerrard proved quite a capable funster while Anthony Bushell did one of the outstanding dramatic pieces of acting along with the trio mentioned in the very beginning of this review. Other fine acting was done by Warner Klinker, Thomas Whiteley, Jack Pitcairn and Robert A'Dair.

The picture is a great accomplishment for Tiffany Productions. It was produced here by George Pearson, who came from London representing Gainsborough-Welsh-Pearson, Ltd.

A short subject, one of the highlights of the show, carried the title "Memories," starring Creatore and his band. It yas a distinct musical novelty directed by Claud Fleming.

HARRY BURNS.

Review

"BE YOURSELF"

At the United Artists Theatre

Fanny Brice in her new offering, "Be Yourself," is an entertaining picture with a thoroughly fine cast.

There's nothing particularly new in it, but it is light and agreeable entertainment. The story is of a night club entertainer who becomes interested in a down-and-out prize-fighter, who only needs an inspiration to put him on the right road. Fanny Brice as that one does some of her best work. She sings, dances and burlesques, and in all she does some of the finest work she has done so far. She also photographs pleasingly.

The dialogue is bright and snappy, while some of the song numbers are distinctive hits. "When a Man Loves a Woman," "Kicking a Hole in the Sky" are some of the best.

The fight sequences are very well done and the night club scenes are full of pep and brightness. The dance numbers created by Maurice L. Kussel were the best ever seen.

Harry Green gives one of his inimitable impersonations. This time the young lawyer, who is forever quoting sections of the Criminal Code, is the role enacted by him. Harry always makes much of every piece of business given him and is natural and lovable at all times.

Gertrude Astor as the "gold-digging mamma" is certainly beautiful as well as having a pleasing voice and fine personality.

G. Pat Collins is another important addition to the cast, while Budd Fine, Babe Kane and Rita Flynn add to a very excellent list of principals.

Thornton Freeland's direction is effective and shows very careful treatment. The other picture of this director, "Three Live Ghosts," shows that he knows his business.

Joseph Jackson wrote the original story and this is another one to be credited to his facile pen.

A Tom Terriss Travelogue and "Sugar Plum Papas," a Mack Sennett comedy, add much to a thoroughly fine program.

ARTHUR FORDE.

"FOR HUSBANDS ONLY" IS PURCHASED BY "U"

Purchase of talking picture rights to G. B. Stern's magazine story, "For Husbands Only," was announced today by Universal. A dramatization of her story, "The Matriarch," will be presented in New York next week by Constance Collier and an English company.

"For Husbands Only" is scheduled for early production by Universal.

RUMORED

According to a reliable report, Glenn Tryon, Universal's comedy star, is to be seen under a new banner shortly. It is strongly rumored that another big producing organization is negotiating for Tryon's contract with the Laemmle company. Tryon's last Universal picture, "Dames Ahoy," is said to be a tremendous box-office success.

Review
"FREE AND EASY"

M-G-M All-talking-Singing Comedy.
Starring Buster Keaton.
Shown at Loew's State Theatre.

Well—Buster Keaton in a moment of reckless temerity (outbraving Charlie Chaplin) has busted into the vocables, and if gusts of laughter coming from the auditories can be taken as a criterion of his success, he surely has gone over the top with a wam. Buster's voice is very much like that of Dante's Satan—sepulchral, low, baleful and unmelodious, and through all his spoutings and guttural exhalations he still maintains the famous frozen face. The crazy, patchwork plot of "Free and Easy" gives Keaton ample opportunity to festoon his line of funmaking with plenty of slap-stick knockabout abandon.

Under the effeminate name of Elmer, and emanating from a little burg that is a pimple on the face of Kansas, he assumes the part of a glug with a moving picture complex. Into this complex he draws Elvira (Anita Page), an amaryllis, afflicted with an awful cinema urge. Constituting himself as her manager and promising her early stellar eminance, he induces her and her mother to "Hollywood it" with him.

Arriving at the M-G-M studio and crashing the gate, he is pursued by the gate officer, and then things occur good and plenty, the glug, in endeavoring to elude the copper, butting into many scenes that are being shot and putting most of them on the fritz. In one of them he almost blows up the entire studio, including Karl Dane. From here to the final sequence Elmer is in a maelstrom of comic difficulties that keeps the paid customers in an uproar of laughter almost every moment of the journey.

The denouement finds him losing his lady love Elvira, to Larry (Robert Montgomery), a sort of movie sheik. In the final sequence, Buster has a chance to display his versatility as a comic opera comedian and in this he is a wam. Anita Page, regarded by many as the most beautiful girl in Shadowland, on and off the screen, turns in a dandy portrayal of a stage-struck bucolic. Her naive sweetness is illusively hit off in her love scenes with Larry, and she is arrestingly attractive in several closeups. During the twirling, one gets transient gleams of William Haines, Gwen Lee, John Miljan, William Collier, Sr., Lionel Barrymore, Dorothy Sebastian and Karl Dane. Trixie Friganza is excellent as the mother Robert Montgomery, suavely convincing as the enamored Larry.

Fred Niblo tore off a dexterous bit of directorial acting (we should like to see more of Freddie in thespic flights). Hats off to Director Sedgwick, whose keen eye for details never missed a cog. He made "Buster" funnier than ever in this one and should be signed for a long time by one of the big shots. Tuneful music was contributed by Roy Turk and Fred Ahlert. Leonard Smith twirled off the photography with a dab hand. "Free and Easy" can be set down as a triumphal debut for Buster Keaton in the talkies. An excellent two hours' entertainment was rounded out with Fanchon and Marco's "Milky-Way Idea" and a farrago of vaudeville turns.

ED O'MALLEY.

Preview
"FOX MOVIETONE FOLLIES OF 1930"

All talkie singing production.
Previewed at the Ritz Theatre, Wilshire and La Brae.

The "Fox Follies of 1930," as far as cinema merit is concerned, is just another case of wife in name only. True it boasts a well-knit plot to hang on its bag of tricks, intermingling ensembles and elaborate scenic flashes, but there the heart thrill ends (done to death stuff), and the entertainment lapses into a rapid decline simply because the vehicle in its entirety is scandalously lacking in novelty and scintillating talent. We are beginning to apprehend that the moving-picture public is about in the last of Matthew when it comes to lending a glad eye to Ziegfeld effusions.

The Fox people might have lifted their "Follies of 1930" into the first flight of Ziegfeldian phantasies had they chosen to shoot it in technicolor, but the production is spun off entirely in black and white. Then again, the music is not catchy, the only real song hit bobbing up in "Here Comes Emily Brown," exquisitely pulled off by little Margery White, the greatest "find" in "Talkieland" since the advent of Old Mike. Little Margery is excellently assisted by Frank Richardson who is fast developing into a clicking comedian.

But to our moutons. The yarn, of stereotyped vintage, finds Conrad Sterling (Buster Collier), a young rounder with a bosom thoroughly impregnated with footlight sirens. Of course he has an opulent uncle, Kingsley, who threatens to disinherit him if he stretches his love for Mary Mason (Miriam Seeger), to the altar. Well, to make a long story short, Conrad wins his lady love simply because Fate shows Unky in the same boat with him, a sort of a "darling Dodo" for a gold digger. This is all discovered when Young Sterling pulls off a wow of a whoopee party in his Unky's mansion while Unky is away languishing in the smiles of a basilisk, Gloria De Witt (Noel Francis).

Then it's simply another case of "here comes the bride." Little Margery White is a juvenile Marie Dressler, her mimic effervescence and spontaneous humor saving the film from the doldrums. Every moment of her work in the picture is greeted with gales of laughter. Frank Richardson goes over big as her side kick. Buster Collier, however, is colorless and moreover his voice is of a low-pitched, raucous vibrancy that is anything but pleasing. Miriam Seeger lacks sparkle and her singing parks close to mediocrity. Al Brenden's comedy is good as a Swede servant, but too often he hangs superfluous on the scene.

Noel Francis, a newcomer, displays a lot of robust vivacity and sings fairly well, but is hardly able to show at her best while rubbing elbows with her apathetic co-workers. Yola d'Avril in the role of a French maid, throws a lot of pep into several of the sequences. Huntly Gordon was suavely convincing as ye Uncle Kingsley.

Director Ben Stoloff did wonders with the rather poor material he had to deal with in the thespic line. His directing of the extravaganza quirks and ensembles is commendably clean cut and expert. L. W. O'Connell's photography is almost a classic in its line, but here the tale ends and we sadly desist, with that famous requiem. "Hic jacet the Follies of Fox in 1930."

ED. O'MALLEY.

Review
"FAY MARBE"

Belasco Theatre.

The Belasco Theatre, stronghold of the best that has been thought and said in the theatre, has gone modernistic for the current week at least, sports new programs, and presents entertainment that is in last analysis vaudeville. Fay Marbe is offering her "A Continental Night" for a one week engagement.

To call the presentation a one-girl revue is somewhat erroneous, for the dancing done by Miss Marbe's brother Gilbert is as fine as any one feature of the show, and his work with her in the Blue Danube number was responsible for the biggest hit the program scored.

But Miss Marbe unquestionably has a great burden to carry in holding the Belasco stage more or less by herself for a whole evening, and she gives evidence of hard work in doing it. Obviously, only one commodity will assist a little lady in such a task, and of this ware, personality, the performer has an abundance.

To say that the performance was too sophisticated, too esoteric for a Pacific coast audience would not do justice to the large number who seem to have grasped every nuance of the presentation. For one thing, it was not as polyglot as one would expect. A large majority of the numbers were in German, a few in French. Again, the numbers were announced as being somewhat risque, and the gestures attendant on such numbers are Esperanto.

Appropriately enough, Miss Marbe established a cabaret atmosphere in the theatre. There is no such thing as sitting back and relaxing with her. The audience worked as hard as she did. In one number she got right down to business and begged the gentlemen in the audience to "prennez moi," if you get the idea; she even offered little mirrors as awards to those who were brave enough to come up and take them from her. Lest anyone should feel neglected, the ushers helped her out in this little number by passing out mirrors to the rest of us. In another number she coerced us into smacking our lips and sighing in unison—a sort of sublimated community singing.

An excellent concert ensemble assisted Miss Marbe in her presentations.

MOLLIE LEWIN.

WORKING

Robert Haines who recently was signed by Columbia Studios to play the role of The Warden in "Temptation," which E. Mason Hopper is directing, finished yesterday. Lawrence Gray and Lois Wilson are being featured in this production.

Review
"HOLIDAY"

Hollywood Playhouse.

When "Holiday," Philip Barry's reigning Broadway success, made its Los Angeles debut at the Hollywood Playhouse last Sunday night, it took theatregoers and dramatic critics by storm. It is the sort of play which classifies itself among the season's best. Not only that, but it lends zest to one's conversation and brings joy to a troubled soul.

"Holiday" is that rare combination of delicious comedy and subtle drama. The repartee is scintillating throughout, but so adeptly maneouvered that one is never conscious of obvious "gags." The situations follow one another so logically that one is not annoyed by superimposed motivation.

Henry Duffy has endowed "Holiday" with excellent settings, an admirable cast, and exquisite wardrobes. Dale Winter is Linda, the unhappy, restless girl who lacks the conventionality of her family and surroundings. Her interpretation is characterized by an understanding which should delight Barry's heart. The audience has no fault to find.

Miss Helen Baxter makes of the ungrateful role of Julia one of the season's surprises. Though the part she plays is narrow and hidebound, her portrayal is sincere enough to prove convincing. Phil Tead is Ned, the almost-always- intoxicated son. His part is played with a refreshing originality.

Alexander Clark, Jr., lends a delightful spontaneity to the role of Johnny Case, the ardent young lover who nevertheless knows what he wants and refuses to be denied it. Clarence Geldert as the head of the family, "Big Business Himself," dominates with no visible effort.

Several outbursts of applause rewarded Nick and Susan Potter, played by Robert Keith and Olive Cooper for their ingenious mimicry. Herbert Fortier, John Mackenzie, Jane Elton, Dorothy La Mar, and Harry Adams complete the cast.

Very much the sort of thing that "Let Us Be Gay" is, "Holiday" evidently represents another attempt on the part of the Duffy menage to appeal to a more sophisticated audience. Those of us who prefer problem plays to mystery melodramas and sophisticated drawing room farce to overwholesome family complications will rise and cheer as we wend our way to the Hollywood Playhouse.

FANYA GRAHAM.

FIELDS BUSY

Stanley Fields, the bootleg king of the William Powell starring picture, "Street of Chance," portrays a western outlaw in Zane Grey's "The Border Legion," which Paramount is making as an all-talking picture, and follows this with another fine part in "Manslaughter," directed by George Abbott.

"REPORTED"

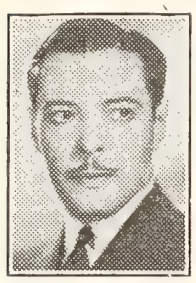
According to box-office statistics compiled by the Warner organization from exhibitors' reports, Roy Del Ruth's latest Technicolor production, "Hold Everything," has already established net receipt figures unequalled by any other comedy production. Del Ruth recently completed the direction of "Three Faces East."

Let's See—Who's Who

By HARRY BURNS

IVAN LEBEDEFF

"The most immaculate man in Hollywood" is the title acquired by Ivan Lebedeff.



Ivan Lebedeff

He won the title from players working at the R-K-O studios, where he is under long term contract.

No matter where he is or what he is doing, Lebedeff is perfectly attired, from his glistening black hair to the soles of his glossy, spatted shoes ,it is said.

According to Rita LaRoy, featured member of the cast of "Hawk Island," it is impossible to "muss him up." She ought to know, for she has several love scenes with him, and he was just as unruffled after they finished as before.

Then there was the time he received a ducking in the Pacific Ocean and came up with his trousers still creased and his hair as perfectly combed as when he went in the water!

FRED KOHLER

Fred Kohler has orders from the First National studios to practice being a good boy. The hard-bitten film "villain," is to play principally sympathetic and "rough diamond" roles in the future.



Fred Kohler

He's not quite ready for such a radical step yet. When he arrives at that stage, the studio officials announce, they will probably star him.

His first step, however, is easier. He plays the role of a murderer in "The Right of Way," the man who goes to the lawyer who saved his life to thank him and is driven away by the latter's famous "line": "Get out of my sight! You're as guilty as hell!"

The lawyer in the immortal Canadian drama and novel of Sir Gilbert Parker is played, in the Vitaphone all-star version now being filmed, by Conrad Nagel. Loretta Young plays opposite. Among other favorites in the cast are William Janney, George Pearce, Emmet King and Harry Cording.

Kohler's character, starting so hard-bitten at the beginning of the Parker drama, gradually changes until he wins great sympathy, and the role is generally conceded to be one of the most powerful in the picture.

"I have loved my villain roles, but a man gets a funny feeling thinking all the time that millions of people all over the world hate him," Kohler remarks. "I'm glad I'm to get some mannish but sympathetic parts from now on."

JESSE L. LASKY

Those who like their westerns straight, with rugged cowboys, herds of branded cattle on the range and some fatal rifle practice, need not weep at their temporary disappearance through the advent of sound pictures for westerns are coming back with the bang of a bullet from a six-shooter.



Jesse L. Lasky

The guarantee of their return to the screen on a bigger and more magnificent scale than ever was made today by Jesse L. Lasky, vice-president of the Paramount-Famous-Lasky corporation.

"With the addition of sound," he said, "westerns have become beautiful pictures, not merely thrilling and adventurous places of entertainment. We are slowly getting better constructed stories for them, lifting them to the higher plane.

"The reason the westerns disappeared during the early days of sound was a lack of studio facilities and portable recording equipment. The sound wagons carrying the recording apparatus from the stages to the out-of-doors were at first scarce."

RUSSELL GLEASON

Columbia studios has gone Gleason. Following closely on the news that Harry Cohn had signed Lucile as an associate producer, comes the announcement that Russell Gleason—son of Lucile and Jimmie — will ploy the leading role in "Sisters" — which features Sally O'Neil and Molly O'Day. Chances are if Jimmie was not already signed by another company, Cohn would have annexed him, too.



Russell Gleason

However, Russell can stand on his own feet. He was practically born in the theatre, having made his first stage appearance in "Heir to the Hurrah" at the age of five. He recently completed a year's contract with Pathe, from which company he was borrowed by Fox for "Seven Faces," and by Universal for "All Quiet on the Western Front." He has a good part in "Sisters," and there is no question in anybody's mind but what he will more than uphold the Gleason reputation for cleverness. Particularly as Ma Lucile is associate producer of this picture, and will no doubt be after him every minute with a big stick.

BRYAN FOY

The role of the General in "So Big," the famous Edna Ferber story which is being produced as a short subject at First National studios under Bryan Foy's direction, will be played by George Irving, noted character actor.



Bryan Foy

This marks the first time in many months that Irving, who is noted as "the American father" of the screen, has played a part other than a paternal one in a film production, although he has been constantly busy during that period.

Among others prominent in the cast of the production are Helen Jerome Eddy and John Litel.

E. H. GRIFFITH

After a search of nearly a month for an actor suitable to play the male lead opposite Ann Harding in "Holiday," Robert Ames has been signed by Pathe for the role. The selection of Ames completes the cast for the screen version of Philip Barry's play, which was presented so successfully last season on Broadway by Arthur Hopkins.



E. H. Griffith

Arthur Hoyt and Audrey Forrester also were placed under contract for this attraction.

The cast of "Holiday," which will go into production immediately with Edward H. Griffith directing, includes Miss Harding, Mr. Ames, Mary Astor, Edward Everett Horton, Monroe Owsley, who appeared in the New York stage production; William Holden, Mr. Hoyt and Miss Forrester. Horace Jackson has adapted the screen version.

GRATITUDE

Gratitude — how wonderful the word.
And yet—how seldom it is heard.
Gratitude, our lives should sing the song.
Each and every hour, the whole day long.
Gratitude — what happiness it brings,
What joy and bliss to each thought clings.
Which breathes a prayer of sweetest love
And gratefulness to our dear God above.
Gratitude—for all our joys and blessings
Of all the love of life's caressings.
Gratitude—may I sing it in my heart
Until from this old world I shall depart.

—RUTH HANFORTH.

HERMAN FOWLER

With the departure of Herman Fowler, head of the Fowler Studios, for Chicago to attend an important business conference with the National Alliance of Independent Theatre Owners, production is being planned at the Beachwood studios of the company to start on a definite schedule.



Herman Fowler

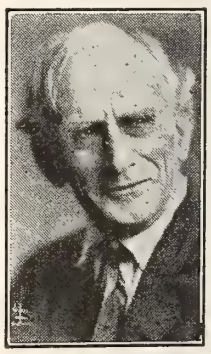
Fowler announced, just before his departure, that while in the East he would open his new Chicago exchange, making the fourth exchange to be opened by this company since February this year.

Series six, seven and eight of the "Fowler Studios Varieties" have been completed, bringing the total number of these short vaudeville numbers up to forty-two single reels out of 156 originally planned for the year, or nearly a third of the program.

Fowler said that his visit and business in the East would be brief as possible and that he expected to return to the coast via Dallas, Texas, where he is to visit the southern exchange, by the first part of the week of April 14.

JAY HUNT

With the return of many of the old-timers to their own via the talkies, it is only natural that we should expect such a fine personality like Jay Hunt to come into his own.



Jay Hunt

Producers well know the work that this character actor has done for almost fifty years on stage and screen, and their cry for real actors and troupers can well be answered by their placing him in whatever part that he not only looks but can play, because he has the voice as well.

W. L. THORNE

When "Peacock Alley," starring Mae Murray, comes out, producers will appreciate the ability of W. L. Thorne. Until then he has to mark time and take whatever parts fit him and for which producers, casting directors and directors know him best, as in pictures with Universal and Paramount productions.



W. L. Thorne

Mr. Thorne migrated from the stage to the screen, and is a very versatile actor, who knows his drama, and is just the type of an actor who needs no introduction in a studio after they once view his work on set of screen.

Hollyw'd Filmograph's New York Section

WARNER'S

Dedicate New Theatre to the Memory of Their Brother.

SAM WARNER

Hollywood Theatre Is Last Word in Sound Reproduction

The erection on Broadway, New York, of Warner Brothers' Hollywood Theatre brings to fruition a certain consecrated dream which the three Warners have preserved for the memory of their brother Sam. It is with a real seriousness that they offer this theatre to the public, and consider it the most impressive event in their fast-moving career. This is noteworthy in view of the fact that their collective career during the past few years is studied with momentous and historical happenings to themselves and the motion picture industry.

The Hollywood, which will be opened to the public on April 22 for the express purpose of exhibiting Vitaphone talking and singing pictures, is their tender tribute to Sam Warner, who foresaw the immense potentialities of talking pictures when the world at large was hostile, and who died on the eve of seeing his vision realized.

It is their devotional gesture to his idealistic dream of just such a theatre that should embody the last refinements of good taste and the ultimate ingenuities of modern science. He had often discussed with them his dream of seeing a theatre rise on Broadway, New York,—a theatre with the particular distinction of being constructed especially for Vitaphone talking pictures, acoustically ideal, and symbolizing the amazing changes ushered in by Vitaphone.

Warner Brothers are satisfied that if their brother were alive he would approve of every progressive detail embodied in this theatre. Back of their minds, throughout the febrile course of events of the past two and a half years, has been such a theatre. They now take understandable pride in seeing Sam Warner's dream materialized into a splendid actuality, and dedicated to the best in talking pictures.

* * *

Debutantes have lately been hitting the air with radio reviews of such films as "Sons of the Gods" and "It's a Great Life," talking over Station WPCH, which reads like a sneeze. We await the requirement that a girl must have expressed an opinion on some picture freely in public via broadcasting before she can join the Junior League.

* * *

English talking pictures still don't seem to fit New York ears. The other day the Cameo, the somewhat arty little theatre just off Broadway, opened what was generally considered the best of the British dialogue films for a run that was intended to last a week. The picture received such a drubbing from the local critics that the manager yanked it off after two days and substituted Mr. and Mrs. Martin Johnson's African hunt picture. although this synchronized film had already played an engagement on Broadway just a block away. New Yorkers as yet prefer to hear the African lion roar rather than the British lion coo softly.



NO LONGER WILL HE BE ABLE TO GIVE EVERYBODY A HAND AT HIS OLD FAMILIAR PLACE

Cruel fate has dealt Horace E. Hand a severe blow when he was snatched suddenly from our very midst by the untimely call that he received to pass into the great beyond. No longer will they find this man at his familiar place giving everybody a hand who needed to know most anything pertaining to the business operation of the Warner Bros. Studios. Horace E. Hand sat at the information desk. He possibly has met more famous stars and executives and rendered them a service than any other man in a similar position. In Filmland there is a lingering memory in our hearts for Mr. Hand, for during the time that Hollywood Filmograph was fighting one of its most vicious fights to clean out the fake movie schools of Hollywood, he was instrumental in sending many of the unfortunate victims who applied for positions at the Warner Bros. Studios to "Ye Editor' to hear their sad story.

His cheery smile and encouragement aided us to keep up what seemed at one time a one-sided fight, and as we gazed upon him for the last time before he was laid to rest for ever and ever, we couldn't help feeling that in meeting Horace E. Hand that we had met a real man, a good samaritan, a lovable character, and with deepest regrets we bid him "Adieu" until the time when we will meet again in the very place that he has gone before our maker to receive our reward for the services we have rendered to humanity just as he had rendered in the days he spent inside of the Warner Bros. Studios.

HARRY BURNS.

DOUBLES

Ray McCarey figures prominently in a dual capacity in the production of "Swing High," Pathe's musical circus romance.

Not only did he prepare the continuity for this feature but he also acted as first assistant to Director Joseph Santley.

McCarey is a younger brother of Leo McCarey, well known director, who made "The Sophomore" and "Red Hot Rhythm" for Pathe, and it is expected that he will be given a full directorial assignment in the near future.

The other day, in order to get local color for a Vitaphone short, Phil Quinn, assistant director, accompanied by a cameraman and a designer of stage settings, went to Sing Sing. They managed to get all their material uninterrupted, as it happened to be an off day in prison outbreaks.

* * *

"MOBY DICK"

Another name has been added to the cast of John Barrymore's newest starring vehicle, "Moby Dick."

William Walling, talented character player, has been signed for an important role, according to an announcement issued by Darryl Zanuck, associate executive.

Nothing seems able to stop the film magnates once they start ransacking and raiding the various nooks and crannies of the amusement world for new talent. No field of entertainment escapes. With the arrival of talkers, picture executives swooped down upon the musical comedy stars until Arthur Hammerstein decided sagely to go over into the new fold bodily as a United Artists director. Schwab and Mandel joined Paramount, and Florenz Ziegfeld, devoting some of his glorifying talents to the screen but retaining his stage interests, uttered a few plaintive woodnotes wild to the effect that a Broadway manager couldn't call his star his own. Jesse L. Lasky had shown what could be done by going to Paris and capturing Maurice Chevalier under the eyes of a Paris that idolized him and thought he would remain with them as irremoveably as the Eiffel Tower.

Now the bombardment of the Metropolitan Opera House is in full swing. Everett Marshall is the latest songbird to have the pictures soundtrack him down. He follows the illustrious footsteps of Lawrence Tibbett before this baritone's initial reverberations have scarcely died away. And now that Mary Lewis has been signed by Pathe to appear on the audible screen in addition to her Metropolitan work, it won't be long now before the echoes in Hollywood will reach high C and an impressive array of singers will be blowing out fuses with their glorious voices.

The influx of high-class voices of the resounding calibre of Dennis King has actually led to a new tradition in publicity in Hollywood. New York offices are now receiving accounts like this from the film center anent some new operatic star: "So-and-so's voice was so resonantly powerful that it could even be heard in the sound-proof camera booth."

One screen personality from the Metropolitan who has been overlooked so far is Michael Bohnen, the versatile baritone whom Mary Lewis married, and who possessed a vigorous and glamorous individuality scarcely betokened by his homespun German name, which means "Beans." Bohnen, who used to be a six-day bicycle rider and strong man before turning to opera, has already had screen experience in silent pictures in Germany, and possesses a mind imbued with a gorgeous sense of humor, his favorite stunt being to inveigle fellow opera stars into a telephone booth at the Metropolitan and then lift the booth up bodily while the alarmed star inside wondered if he were in the midst of an earthquake. What a Samson Bohnen would make on the talking screen—shaking down the temple as his idea of a good joke on his captors!

* * *

IN "OREGON TRAIL"

Jean Stoddard has signed the dotted line to appear in "The Oregon Trail," which Raoul Walsh is to direct for Fox Films.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheron	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	O'Neil-O'Day	James Flood	Frank Geraghty	Ben Kline	"Sisters"	Uncredited	Shooting
	Graves-Holt	Ed. Sloman	Buddy Coleman	Ted Tetzlaff	"Hell's Island"	Uncredited	Shooting
	All-Star	Ralph Staub			"Screen Snapshots"	Staub-Traub	Shooting
	Cook-Peers	Frank Capra	Sam Nelson	Joe Walker	"Rain or Shine"	Howell-Swerling	Shooting
	Gray-Wilson	E. Mason Hopper	Dave Selman	"Billy" Marshall	"Temptation"	Uncredited	Shooting
	Gray-Wilson	E. Mason Hopper	David Selman	Wm. Marshall		Leonard Praskkins	Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	Fashion News" "Temptation"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	[illegible] Herman	J. A. Duffy	Jim Brown	Mickey McGuireSeriesNo.11	E. V. Durling	Shooting
	Mickey McGuire	Unassigned	Unassigned	Unassigned	Mickey McGuire Series No. 1	Uncredited	Preparing
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Unassigned	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Unassigned	Unassigned	Unassigned	Unassigned	"Once a Gentleman"	Spanish Version	Shooting
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess	Howard Hawks	Frank Shaw	Ernie Haller	"The Dawn Patrol"	Hawks-Miller	Shooting
	Loretta Young	Frank Lloyd	Unassigned	Unassigned	"Heart of theNorth"	John Russell	Preparing
	Marilyn Miller	Unassigned	Unassigned	Unassigned	"Sweethearts	Uncredited	Preparing
	Otis Skinner	Unassigned	Unassigned	Unassigned	"Kismet	Howard Estabrook	Preparing
	Unassigned	Unassigned	Unassigned	Unassigned	"Forever After"	F. Hugh Herbert	Preparing
	Brown-Claire	Mervyn Le Roy	Scott Beall	Sid Hickox	"Top Speed"	Pearson-McCarty	Shooting
	Unassigned	Frank Lloyd	Unassigned	Unassigned	"Captain Blood"	Waldemar Young	Preparing
	Unassigned	Unassigned	Unassigned	Unassigned	"Mother's Cry"	Helen Carlisle	Preparing
	Unassigned	Unassigned	Unassigned	Unassigned	"Little Caesar"	Robert Lee	Preparing
	Revier-Huston	Clarence Badger	Ben Silvey	John Seitz	"The Bad Man"	Howard Estabrook	Shooting
	Joe E. Brown	Unassigned	Unassigned	Unassigned	"High Life"	Taylor-Perez	Shooting
	Unassigned	Unassigned	Unassigned	Unassigend	"Call of the East"	Uncredited	Preparing
	Alice White	Edward Cline	Unassigned	Unassigend	"The Widow From Chicago"	Uncredited	Preparing
	Loretta Young	Wm. A. Seiter	Percy Ikerd	Art Miller	"When We Were 21"	V. H. Orkow	Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Meore, Asst.	Unassigned	Alexander-Korda	Unassigned	Unassigned	"Dollar Princess"	Uncredited	Preparing
	Lowe-Churchill	W. K. Howard	Hough-Flint	G. Sniderman	"The Fatal Wedding"	George Watters	Shooting
	Will Rogers	John Blystone	Jasper Blystone	Charles Clark	"So This Is London"	Owen Davis, Sr.	Shooting
	Bennett-Ayres	Victor Fleming	W. Tummel	Arthur Todd	"Common Clay"	Jules Furthman	Shooting
	Fred Kohler	R. Walsh	Unassigned	Unassigned	"Oregon Trail"	Uncredited	Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Beebe-Clyde	Mack-Sennett	Babe Stafford	John W. Boyle	"The Chump"	The Staff	Shooting
	Beebe-Clyde	Mack Sennett	Unassigned	Unassigned	"Good Bye Legs"	Uncredited	Preparing
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson	C. B. DeMille	Dick Rosson	Reverell Marley	"Madame Satan"	McPherson-Unger	Shooting
	Greta Garbo	Clarence Brown	Vernon Keays	Wm. Daniels	"Romance"	Meredyth-Mayer	Shooting
	Wm. Haines	Fred Niblo	Harry Bucquet	Gordon Avil	"Easy Going"	Morgan-Block	Shooting
	All-Star	Unassigned	Unassigned	Unassigned	"March of Time"	Uncredited	Shooting
	John Mack Brown	King Vidor	Red Golden	Gordon Avil	"Billy the Kid"	Stalling-Tuchock	Shooting
	Joan Crawford	Harry Beaumont	Vernon Keays	Merritt Gerstad	"Our Blushing Brides"	Meredyth-Lawson	Shooting
	Lon Chaney	Jack Conway	J. Mintz	Percy Hilburn	"Unholy Three"	Uncredited	Shooting
	All-Star	Hal Roach	French	Singer-Stevens	"Monsieur Le Fox"	Willard Mack	Shooting
	Unassigned	Eric C. Kenton	Unassigned	Unassigned	"Three French Girls"	Freed Emery	Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Judith Barrie	Victor Halperin	Sidney Marcus	Unassigned	"Whoopee-Girl"	Gladys Lehman	Preparing
	Ruth Roland	George Crone	Joe McDonough	Arthur Todd	"Reno"	Uncredited	Shooting
	Red Wing	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	Al Rogell	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	Harold Lloyd	Clyde Bruckman	Gaylord Lloyd	Walter-Lundin	"Feet First"	Grey-Adler	Preparing
	Brown and Nagel	Creatore			Musical Shorts		Shooting
	Bill Cody	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	J. Hennaberry Prod.	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	Associated Artist Prod.	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	Andrew Stone Prod.	Unassigned	Unassigned	Unassigned	Untitled	Uncredited	Preparing
	Hatton-Loy	Spencer Bennett	Buck McGowan	Unassigned	"Rose of the Rio Grande"	Oliver Drake	Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star	Fred Windermere	Unassigned	Paul Allen	"The Birth of Texas"	Uncredited	Preparing
	Unassigned	Fred Windermere	Unassigned	Unassigned	"International Revue"	Uncredited	Preparing
	Adams-Murray	Fred Windermere	Braun		"The Rolling Stone"	Short Subjects	Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	All-Star	Brower-Knopf	Wm. Kaplan	Max Stengler	"The Border Legion"	Grey-Paramore	Shooting
	Clara Bow	Frank Tuttle	Geo. Yohalem	Victor Milner	"True to theNavy"	Thompson-Anderson	Shooting
	All-Star	Lawrence Schwab	Henry Hathaway	Henry Gerard	"Follow Thru"	Schwab-De Sylva	Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding	E. H. Griffith	Jones-Clark	Unassigned	"Holiday"	Uncredited	Preparing
	All-Star	John Robertson	Unassigned	Unassigned	"Beyond Victory"	Uncredited	Preparing
	Gloria Swanson	Alan Dwan	J. E. Badille	Oliver Marsh	"What a Widow"	Josephine Lovett	Shooting
	Eddie Quillan	Russell Mack	Ray McCarey	John Mescal	"Night Work"	Walter De Leon	Shooting
	Unassigned	Monte Carter	Unassigned	Unassigned	"College Sweethearts"	Monte Carter	Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels	Luther Reed	Freddie Fleck	J. Roy Hunt	"Dixiana"	Caldwell-Reed	Shooting
	Lake-Carol	Mel Brown	Dewy Starkey	Leo Tover	"She's My Weakness"	Uncredited	Shooting
	Dix-Armstrong	Unassigned	Unassigned	Unassigned	"The Railroad Man"	Uncredited	Preparing
	Lee-Wheeler	Unassigned	Unassigned	Unassigned	"Half Shot at Sunrise"	Uncredited	Preparing
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.	Tirado	Fred J. Balshofer	Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
ROACH—EM 1151 Jack Roach Casting 1 P. M. to 3 P. M.	Laurel-Hardy	James Parrott	Morey Lightfoot	George Stevens	"Hay Wire"	The Staff	Shooting
	Charley Chase	James Horne	Harry Black	Art Lloyd	"The Fast Worker"	The Staff	Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star	Louis Lewyn	George Jesse	Otto Himm	"Voice of Hollywood	Louis Lewyn	Shooting
	All-Star	Burton King	Unassigned	Andy Anderson	"Rose of Santa Barbara"	Uncredited	Preparing
	Inspiration Pictures	Henry King	Lew King	John Fulton	"Eyes of the World"	Morse-Silvernail	Shooting
	Lon Young Prod.	Cliff Wheeler	Bud Shyer	M. A. Anderson	"Whispers"	The Staff	Preparing
	Tom Terris	Elmer Clifton	Unassigned	Otto Himm	"Glacier Secret"	Uncredited	Shooting
	Italo-tone	Trento Sabato	Bob Brandt	Unassigned	"Georgette & Co."	Trento-Sabato	Preparing
	Disney Bros.				Mickey Mouse Shorts	Cartoon	Shooting
	Walter Heirs	James Starr	Unassigned	Anderson	"Talkie Topics"	James Starr	Shooting
	Jesse Weil	Unassigned	Unassigned	Unassigned	"Mulligan-Garrity"	Uncredited	Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	Leo Carrillo	Unassigned	Unassigned	Unassigned	"Senor Manana"	Younger-Snell	Preparing
	All-Star	Bert Glennon	M. K. Wilson	Max Du Pont	"Paradise Island"	A. P. Younger	Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned	Unassigned	Unassigned	Unassigned	"Sea Tang"	John W. Considine, Jr.	Preparing
	Norma Talmadge	Sam Taylor	Unassigned	Oliver Marsh	"Flame of the Flesh"	Uncredited	Shooting
	All-Star	Unassigned	Unassigned	Unassigned	"Love in a Cottage"	Sam Taylor	Preparing
	Unassigned	Unassigned	Unassigned	Unassigned	"The Bird of Paradise"	Uncredited	Preparing
	Joan Bennett	Unassigned	Unassigned	Unassigned	"Smilin' Through"	Uncredited	Preparing
	Unassigned	Rowland West	Unassigned	Unassigned	"Whispers"	Uncredited	Preparing
	Eddie Cantor	Thornton Freeland			"Whoopee"		Shooting
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst HE 3151	All Star	Wm. Wyler	Voshell	Alvin Wyckoff	"The Storm"	McCormick-Logue	Shooting
	Starke-Lyon	Ernest Laemmle	Joe McDonough	Roy Overbaugh	"What Men Want"	Yost-Clymer	Shooting
	Richard Talmadge	Noel Mason	Joe McDonough	Jack Stevens	"Yankee Don"	Uncredited	Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Claudia Dell	Al Green	Jack Boland	Jimmy Van Trees	"Sweet Kitty Bellairs"	J. Grubb Alexander	Shooting
	John Barrymore	Lloyd Bacon	G. Hollingshead	Bob Kurrle	"Moby Dick"	J. Grubb Alexander	Shooting
	Delroy-King	Archie Mayo	Tenny Wright	Dev. Jennings	"See Naples and Die"	Joe Jackson	Shooting
	Loder-Langdon	Michael Curtiz	R. Letterman	J. O. Taylor	"Come Easy"	Vina Delmar	Shooting
	Nixon-Halliday	Ray Enright	J. McKlusky	B. Rees	"Scarlet Pages"	Anthony-Fulton	Shooting

APR 30 1930

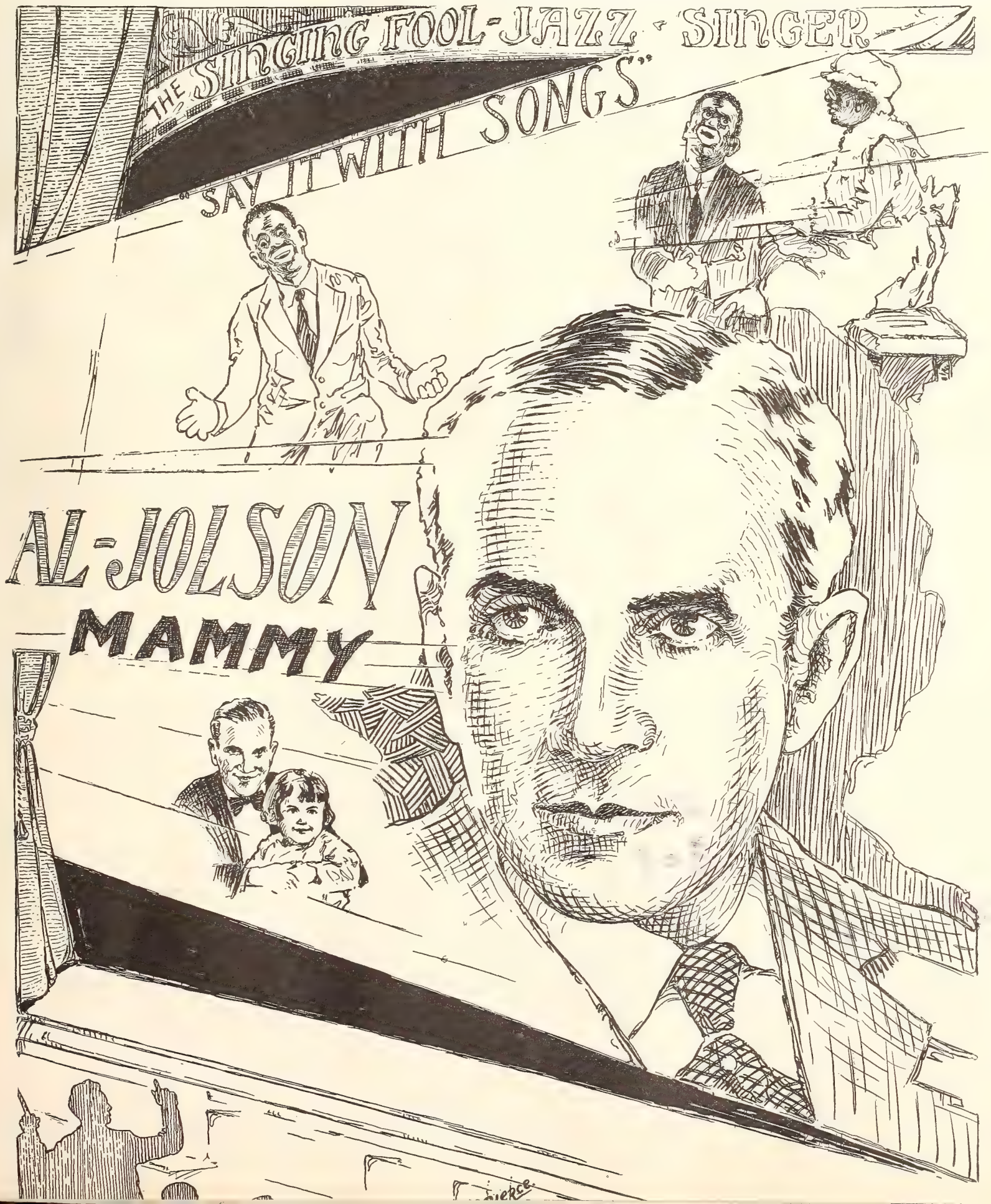
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HOLLYWOOD

filmograph

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VOL. 10, NO. 15 SATURDAY, APRIL 26, 1930 PUBLISHED WEEKLY



To Members and Non-Members

of the

NATIONAL VARIETY ARTISTS

The time has arrived when all artists earning their living in any branch of the theatrical profession should realize, individually and collectively the tremendous welfare work that is being done by this organization.

This year the heads of the vaudeville and picture world have expressed their approval, unanimously, as to the merit of this splendid and necessary work and have gone on record to assist us in every way possible to raise funds, in order that we may carry on the task of assisting those who find they are unable, through destitution or sickness, to help themselves.

One of the methods used in the past was to distribute tickets and solicit advertisements for our different benefits. This year that plan will be abandoned. We are leaving the choice up to the artists. They may, if they so desire, take ads in our Year Book. However, now that the heads of the industry are planning to work in our behalf, we, the artists, must show them that we, too, appreciate our responsibility in caring for our less fortunate brother and sister performers and should not leave the burden of raising funds entirely on their shoulders.

We are, therefore, appealing to each and every artist, no matter in what part of the country you may be in during N. V. A. week, beginning April 27, 1930, to consider it your duty, and let it be a duty of love and gratitude, to offer your services in any capacity to the managers of theatres, who may be working for our drive to raise funds.

With a united effort on our part we will make N. V. A. Week a triumphant success and earn the blessings of those who, weekly, will receive the fruits of our labor.

NATIONAL VARIETY ARTISTS,
EDDIE CANTOR, President,
HENRY CHESTERFIELD,
Executive Secretary.

MASQUERS REVELS

To Offer Their Greatest Aggregation of Talent Ever Rounded Up for One of Their Wonderful

Sedgwick To Again Direct Buster Keaton

El Capitan Show May 10 Under Direction of Sam Hardy and Jesterate

Julian Eltinge will once more appear on the stage at the Masquers' Revel on May 10. In response to Sam Hardy's invitation, he wired from his ranch home that he would appear in a new act that he was writing and in one of the most stunning gowns that he has ever worn.

It would almost seem that the Revel will turn into a fashion show. In one of the acts, "Montmartre," written by Ben Bard and Murray Bloom, some twenty of the younger Masquers will appear as girls, wearing some of Lady Jane Lewis' latest creations and costly furs from Willard H. George, Inc. And by the way, Ben Bernie's band will also appear on the stage in this act.

The Revel this year will be of the fastest, snappies sort. Last year it was found that the dramatic acts rather impeded the speed of the show and the entertainment committee will have but one bit of drama in the coming show. "The Passing of Dickens," written by Joseph Santley, who will stage the play, portrays the famous author on his death bed. All the most popular characters in his novels pass by him in review. The play was produced in a recent Lambs Gambol, in New York, where it was pronounced one of the most beautiful playlets ever done by that club.

At the present time every room in the Masquers Club is occupied by players rehearsing the various acts under the direction of Harry Joe Brown, Robert Edeson, Edward Earle and James Gleason, while Ray Bailey and Murray Bloom are drumming the music into the ears of vocal contingent.

The sale of seats has been going in a manner most gratifying to the committee; over $2000 worth of tickets being taken before the public sale opened.

ADDED TO CAST

Clarence Burton, veteran stage director and screen character actor, was yesterday added to the cast of "The Unholy Three," Lon Chaney's first talking picture at the Metro-Goldwyn-Mayer studios, to play the role of "Regan," the detective.

Jack Conway is directing the new picture, in which appears Lila Lee, Harry Sarles, Elliott Nugent, Ivan Linow, Dot Farley and others of note.



JEANNETTE MacDONALD

Queen of "The Love Parade," is to sing and play the leading feminine role in another Ernst Lubitsch production for Paramount, according to word from B. P. Schulberg, general manager of west coast production.

The story, "Monte Carlo," is being prepared by Ernest Vajda, who wrote "The Love Parade," and Vincent Lawrence.

The other chief role in the new Lubitsch picture will be played by Jack Buchanan, London and New York musical show and revue favorite, who is expected to arrive in Hollywood during the coming week. Buchanan made his American debut in Charlot's Revue and since has become a noteworthy figure in the show world for his work in "Sunny," "Battling Butler," "That's a Good Girl," and, more recently, "Wake Up and Dream," C. B. Cochran's New York and London hit.

Miss MacDonald, whose last picture for Paramount was with Dennis King in "The Vagabond King," is now playing in "Bride 66" for which she was borrowed from Paramount.

The new Lubitsch picture is understood to have a European locale, most of the action taking place in the south of France along the Riviera.

'War Babies' Story Will Show Funmaker in the Army

Buster Keaton, who became a comic opera comedian in his first talking picture "Free and Easy," is next to join the army. He will appear in a military comedy, temporarily entitled "War Babies," as his next Metro-Goldwyn-Mayer vehicle. Edward Sedgwick, who directed him in "Free and Easy," "Spite Marriage" and "The Cameraman," will direct the new play.

Keaton will blunder through battle and the armistice in a series of comical adventures, being concocted by Al Boasberg and Richard Schayer, who are now at work on the script.

Sally Eilers, who did some outstanding work in "Let Us Be Gay," with Norma Shearer, has been chosen for Keaton's leading lady. Miss Eilers started her career some three years ago at the M-G-M Studios, when she played her first "bit" in "A Little Journey." She has since won note in "The Cradle Snatchers," "Dry Martini," "The Goodbye Kiss" and "Slightly Used."

BLOSSOM ROOM HAS FINE ATTRACTIONS ON MONDAY NIGHT

Alan Prior, whose singing voice in "The Student Prince," "The Desert Song" and other famous musical comedy productions has charmed countless thousands, will be signally honored next Monday night. At that time many noted Hollywood stage and screen stars will turn out in his honor when he will be guest of the evening in the Blossom Room of the Roosevelt Hotel.

At present appearing in the stellar role of Prince Karl in "The Student Prince" in which he starred in the original New York and London productions, at the Majestic Theatre, Prior will sing on the headline bill of entertainment which will be presented in the Blossom Room Monday. Among other offerings, he will be heard in a number of his most popular song hits from "The Student Prince" and other of his vehicles.

Irving Aaronson and his Commanders, playing new dance rhythms and offering other entertainment features on the program, are also scheduled for the evening's diversion. With early indications pointing towards a complete sell-out for the affair, it is urged that those wishing to attend make their reservations at once with the Roosevelt maitre d'hotel.

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REALITY AND ILLUSION

Since motion pictures have become articulate, motion picture actors must do the same. The pantomimist suddenly becomes vocal; and, to hold his (or her) place in the new form of movie, must master all the artistic requirements of the spoken drama.

This is the situation facing every picture actor in Hollywood—and more than a few can't make the grade.

The day of the voiceless player is gone forever. The day of the artistically qualified, sufficiently educated actor, is here—from now on.

And by "sufficiently educated" is meant the ability to read and speak good English, and deliver it as from the stage.

The old declamatory style of stage delivery has been succeeded by the natural method; and to speak dramatic lines naturally is an art demanding educational groundwork denied many successful silent motion picture players. There is required a certain amount of systematic thought, impossible to unprepared minds.

A mute could be a silent motion picture star. The silent drama really was silent in more ways than one: It appealed to but one sense, sight. There be those who hold that, by not molesting our brain cells, it actually gave us relief from everyday mental strains and stresses; lulled us to somnolence, as it were, and made us forget that we had nerves. In other words, it was soporific in its effect ;unintellectual and wholly uninspiring; an opiate, seasoned with the music of church organs heightened by semi-darkness.

All these elements combined to win for the old silent movie its enormous popularity with the masses: And they reacted upon the players with equal subtlety, because, there being no trying mental strain; no intellectual labor required, the players automatically were of the type snugly satisfied with things as they were. And there being no demand for high mental qualities, the condition of mind seldom figured when contracts were signed.

Education was not an essential requirement of the silent picture player. The new talking picture actor cannot succeed without it. And in this statement we find the cold fact Hollywood actors of pre-talkie days must face and conquer—or take up some other kind of work.

Your finished vocal actor—stage artist—must be a master of diction; an elocutionist, plus a Chesterfield in manners and deportment. There is no better university than the stage. From Booth and Irving to the Barrymores and Arliss, all stage players have been highly cultured humans; and their extreme finish has been acquired by intense study of language and the best society usages. Typifying these things in their stage work, they, in turn, have been the actual inspiration for our national social culture. Our social leaders have looked to them for the very best in speech and all the social graces. The lesser players have worked to reach their level.

The theatre, now with us via the talking motion picture, brings to movie fans its dignity and art. It will not fall to the level set by silent pictures and inarticulate players. It will help the players educate themselves to its high standards—or it will refuse to accept them. They must go to school, study and qualify. If this is impossible, they must stand aside for those who can pass the test.

Real Art is a pitilessly exacting mistress. Stage acting art is more so than most other arts, because the actor physically portrays our ideals. He is actual. He must be, otherwise our hunger to see him physically be what our idealism yearns for could not be satisfied—and we would deride and hiss him as a "ham."

The artistic ability and intelligence to understand these things—and do them—requires some educational background. The professional skill vitally essential cannot be acquired in a field so barren of cultural needs as was the old silent motion picture.

And this is the chief reason why stage players are filling the urgent needs of the new talking motion picture. They have all the requirements lacked by many of our once publicly idolized silent picture players, who, while they were wrapped in the all-protecting folds of silence, satisfied illusion.

Illusion has become reality; and reality is the opposite of illusion.

The talking picture is real; the old silent drama was only its shadow. Only real artists can survive.

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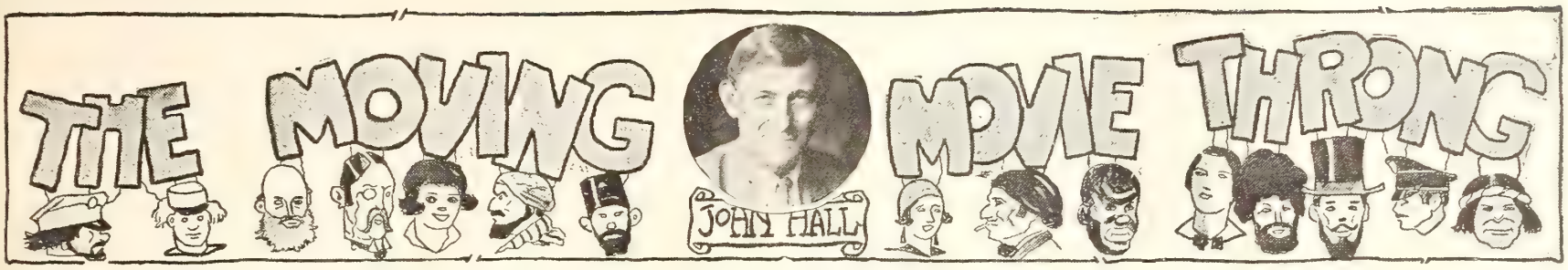


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"RIO RITA" "WHOOPEE"



Movie morality, as movie leaders see it, is a matter of EMPHASIS.

⁂ ⁂ ⁂

In plain English, you may be naughty—but don't emphasize it.

⁂ ⁂ ⁂

Maybe the movie moral arbiters mean VULGARITY. Humans paying millions of dollars for theatrical entertainment don't object to harmless naughtiness—without vulgarity.

⁂ ⁂ ⁂

Which brings us to the realization that, to understand the difference between harmless naughtiness and disgusting vulgarity, one must have basic knowledge and understanding. Those who screen vulgarity just don't know what they are doing. The Hays morality code will teach them something; for which all may be thankful.

⁂ ⁂ ⁂

LIFE is not ALL drama; why make pictures that way?

⁂ ⁂ ⁂

Life is a comedy-drama: Laughter, tears and pathos. A recent example of a perfect comedy-drama is "Anna Christie." The stark drama of the neglected Anna is relieved by the pathetic comedy of the old dock woman.

The dramatic art of Garbo and the brilliant comedy and pathos of Marie Dressler combine to make a comedy-drama masterpiece.

Real life is not all drama. An all-dramatic picture is not a true reflection of real life.

⁂ ⁂ ⁂

HOLLYWOOD is blessed (?) with a rather large colony of foreigners, many of whom are products of European culture. At every studio groups of these guests of our country, from their lofty pinnacle of mental superiority, deride and belittle American intellectualism.

Perhaps sneering at your hospitable host is a true sign of the culture they represent. If so, the cultured ones from abroad are batting high.

In provincial America we hold the opposite view, and are tolerant of all people and their ways.

Maybe we are making a mistake.

⁂ ⁂ ⁂

If that New York all-ready-to-burst-trying-to-be-funny humor (?) goes on much longer, Broadway is going to be rocked by a series of exploding alleged wisecrackers.

⁂ ⁂ ⁂

The type of wit (?) and humor (?) now being emitted by our national metropolis reminds one of a steam calliope gone haywire and played by a drunk.

⁂ ⁂ ⁂

The jibbering of an army of maniacs, collected and set down in cold print, would be an exact repetition of what those professional New York wisecrackers get paid for. (We know; some of it sneaked into pictures.)

⁂ ⁂ ⁂

Actually, it is a kind of insanity, concocted out of synthetic alcohol and a smart-Alec complex, too asinine to appeal to commonsense.

⁂ ⁂ ⁂

Some of those clever (?) boys are so strained one thinks of them as ready to burst into a million pieces. They actually give one a pain in the neck looking for their fragments to come down.

⁂ ⁂ ⁂

Among the whole shebang of them O. O. McIntyre stands out as the Statue of Liberty towers above New York harbor shipping. He is the only intelligent humorist in the big town.

⁂ ⁂ ⁂

What brand of man are those ready-to-b u rs t-from-trying-to-be-funny humorists? From this West of ours, they don't sound American.

⁂ ⁂ ⁂

OBSCURITY: Dudley Diggs, a little-known actor, does the best acting in "Condemned," starring Ronald Colman. Ann Harding is the heroine. Retitle this one to suggest jealousy, and Dudley Diggs might be the star. Colman, a fine actor, is not at fault. The film merely reillustrates the futility of trying to make stars more important than stories. It is a case of attempting the impossible.

⁂ ⁂ ⁂

FAT: Young lady stars, compelled by contract to stay thin, face the end. Their chubby sisters, NOT under contract, are going to make curves the style.

This is justice. Woman has won equality with man. If movie moguls can sport a front porch at the waistline and three comfortable chins—why not women?

It's just like fat movie moguls—glorifying American girls—to think flat-chested, curveless girl figures will bring in round dollars.

Most men of today like 'em plump. So there!

⁂ ⁂ ⁂

"Her ugly looks crash gates to Filmdom's world: With the aid of a synthetic wart and other facial blemishes, she crashed the magic gates of Filmdom."—News item.

The warts have it. Sometimes the eyes have it. Now and then the—er—er—oh, you know—have it; and most times the "It" has it—whatever "It" is.

How gals crash Hollywood is a subject packed with possibilities. Now and then a phoney wart does the trick. Why not? It is just as good as any answer to "How gals crash Hollywood."

West Coast Theatres Install Earphones For Patrons

Educational Signs Lloyd Hamilton for New Series

Harold B. Franklin Renders Service to Those Hard of Hearing

Talking pictures barred thousands of deaf people from theatres, but Harold B. Franklin, president and general manager of the Fox West Coast Theatres, announces that he has devised a way to bring the theatre and happiness back to the lives of the hard of hearing.

Earphone sets, manufactured by the Electrical Research Products Company, Franklin announces, will be introduced within the next thirty days in Fox West Coast Theatres in all of the theatres of the circuit from Mexico to Canada and east to the Mississippi River.

Experiments made by Franklin have bene under way during the past year, and for eight months patrons of the famed Chinese Theatre in Hollywood have included a constant attendance of the hard of hearing who found the apparatus installed for their convenience in the last two rows of the theatre.

Miss Marie Rice, secretary of the Los Angeles League for the Hard of Hearing, today said that there were thousands of deaf people in this city alone who have been unable to enjoy shows since the better class of pictures were manufactured in sound, and the screen titles became passe.

"I think Harold B. Franklin has done a great and humanitarian thing," Miss Rice said, when interviewed at her office, at 2026 West Ninth Street, "and I am very certain that it was done out of the goodness of his heart, for surely the cost attached to installing and keeping up those sets will be far more than the Fox West Coast Theatres can ever hope to get back in revenue contributed by the hard of hearing."

The Bell Laboratories, a General Electric unit, have designed and perfected equipment, which is now available to be used in those theatres where sound pictures are presented. When a deaf person enters a theatre, he is given a head set receiver. These receivers are provided with a control instrument, shaped like a fountain pen, by which the volume can be raised or lowered. The apparatus is connected by plugging in at a jack beside the seat.

Head sets are connected directly with the sound reproducing equipment in the projection room, and the patron controls the level of sound to suit himself. The sets in no way annoy the patrons in adjoining seats, since the sound is confined to the earphone of the head set itself. Installation is now in progress, and the entire Fox West Coast Theatre circuit will be equipped within the next sixty days.

SEEN

Harry Langdon will be seen as a doughboy in his new picture, "Come Easy," now in production at Warner Brothers. According to Director Michael Curtiz, Langdon is doing some of the finest work of his career in this picture.

Comedian Starts as Soon as He Finishes in Feature at Fox Studios

Lloyd Hamilton, one of the popular silent picture comedians who has recently made a series of two reelers for Educational at the Metropolitan studios to very good success, has again been signed by that firm and is to start working on the new series as soon as he finishes his present engagement with Fox Films, where he is working in "Are You There?" featuring Beatrice Lillie and under the direction of Hamilton McFadden.

AT THE ORPHEUM

Mickey McGuire and his Gang will be the central attraction at the Orpheum Saturday, along with the feature picture on the program. Al Herman, who has directed the kiddies in all of their successes, has developed the youngsters into some very fine stage performers.

Browsing Around With The NIGHT HAWK



The famous Cocoanut Grove, with Skipper Ben Frank at the helm, entered its exaltation Thursday night, April 17, when Eddie Cantor, president of the N. V. A., vibrated his million-dollar voice to the ears of 1400 merry-makers comprising the cream of Moviedom and Southern California's bon ton and smart set. The Grove exhaled class from every one of its myriads of cherry blossoms and easter lilies, and the gala night will go down in its history in merry companionship and sharing equal honors with that of Armistice night. Cantor fared forth to the sweet call of charity.

He is at the head of an organization that for the last 15 years has brought joy and comfort to the superannuated vaudevillians that are slowly passing down the backstairs of life. Ably assisted by a corps of cinema and stage celebrity, he speedily garnered $20,000.00 for the N. V. A. fund by auctioning off boxes for the N. V. A. benefit at the Shrine Auditorium. Among the most prominent to bid $1000.00 for a box were Carl Laemmle, J. J. Murdock, Harry Franklin, J. L. Warner, Sol Wurtzel, Sid Grauman and E. B. Derr. Jack Benny, Conrad Nagel, Frank Fay, George Sidney and Charley Murray acted as auctioneers. Among the entertainers were Cecil Cunningham, William O'Neil, Duncan Sisters, Frank Richardson, Dave Franklin, Ethel Davis and Jack Benny.

Col. Abe Frank, grand mogul of the Cocoanut Grove, donated the entire cover charges to the fund. Pat Casey, vice-president of the N. V. A., was a busy mortal throughout the festivities and his final drive for the unsold boxes was crowned with success. Assistant Maitre D. Jimmy Manos performed the egregious task of accommodating 400 ringside reservations out of 600 applicants. George Olsen's orchestra discoursed some of their most dulcet gems, and Johnny Hamp's famous Kentucky Serenaders band kept thousands of jocund toes in a continual fox-trot flutter. And the joyous assemblage—can you beat this darling array? Prince Frederick Christian and Princess Alexandra, of Schaumberg-Lippe, one of the oldest titles in Europe; Sir Henry and Lady Deterding, president of the Royal Dutch Shell Oil.

Louella Parsons and Dr. Harry Martin, Margaret Matzenauer and daughter, of Metropolitan Grand Opera; Norman Kerry, looking like a Norse king and entertaining a party of ten; the lovely and versatile Fay Marbe and brother Gilbert; Ethel Shutta, Mr. Thornwall, Mr. and Mrs. Phil Friedman, Mr. and Mrs. W. H. Maberry, Mr. and Mrs Sam Kress, Bob Dexter, Ruth Mack, Irving Asher, Marion Nixon and Eddie Hillman, Jr., Edward Hillman, Sr., Macklyn Megley. Mr. and Mrs. Hallam Cooley, Mr. and Mrs. Johnny Simon, Mr. and Mrs. Herbert Weber. Muriel Weber, Fred Windermere, Belle Bennett, Mr. and Mrs. Bowles, Mr. and Mrs. Harry Weber. Margaret Ettinger, Helen Ludlan, Bob George, Hoot Gibson and Sally Eilers, Eddie Rubin, Ann Harding, Constance Bennett, Laura Hope Crews, Catherine Dale Owen, Betty Compson.

Howard Gear, Joan Bennett, Leila Hyams, S. J. Straus. Edward Everett Horton, Don Lee, Jean Arthur, Tommy Lee, Julia Faye, Margaret Churchill, Willard Mack, Bebe Daniels and Ben Lyon, Ruth Roland and Ben Bard, Charley Farrell, Frank Borzage, Joe Brown and wife, Jimmy Baldwin, Robert Armstrong, Alan Hale, Marco, of Fanchon and Marco, Jimmy Gleason, Hedda Hopper, Walter Donaldson, Richard Dix, Arthur Wenzel and O. E. Glidden. One of the big hits of the evening's entertainment was a Fanchon and Marco flash comprising 20 beautiful dancing girls accoutred in bizarres costumes

Al Kingston, the Blossom Room's new entertainment caterer, swung himself into early popularity last Monday night when he doled out one of the best programs that the decorated walls of the Room have ever vibrated to. His piece de resistance was a humdinger—no other (thank you), than the reknowned Fred Waring, the dandy little fellow that put Pennsylvania on the musical and jazz map. Fred and the members of his superb orchestra offered their entertainment through glee-club numbers, assisted by the three queens of Croonland, "Three Girl Friends." The first offering, "Sweeter Than Sweet," was an exquisite bit of pianissimo harmony, the last few notes of which melted into aerial whispers, drawing a salvo of applause from the thrilled listeners.

Then he tendered, "So Beats My Heart For You," another crooning gem that was a balm for the ear and a delight for the soul. Waring and his clever lads were greeted with vociferous acclaim. The turn was surely another melodious milestone in the history of the Blossom Room. That versatile musician and comedian, Phil Saxe, who is Irving Aaronson's Three Diamond Special, introduced Jack White (of Casa Madrid New York fame), as Master of Ceremonies, and then the fun broke loose fast and furious. Jack presented the "Three Girl Friends," whose angelic strains are always "sweet and low." They gave "It's an Old Spanish Custom" in delicious crooning style, getting a great hand. Will and Evelyn Morton followed with a clever singing and dancing number. Then Tom Waring (brother of Freddie), favored with three songs, his "Danger in Your Eye, Cherie" going over big. Then what does the inimitable Jack White do but cut in on the entertainment himself, and how!

He gave a side-splitting imitation of Helen Morgan sitting atop a piano tearing off one of her Broadway hits. His mimic comedy sent all present into convulsions of laughter. And then he dove into a medley of eccentric stunts that kept him bouncing from the orchestra platform to the dance floor, ending with his howling wow, "She's the Rose of No Man's Land." If you can beat this bird for fast-fire comedy you've got to go some! Among the merry makers were Bobby Agnew, Ted Cook, Harry Carey, Dave Franklin, Sally Blane.

Jack O'Malley, of Chicago; Raquel Torres, Alphonse Strahl (some Maitre D.), Sam Cohn, Prince of Publicity; Joe Farnum, Morton Downey, Gwen Lee, Nancy Carroll, Sol Gould, Bob Goldie, Thelma Todd, Maurice Gebber, host to Duncan Sisters; Dave Landau, Charles Foy, Mrs. Dick Powers, Lew Brice, Hedda Hopper, Ruth Roland and Ben Bard and Frank Richardson, who is fast coming into the sobriquet of "The Dancing Kid."

OPENS AGENCY

Billie McCormack has opened a casting agency and dancing school at 4750 Santa Monica Boulevard. Miss McCormack is well known in film circles and has the good wishes of everybody in the industry. Her telephone number is NOrmandie 6805.

Ronald Colman, his work in "Raffles" completed, will leave tomorrow for Honolulu on the start of a two months' vacation. Colman's next picture will be an original story by Louis Bromfield, and is already in preparation. The star will not follow his usual custom and have off his moustache while absent from Hollywood.

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FADS AND FASHIONS

Paris-Hollywood Style Show To Be Feature of "Mademoiselle Modiste"

To the strains of some of Victor Herbert's most melodious compositions, a fashion show is being prepared at Hollywood which, according to advance accounts, is unprecedented on the silver screen.

For the story of "Mademoiselle Modiste," which is now being filmed at the Fidst National Studios, has its locale for the most part in one of the smartest of Parisian gown shops, and one of the features of the screen version of this famous operetta will be a style show not only up-to-the moment but quite probably prophetic in its anticipation of the fashions of 1930 and 1931.

Fifty mannequins will present a pageant of the very latest creations of Paris and Hollywood designers. These mannequins, carefully selected from the First National and Vitaphone beauty chorus, will also appear in the singing and dancing numbers of the show. As the picture is being made entirely in Technicolor, a dazzling exhibition is promised.

Bernice Claire has the prima donna role in "Mademoiselle Modiste," which was sung on the stage by Fritzi Scheff in the original production and also in a recent New York revival. Walter Pidgeon is leading man, and others in the cast are Edward Everett Horton, Claude Gillingwater, Frank McHugh, Judith Voselli, June Collyer and Albert Gran. William A. Seiter is directing the picture, but the style show has been the special preoccupation of Edward Stevenson, First National costume director, and his staff.

According to Mr. Stevenson, these fashion scenes will represent a combination of the style tendencies of both Paris and Hollywood. He believes that the pre-eminence of Paris in fashion creation is passing rapidly, but, in his own words, "the time has not yet arrived when Paris can be ignored."

"But Paris has failed of late in several instances to make its edicts stick," adds Mr. Stevenson. "Long dresses were only put over after much argument, and then only for evening wear; and their vogue has lasted less than a season. Many of the Parisian trends that have succeeded all over the world in recent years have originated in Hollywood, and the fact that Hollywood style preferences are shown everywhere in American pictures gives them a lead over Paris that is of tremendous importance."

"Mademoiselle Modiste" will have its premiere this spring.

* * *

Bert Wheeler, R-K-O comedian now playing in "Dixiana," a Southern operetta, has probably munched on several thousand apples in his long stage career of emulating the bashful boy type. In fact, he's eaten so many apples it's gotten to be a habit.

Now, coincident with the signing of Wheeler on long term contract to R-K-O, comes the startling announcement that Hiram S. Brown, leading Radio Pictures executive, has purchased a huge apple orchard. Hm-m—evidently preparing for a rainy day.

* * *

Lorgnettes do not make a lady nor a tiara a countess.

Such is the denouement upon which much comedy revolves in the course of "A Royal Flush," a Pathe two-reel comedy based on American hostesses and European visitors.

Norma Leslie, recently recruited from the stage, plays one society lion hunter, and Bessie Hill, her rival in the pursuit of big game. Vivacious Ethel Davis portrays the pseudo countess who almost wrecks the social ambitions of one and realizes those of the other.

Hugh Allan, well known screen actor, has the leading masculine role in "A Royal Flush," which Frank Davis is directing. William Von Brinken, Jimmy Aubrey and Vincent Barnett are also in the cast.

* * *

LUNCHEON ENSEMBLE IN HOLLYWOOD DEBUT

The luncheon ensemble has made its bow in Hollywood. Josephine Dunn and Carole Lombard, two of Charles "Buddy" Rogers' five leading women in Paramount's production, "Safety in Numbers," wear the new costumes in certain scenes. Miss Dunn's outfit is fashioned in light gray crepe. Both frock and coat are accented with circular flounces, and a full cape on the wrap is bordered with platinum fox. Miss Lombard's midday dining costume is an adaptation of the jacket suit in tan covert cloth.

* * *

TWO POPULAR STYLES COMBINED INTO ONE

According to creators of Paramount fashions, the net frock and the lace gown are equally chic, but the costume that utilizes both net and lace leads the mode of the moment. For her role in Paramount's production, "The Return of Dr. Fu Manchu," Jean Arthur dons a dinner gown of black net, edged with Chantilly lace. A cape that falls well below the waist line and a triple skirt that touches the floor are finished with deep inserts of the heavy lace.

* * *

SPRING RETURNS CUT JET GEMS TO FAVOR

Cut jet jewelry has been revived by the spring mode. Fay Wray, appearing opposite Gary Cooper in Paramount's production, "The Texan," uses jet accents with light-hued summer frocks, and achieves chic effects. With a black lace-trimmed chiffon gown, Miss Wray wears circular earrings of finely cut jet, a matching set of bracelets on each wrist, a brooch and a triple necklace.

* * *

PLAID JACKET LIKED FOR SPORTS OUTFITS

Plaid jackets complete the smartest sport costumes of the season. Mary Brian, appearing in Paramount's production, "The Social Lion," starring Jack Oakie, wears a likely example of this new fashion. With a jacket of orange and beige plaid, Miss Brian adds a blouse of sand-toned jersey and a skirt of beige kasha.

* * *

Blanche Sweet believes in patronizing home industry even to the extent of her choice of automobiles.

On three occasions she has purchased English-built cars. But with reason, for each purchase was made with salary checks from English picture companies which employed her. Meanwhile she has favored American manufacturers likewise.

Her most recent acquisition is an American car of well-known make, significant of her current engagement here in motion pictures.

* * *

When a motion picture player neglects to shave for one day, he's either preparing for a beard picture or going on a hunting trip.

Three he-men of the movies, Grant Withers, Eddie Phillips and Walter McGrail, failed to shave one recent morning, following the completion of Warner Brothers' "Dancing Sweeties." Early the next morning, in a long, topless touring car, packed to the guards with hunting equipment, the three khaki and sweater clad actors pulled away from Warner Brothers' studio. They were headed for Palm Springs, where they plan to camp out and hunt for a week.

If the hunting is bad and the cooking worse, there are hotels in them thar hills.

* * *

Skins must breathe!

Art must be served in Filmland!

Movie chorines who used to quake with "buck ague" at the thought of deadly gold paint being applied to their bodies, now are simply bored with it all.

For Ernest Westmore, R-K-O make-up artist, has removed the word "deadly" from "gold paint," a victory for both hygiene and the movies.

His new discovery, a white paint applied under the gold, enables Radio Pictures' statuesque beauties to pose for days at a time with nary a sign of discomfort.

"The pores breathe right through the make-up," Westmore declares. "It was tested thoroughly recently when 300 girls wore it all day in "The Cuckoos."

FINISHED

Meyer Toben has just finished in Gloria Swanson's picture, "What a Widow!" at the Pathe studios.

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Hoot Gibson to Stage Rodeo at Baker Ranch

Earl Carroll Finds New York Has Scarcity of Beauties

Signor Gentile to Sing at Trinity Auditorium

Rogell Signs Abe Meyer As Musical Supervisor

Finishes Contract With Universal After Long Affiliation

With the purchase of the Baker Ranch, Hoot Gibson is in position to gratify a long-felt desire to stage a rodeo of his own.

Hoot's earliest fame came when he captured the all-around cowboy championship at Pendleton, in 1912. That feat brought him a contract with the Dick Stanley Wild West Show, with which he continued for two years. Art Acord and Jack Hoxie, both of whom were later Universal stars, were with the same company.

Gibson's contract for Universal release of his pictures has just expired. Before entering into another agreement with any company he intends to stage a rodeo at his new purchase Sunday, April 27th.



GOING TO HOLLYWOOD?

YOU will find a cordial welcome at the charming and hospitable Hollywood Plaza Hotel...right in the heart of movieland. Enjoy the ideal location, and quiet homelike atmosphere ...the luxurious furnishings, faultless service...and, noted guests. The dining room is operated by the famous Pig'n Whistle Caterers. Rates are most reasonable.

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HOLLYWOOD, CALIF.

Invites Californians to Come East for His 'Vanities'

That Hollywood has dug deep into the chorus girl resources of New York, once the capital of feminine pulchritude, seems to be indicated by a wire received yesterday by Leroy Jerome Brinz, dance director.

The wire reads: "Hurry back. Rehearsals for new 'Vanities' start in ten days. Not satisfied with present supply of girls here. Bring as many of those California Beauties as you can. Tell girls you pick they need not be afraid of coming to New York. This is no speculation, as they most definitely will be in the show. It seems that all the beauty in the world has gone talkie." It was signed "Earl Carroll."

Prinz has just completed a contract as dance director for "Madame Satan," Cecil B. De Mille's new Metro-Goldwyn-Mayer comedy with music. De Mille has released him to Earl Carroll, with a provision for his return. The dance director had been with the New York "eye and ear" producer through a large number of productions before coming to De Mille six months ago.

"I know exactly how Carroll must feel," said Prinz. "I have been amazed at the great number of really charming girls that are available in Hollywood. They tell me that there are many more than before the days of the talkies and singies. However, be that as it may, I know that in picking my De Mille chorus I had a much larger latitude of choice than was ever the case in New York. I am going to take back with me all the girls I can induce to trade the studios for the stage. From the tone of Carroll's wire I know I can't sign too many. When Earl Carroll complains of a shortage of beauties, they must be mighty scarce."

Prinz has had a notable career in the air as well as the stage. He was a member of the famous 94th Aero Squadron in France, and a soldier of fortune in Mexico and Nicaragua.

SIGNED AT R-K-O

The governor of that mysterious British stronghold, Gibraltar, will come to life on the talking screen in the person of Montagu Love, noted character actor.

Announcement that Love has been signed for a featured role in Radio Pictures' wartime spy picture, "Inside the Lines," was made today by William LeBaron, vice-president in charge of production.

Barry Sullivan, Commander Am. Legion Post No. 336 in Charge

Signor Pietro Gladiatore Gentile, who is considered by the press and public one of the greatest tenor singers that have come to Hollywood in years, is to appear in concert at the Trinity Auditorium on Thursday, May 8.

The concert is to be given under the auspices of American Legion Post No. 336, of which Barry Sullivan is Post Commander and John F. Goldner is Adjutant. Other officers of the post are Lewis B. Bueter, first vice-commander; Harry Little, second vice-commander; Julius P. Barnett, finance officer; George Christof, sergeant-at-arms; Vauchan Greer, assistant sergeant-at-arms; Alexander M. Stout, past commander; Louis Greenbaum, judge advocate; Morris Morrin, historian, and F. R. Crittenden, chaplain. Eva Hay, Robert Donovan, Paul Hornaday and William Keller compose the board of governors.

Those who heard Signor Gentile at his recent concert in Hollywood at the Hollywood Women's Club were very high in their praise of the young tenor's voice, and lovers of good music should not fail to avail themselves of the opportunity to hear him on May 8.

MICHAEL VISAROFF WILL OPEN ESTABLISHMENT HERE ON MAY 1

Much interest has been created by the announcement that Michael Visaroff will open studios of dramatic art on May 1. Mr. Visaroff is a veteran of the stage as well as the screen. After graduating from a dramatic school under the supervision of the Petrograd Imperial Theatre in 1908, he played in the leading Moscow theatres. For 15 years he was featured in character parts and at the same time was under long term contracts with such motion picture studios as "Biograph," Russia Golden Serials and Pathe.

The advent of talking pictures failed to discourage Michael Visaroff even though he could not speak English. The former leading Moscow Dramatic theatre actor had reached the position of playing leading screen characters and heavies when the talkies came along.

For a year or more Visaroff disappeared. Since his return with near-perfect English, he has played without foreign accent in "Disraeli" and "Bride 66."

Leaves Paramount To Return to the West Coast

Abe Meyer, former music head of Tiffany, will return to Hollywood this week to assume his duties with Rogell Productions, Ltd., at the Metropolitan studios, to act as their musical supervisor.

This will mark Mr. Meyer's entrance into the freelance field, having resigned from Paramount Pictures in the East, where his headquarters have been for the past few months.

THE WRITING EXTRA

Among the truly ambitious folks in the extra ranks is a young chap answering to the name of Lester Chelini and who is making quite a headway in the writing line. Familiarly known as "the writing extra," Chelini writes personality sketches and feature "stuff" on everyone and everything important in movieland and for a local newspaper. He has also had several articles accepted by magazines.

Chelini has written about prominent folks such as Joan Crawford, Charles Chaplin, Anita Page, Norma Shearer, Irving Thalberg, Johnny Mack Brown, Buster Keaton, Cecil B. De Mille, and others, besides articles pertaining to other subjects dealing with motion pictures.

Two people who have impressed him considerably are Cecil B. De Mille, whom the "writing extra" regards as a master director, a man with a heart, generous, human and sincere. Paul Wilkins, casting director, because he is "fair and square" and broad-minded.

Of a quiet personality, yet at the same time possessing a flare for humor, Lester Chelini hails from San Francisco and got his first opportunity at having his work published through Harry Burns of the Hollywood Filmograph.

Charlie Dunbar, that versatile comedian of the stage and screen, just finished a part in "Caught Short" at M-G-M, under the direction of Chuck Reisner.

He is well known on the vaudeville stage, having been featured with Hayden, Dunbar & Hayden in the big time houses for several years.

As a performer who combines real comedy artistry with ability to sing and dance he should certainly be signed up for a long-term contract in the very near future and at present indications this seems imminent.

Warner Bros. Buy Chain of Theatres

RKO To Stage Sales Convention May 18th

Start Branching Out Throughout Eastern States

Negotiations for the purchase of the Dipson Circuit by Warner Brothers have just been completed, according to announcement made by Spyros Skouras, managing director of Warner Brothers' Theatre Circuit.

The Dipson chain, consisting of fourteen houses, is located in New York, Ohio and West Virginia, and includes the following theatres: Dellinger, Family and Lafayette in Batavia, N. Y.; Diana and Park in Medina, N. Y.; Babcock in Wellsville, N. Y.; Majestic and Shattuck in Hornell, N. Y.; Palace and Winter Garden in Jamestown, N. Y.; Havens in Olean, N. Y.; Capital and Olympic in Steubenville, Ohio, and Capital in Wheeling, West Va.

HARRY GRIBBON IS STARRED IN SHORT

Harry Gribbon starts work today at Pathe, where he has been signed to star in a short which Wallace Fox will direct. There has been so much insistence for Gribbon comedies from exhibitors who have been reaping a harvest on them that the actor has seen that he could not well resist a certain number of them. But this does not mean that he will not do features, for all-star productions have great appeal to him, and he will be able to arrange his time to do both. Gribbon recently appeared in "Bride 66" for United Artists, and it is said that he made a fine impression in a part that was a departure from his usual style of work.

BENNETT DIRECTS

Jose Bohr's first English picture went into production today.

This young Argentine player has already made two all-Spanish pictures for Sono Art Productions and now he is to be starred in both the English and Spanish versions of "Rogue of Romance." The story is comedy-drama and will be directed by Spencer Bennett.

The English version will be entirely finished before the Spanish one is begun.

REMAINS

Andre Luguet, famous French stage star of the Comedie Francaise, who recently came to America to appear in Metro-Goldwyn-Mayer's "Le Spectre Vert," is to remain here. He was yesterday signed under a long term contract by the studio as a result of his outstanding work in the French mystery play and in the French lead of "Monsieur Le Fox," which he is now playing.

BOOKED

The Fox-Midwesco Circuit has signed for the Educational-Mack Sennett Talking Comedy, "Match Play," which has been routed over its entire chain of theatres in the middle west.



RUSSELL GLEASON

No wonder the women of the country have declared there shall be no more war. If this boy were yours, could you let him go? Russell Gleason, as "Mueller" in the Universal picture, "All Quiet on the Western Front," gives a splendid performance, and proves why there should be no more strife between nations.

A NEW MAIN TITLE

By HELEN ARRIEL

With the advent of the sound pictures a new type of main title is now an important issue with the motion picture industry. The day of the flaming, meaningless, sexy title is past; a title selected entirely for its box office value is a serious mistake on the part of the producers; they are thinking in terms of a paying public and not a thinking public, and this attitude is slowly and surely jeopardizing the best interests of the industry.

Modern advertising has proven that 99 per cent of the people are extremely susceptible to suggestion; and the modern psychologists have proven man to be a reflex behaviorist. With these two proven facts, it seems that the motion picture producers should recognize the main title to be of tremendous importance in the education of the great public, and carefully select it, not alone for its box office value, but for its virtues and qualities that will contribute to the greatest cultural development of the people.

A main title should carry with it the power to make people think, and to stimulate the finer side of the nature. These are not the observations of an impractical idealist, but conclusions founded upon study and observation by and large. In the not too distant future the producers will be compelled to take these things into account; the women's clubs and such organizations have departments in which every phase of motion picture work and construction is studied and considered, as to its moral and educational value, and soon the main title will come under the hammer.

There is no situation or phase of the human emotions that cannot be presented on the screen if handled with skill and artistry; so it is with the main title; the directness of simplicity and beauty can carry the subtlest of implications, which is the finest virtue a title can have, but, under the present standards, a title must be flagrantly obvious to have a box office value. The old showman's angle, that some departmental heads still cling to, is undergoing a decided change. This is proven in the more recent history of the stage.

Each studio should have a department in which the finding and selecting of main titles is exclusively carried on by men and women who are trained in the science of language and who have the fineness of perception to understand the difference in meaning of words that conduce to clarity in thinking and beauty of thought; who are trained in the knowledge of the psychological reactions of the great masses. This work is of equal importance with the writing and directing of pictures, for the main title tells the first story.

Delegates From Canada and Australia to Hob Nob With Us Here

Delegates from all sections of the United States, Canada and Australia will meet in Los Angeles May 18 to attend the annual sales convention of R-K-O Productions, Inc., producers of Radio Pictures.

The entire personnel of R-K-O's vast selling organization will receive their first view of the giant sound stages in Hollywood where talking and musical pictures are made.

A complete program of entertainment has been arranged by studio officials, headed by William LeBaron, vice-president in charge of R-K-O production. Daily business meetings will be climaxed on the night of May 22 with an elaborate banquet.

Heading the delegation will be Joseph I. Schnitzer, president of Radio Pictures, and [illegible]e Marcus, vice-president in charge of distribution.

The convention will last five days. During most of this period daily business meetings will be held concerning the distribution of the company's product for the 1930-31 season.



MR. and MRS HANK KNIGHT

Reunited in death, after they had spent their last days with heartaches such as no other couple were asked to bear, when their beloved son was killed in a mine in Mexico. Mr. and Mrs. Hank Knight as pictured here when they were in our midst working in pictures, are now in the Great Beyond, for Hank Knight grieved the loss of his son and wife, and gradually his health failed, and just the other day the newspapers carried the message that he had gone on to meet them in the land from which we never return. Lovable and sweet as you make 'em, Mr. and Mrs. Hank Knight will be missed in our midst, for they were like true soldiers, troupers to the very end.

Wesley Ruggles Is To Direct "Cimarron"

M. G. M. Spends Enormous Sum For Improvements

Howard Estabrook Is Selected to Do Screen Adaptation

Wesley Ruggles will direct Radio Pictures' adaptation of "Cimarron," Edna Ferber's best-selling novel, according to announcement made today by William LeBaron, vice-president in charge of production.

Miss Ferber's epic of the Oklahoma frontier is considered the ace directorial assignment of the year at Radio Pictures' studios. Ruggles' successful direction of "Street Girl" and Ronald Colman's "Condemned," along with his intimate knowledge of Oklahoma backgrounds, won him the assignment. Richard Dix heads an all-star cast.

The writing of the picture version and dialogue for "Cimarron" has been entrusted to the facile pen of Howard Estabrook, prominent author-scenarist. Announcement of the consummation of a deal between LeBaron and Estabrook followed closely the report that the latter had completed his agreement with First National. In the two months that Estabrook was associated with the Warner affiliation, he wrote an original story called "Under Western Skies," for which he also contributed the picture and dialogue version; and two picture and dialogue versions for "The Bad Man" and "Kismet," respectively. Two of these are already in production and are being made on a most pretentious scale.

* * *

INVITED

Florence Ryerson and Colin Clements, whose new mystery novel has just been published by D. Appleton, have been invited to speak at the American Booksellers Association convention at the Hotel Biltmore on April 26.

Miss Ryerson's screen play, "The Return of Dr. Fu Manchu," is to be released shortly by Paramount and she will speak on "Putting Mystery Stories on the Screen."

* * *

WHITE SELECTED AS MUSICAL DIRECTOR FOR "BIG BOY"

Carl White, well known song director, has been signed by Warner Bros. to direct the musical numbers in "Big Boy," Al Jolson's newest Vitaphone starring vehicle which goes into production soon.

White is well known in the Broadway show world where he has directed many musical ensembles. He has left New York for Hollywood and will arrive this week.

Alan Crosland is to direct "Big Boy." Claudia Dell, who recently affixed her signature to a long term contract at Warner Brothers, has the leading feminine role opposite Jolson.



CLAIRE McDOWELL

Claire McDowell and William Tooker will play the parts of Robert Montgomery's parents in "Our Blushing Brides" in which Joan Crawford is starred by Metro-Goldwyn-Mayer under direction of Harry Beaumont. Included in the supporting cast are Anita Page, Dorothy Sebastian, Raymond Hackett and John Miljan.



"ALMA GAUCHA," A SPANISH PICTURE, NEAR COMPLETION

The latest announcement is to the effect that "Alma Gaucha," an all-Spanish dialogue picture, which for the last three weeks has been in the making at the Universal studio lot, is now in the cutting rooms, receiving the finishing touches of the director, Henry Otto, formerly of Fox, and of "Dante's Inferno" fame, it being made by the CHRIS PHILLIS PRODUCTIONS as a super-special feature, with Paul Ellis and Miss Mona Rico in the leading roles, and exclusively for the delectation of those understanding this language. Leon Shamroy is responsible for the photography.

The story was written by Paul Ellis himself, with the plot layed in Argentine, and having to do with what is described as delightful romantic drama in which there is a thrilling clash between the class elements.

In the cast supporting Mr. Ellis and Miss Rico are several Latin artists of high screen and stage standing, and besides there is a number of real Gauchos in the scenes, which it is said, will surpass anything in the way of action seen in a photoplay picture.

According to the present plans of the producer, Phillis, "Alma Gaucha" will be released simultaneously in all Spanish speaking countries within a month, and is to be followed with a series of eleven more, production of which is to be started at once.

New Skyline Buildings Soon to Grace Culver City Lot

Continuing with the greatest building program in the history of the motion picture industry, Metro-Goldwin-Mayer has announced plans to expend an additional $1,000,000 on new construction at its Culver City plant.

The new buildings will be two complete sound stages, a fully equipped film laboratory, a new central electrical power plant, a film cutting and projection room building, and a storage dock for motion picture scenery.

The two new sound stages will be 100 by 155 feet, wholly sound proof and fully equipped with recording apparatus. The addition of these stages will make a total of 22 stages on the M-G-M lot, 14 of which are complete sound units of the most modern type.

The new film laboratory will be one of the most up-to-date plants in the world for the handling motion picture positive and negative film. Plans call for a two-story building, 150 by 200 feet, equipped with the most modern machinery and a special air conditioning plant to protect the delicate film. One hundred million feet a year of positive motion picture prints, plus the daily film taken by 15 producing companies, will be the capacity of the plant.

The central power plant now being installed will house a 500 KVA motor generator set. Immediately adjoining, the Southern California Edison Company has erected a new substation so that 3000 horsepower will be delivered direct to the studio. Two complete sets of transformers of 3000 horsepower each will insure an uninterrupted power supply at all times.

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HOLLYWOOD TOPICS

By TOM LEWIS

IT IS INTERESTING to receive frank letters from total strangers. One who assures me that she is "usually considered and treated as a lady," writes in to take me to task because of my protests against slime. Let us suppose that I were inclined to answer her. In this case, I might say something like the following:

⁂ ⁂ ⁂

"QUITE UNWITTINGLY, we reveal ourselves in all we write. You ask if I have heard of Rabelais; and then you proceed to tell me of his books, in which 'there was much coarse and vulgar wit.' Is it possible that you missed the point in my poor effort to speak to those who lean toward something better than glaring vulgarity? I grant you your inherent right to be coarse. If you will re-read my article, you will find that I accorded you this right in advance.

⁂ ⁂ ⁂

"MANY MEN, and far too many women, are vulgar. There is no escaping this conviction. But the fact that Frank Harris gave us a book predicated on his own degeneracy does not heighten our admiration for the man as a literary craftsman. His ill-starred act merely cheapens his art and shows us what he thinks when he thinks alone.

⁂ ⁂ ⁂

"NOR IS YOUR ARGUMENT in favor of the manure-pile any proof that Rabelais will live because of his filth. Some men live in spite of it. Conceivably, this might happen in the case of Rabelais. Yet, this is not to say that men like Harris and Rabelais did not have a measure of ability. But, if we are to believe our friend, Pascal:

⁂ ⁂ ⁂

"'IT IS OF DANGEROUS consequences to represent to man how near he is to the level of beasts, without showing him at the same time his greatness. It is likewise dangerous to let him see his greatness without his meanness. It is more dangerous yet to leave him ignorant of either; but very sensible and beneficial that he should be made aware of both.'

⁂ ⁂ ⁂

"PERONSALLY, I make all due allowances, as you will alway find if you read me closely. I am no judge of men. But I am a student of conditions and a somewhat blunt commentator on current events. At heart, I have the deepest sympathy for erring mortals. I am one myself. Thackery tells us: 'The tallest and the smallest among us are so alike diminutive and pitifully base, it is a meanness to calculate the difference.'

⁂ ⁂ ⁂

"GOOD TASTE, which is the foundation stone of society, is all I ask of mankind—and this includes play producers and movie magnates. And this is the crux of the whole matter. It was Washington Irving who said: 'Great minds have purposes, others have wishes.'

⁂ ⁂ ⁂

"AND THIS BUSINESS of good taste—the one essential you observe in your own home—is the very thing many motion picture executives ignore. They ignore it because they do not know what it is. In your letter, you remind me that you are considered and treated as a 'lady.' But how long woudd this endure if all men were allowed to parade their vulgarity in public?"

⁂ ⁂ ⁂

HENRY HENIGSON APPOINTED EXECUTIVE OF UNIVERSAL

Henry Henigson has been added to the executive staff of Universal Pictures Corporation, Carl Laemmle, Jr., general manager, announced today.

Henigson, who is taking over the duties formerly handled by J. J. Gain, recently resigned, was business manager for Inspiration Pictures. Three years ago he became general manager of Universal studios after achieving a great success with the financial reorganization of Universal's foreign exchanges.

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HURRY
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Larry Darmour Has Greater Plans Than Ever

Motion Picture Engineers To Organize In Chicago

Beaudine Directs Another Feature For First National

Seitz Is Given New Assignment At RKO

Has Just Returned From New York With New Lineup

A large portion of the $2,000,000 budget required to make Radio's comedies for the coming year will be spent by the Darmour Productions in Hollywood.

With the return of Larry Darmour, head of the company, from New York, where he consulted with Radio officials recently, announcement has been made of the increased plans for his studio in the making of short subjects. Not only is the individual Darmour comedy to cost more in the future, but according to Radio's plans the Darmour studios are to make a larger amount of comedies for this distributing concern than ever before.

Continuation of the series of Mickey (Himself) McGuire comedies is inevitable, for these little playlets based on the cartoons of Fontaine Fox have proven themselves among the most popular of the present-day juvenile comedies. Al Herman remains the director of the "Toonerville Kids," with E. V. Durling in charge of stories and Johnny Grey supplying the dialogue.

Of the new series planned one will include the addition of two celebrated comedians who are to star in Darmour-Radio comedies. Lewis R. Foster has been assigned to direct these contemplated modern travesties.

Featured players will be used in the third series, and announcement will shortly go forward on the players engaged for both of these series.

In the meantime plans are being made to start all three units going by May 1.

AFFILIATES

B.P. (correct) Fineman, who for some time past has been a production official in the New York studios of Paramount, is to cast his lot with Metro-Goldwyn-Mayer. News of his appointment as an associate producer at the Culver City studios was made public yesterday.

His work at the M-G-M plant will be in line with that he accomplished in New York, it is announced. He is to take active charge of his new duties at once.

IS SIGNED

Reginald Sharland was signed for one of the featured roles in "Inside the Lines" which Roy Pomeroy will direct for Radio Pictures. Sharland will play a light comedy role as the British officer.

Joseph A. Dubray Calls Meeting That Is Well Attended

Twenty-six members of the Society of Motion Picture Engineers, who are located in Chicago, were called together by Mr. Joseph A. Dubray of the Bell & Howell Company for a dinner at the Palmer House in Chicago Wednesday evening, April 16.

This meeting was held for the purpose of discussing the formation of a midwest section of the Society of Motion Picture Engineers with headquarters in Chicago. The petition requesting a local charter received a unanimous signature from all of the S. M. P. E. members present.

Mr. Joseph A. Dubray was elected temporary chairman and Mr. J. Elliott Jenkins of Jenkins & Adair, Inc., was elected temporary secretary. The petition after receiving the additional signatures of eight other members who could not be present will be sent to the mother chapter for consideration during the S. M. P. E. convention which is to be held at Washington, D. C. May 5th to 8th.

Several of Chicago's foremost business men engaged in the manufacture of motion pictures and motion picture equipment were also present at the meeting. They were very enthusiastic at the prospects of a local section and have all made out application for membership.

A list of those present follows:

George W. Baker (A), Chicago Heights, Ill. (Projectionist with Publix Organization.)

Charles Bass (A), Chicago. (Bass Camera Co.)

Robert P. Burns (A), Chicago, Ill.

Eugene J. Cour (M), Chicago. (Pathe Sound News.)

Burton W. Depue (A), Chicago. (Burton Holmes Lectures, Inc.)

Oscar B. Depue (M), Chicago. (Burton Holmes Lectures, Inc.)

H. A. DeVry (M), Chicago. (QRS DeVry Corp.)

Michael Ellison (A), Chicago. (Peko, Inc.)

Roger W. Fenimore (M), Chicago. (Chicago Film Laboratory, Inc.)

Paul C. Foote (A), Chicago. (Bell & Howell Co.)

J. Elliott Jenkins (M), Chicago. (Jenkins & Adair, Inc.) (Temporary Secretary.)

Mervin W. LaRue (A), Chicago. (Bell & Howell Co.)

Leroy P. Langford (M), Chicago. (National Theatre Supply Co.)

Joseph A. Dubray, Chicago. (Bell & Howell Co.) (Temporary Chairman.)

Stanley & Lukes, Chicago. (Projectionist and Sound Supervisor, Granada Theatre.)

R. Fawn Mitchell (A), Chicago, Ill. (Bell & Howell Co.)

Earle S. Pearsall, Jr. (M), Chicago. (Atlas Educational Film Co.)

Chas. E. Phillimore (A), Chicago. (Peko, Inc.)

A. Shapiro (M), Chicago. (Universal Stamping & Mfg. Co.)

John A. Shimek (A), Chicago. (Bell & Howell Co.)

O. F. Spahr (M), Chicago.

B. E. Stechbart (M), Chicago. (Bell & Howell Co.)

Carrington H. Stone (A), Chicago. (Jenkins & Adair, Inc.)

Morton L. Vance (A), Chicago. (Bell & Howell Co.)

J. G. Zuber (A), Chicago. (Bell & Howell Co.)

Those who were unable to attend, but who expressed interest in the formation of the new section of the S. M. P. E., are:

Daniel F. Tattenham (A), Chicago. (Kalocolor Pictures, Inc.)

J. E. McAuley (M), Chicago.

Bertel J. Kleerup (A), Chicago.

E. A. Bertram (A), Chicago. (Film Lab. Inc.)

J. H. McNabb (M), Chicago. (Bell & Howell Co.)

A. S. Howell (M), Chicago.

C. A. Ziebarth (M), Chicago. (Bell & Howell Co.)

Oscar U. Zerk (M), Chicago.

(A) Associate member.

(M) Member.

Lucien Littlefield and Louise Fazenda Are Said to be Already Signed

Despite the fact that his year's contract with First National Studios expired last March, William Beaudine has been retained to direct a second production following the termination of this agreement, for that concern.

Having recently completed Billie Dove's stellar vehicle, "The Devil's Playground," he is now engaged collaborating with Julien Josephsen on the preparation of a new story as yet untitled which he will direct, and which will in all probability feature Louise Fazenda and Lucien Littlefield in principal roles. Beaudine's status with First National now is that of a freelance director.

Untitled Feature to Star Robt. Armstrong and Louis Wolheim

What is conisdered the directorial plum of the season—the filming of Radio Pictures' first wide-film outdoor adventure romance—has been awarded to George B. Seitz.

Announcement of his assignment as director of James A. Creelman's original railroad story, as yet untitled, was made today by William LeBaron, vice-president in charge of R-K-O production.

Seitz will take a company of Radio Pictures' players, cameramen and sound experts to the northwestern part of the United States, where exterior scenes will be filmed along the right-of-way of a transcontinental railroad.

The cast will be headed by Robert Armstrong and Louis Wolheim. Myles Connolly is associate producer.

Seitz came into national prominence when he directed Richard Dix in "The Vanishing American." He joined Radio Pictures as director of "Midnight Mystery," adapted from the stage play, "Hawk Island."

"BEWARE OF WOMEN"

Gertrude Astor, captivating blonde and foil for many comedy stars, has been signed for the leading feminine role in "Beware of Women," the comedy short starring George Sidney and Charlie Murray, being produced by Nat Ross Productions for Universal. In "Beware of Women" the celebrated purveyors of dialects, Messrs. Sidney and Murray, have an opportunity to develop some highly amusing love scenes with the glamorous Miss Astor. Nat Ross, producer, is the director, and Hampton Del Ruth, well-known screen writer, has supplied the dialogue and continuity for this comedy.

HAS CHARGE

Lee Zahler, composer and musical director for many leading sound productions, has been engaged by Nat Ross, producer of the George Sidney-Charlie Murray comedy shorts that are to be released by Universal. He will have charge of all music, arranging scores and the compositions used in the series. Zahler's long experience with film music, dating back to the days of the silent film, makes him well equipped to handle this phase of production at Universal City. He has created musical scores and songs for Darmour Productions, Tiffany, Universal and others.

RKO Has Many Pictures in Production

Looks Like Old Times Again on Gower and Melrose Lot

With fifteen all-talking features now in various stages of production, Radio Pictures takes first place as the busiest studio in the film capital.

Slightly more than one year old as a producing organization, RKO is bending every effort to clean up its program of current productions and become launched on a pretentious schedule of 1930-31 releases.

While workmen rush to completion the new stages and buildings being constructed as a result of a $6,000,000 studio expansion program, every department of the organization is working at top speed on film production.

Three features are now being filmed, six are in process of cutting and editing, and six more are in the final stages of preparation for early production.

"Dixiana," Radio Pictures' original operetta, which Luther Reed is directing with an all-star cast headed by Bebe Daniels and Everett Marshall, is being filmed on the giant new four-unit sound stage.

Mel Brown is directing "She's My Weakness," adapted from the stage play, "Tommy," with Arthur Lake and Sue Carol; and Roy J. Pomeroy is making his debut as an RKO director with "Inside the Lines," wartime espionage film, featuring Betty Compson and Ralph Forbes.

The six productions now in the laboratory stages of editing are "The Cuckoos," Radio's rollicking musical comedy featuring Bert Wheeler and Robert Woolsey; "Alias French Gertie," starring Bebe Daniels; "The Runaway Bride," co-featuring Mary Astor and Lloyd Hughes; "He Knew Women," featuring Lowell Sherman and Alice Joyce; "Midnight Mystery," with an all-star cast headed by Betty Compson and Hugh Trevor; and "The Fall Guy," featuring Jack Mulhall.

During the next thirty days the following stories, now in preparation, wil enter production:

"Cimarron," adapted from Edna Ferber's saga of the Oklahoma land rush; "Half Shot at Sunrise," a wartime musical comedy co-featuring Bert Wheeler and Robert Woolsey; "The Iron Trail," Rex Beach's Alaskan railroad epic; Richard Dix's third Radio starring vehicle, as yet untitled; an original musical comedy drama featuring Joseph Cawthorn; and "The Silver Horde," adapted from Rex Beach's novel of the Alaskan salmon industry.

The early spring production drive also includes a special to be directed by Herbert Brenon, who sailed yesterday from Europe where he has spent the last ten weeks searching for story material.

Warner Stars Again Heard Over N. B. C. Hook-up

Radio Station KFI Will Handle Broadcast

The popularity of Warner Bros. and First National Pictures stars has been attested this week in the thousands of letters received by the National Broadcasting Company, following the broadcast of the first of a series of special programs last Saturday night.

The initial program of a series of ten broadcasts, featuring stars of the two companies, was based on the successful comedy picture "Hold Everything," a Warner Bros. picture, and Joe E. Brown and Winnie Lightner headed the cast on the air.

The second of the series will be given Saturday night, and will feature Bernice Claire and Alexander Gray, stars of "Song of the Flame," a First National production. Two broadcasts occur each Saturday, the first at 8:30 p. m. Eastern Standard Time, which goes over 42 eastern and middle west stations, and the second at 9 p. m. Pacific Standard Time, for the western stations only.

It is estimated that more than fifteen million people heard the initial broadcast last Saturday night.

The series of aerial treats were made possible through the cooperation of J. L. Warner, vice-president in charge of production for Warner Bros. Pictures, Inc. They were arranged by Robert Crawford, executive in charge of musical activities for the Warner Bros. and First National Studios, and M. W. Carter, representing the National Broadcasting Company on the Pacific Coast.

Other pictures soon to be featured on these programs are "Sally," "Golden Dawn," "Bride of the Regiment," "Mlle .Modiste," "Viennese Nights," and "Show Girl in Hollywood."

The local station handling the broadcasts is KFI.



MR. AND MRS (Lina Basquette) PEVEREL MARLEY

Filmland was very happy to again greet Mr. and Mrs. Peverel Marley, who just returned from a triumphant tour of the leading vaudeville theatres in a dancing act.

Now that they are back, we can expect producers to make overtures to them to take up their proper places in Cinemaland, which will find Lina Basquette playing leads in our talkies and Mr. Marley again demonstrating ability to photograph the best pictures that Filmland will produce. Right now he is once more back with C. B. De Mille, photographing "Madame Satan," with whom he was associated for years as chief photographer.



MATHEW BETZ AND FAY WRAY

When Erich Von Stroheim produced and directed "The Wedding March" he brought to the attention of the cinema world the true ability of Mathew Betz and Fay Wray. Here we picture them in one of the very dramatic moments in the unreeling of the story.

It pays to be democratic in Hollywood.

For "props" today may be "producers" tomorrow, or the extra may be the next reigning star.

Edward Chandler in Radio Pictures' original operetta, "Dixiana," will vouch for the truth of this.

Eighteen years ago, when Chandler was Mack Sennett's assistant, a slip of a girl applied to him for work. He had nothing to offer her—but he was kind about it.

"Drop around in a few weeks," he told her.

Today that consideration bears fruit.

The slip of a girl was Bebe Daniels, now the sensational singing star. Through her request Chandler was given his best talkie part in "Dixiana."

"You never know!" declares Chandler.

BURTON AND JASON LYRICISING STORY OF MODERN MEXICO

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Being aware of Holt's flair for vocalism. Ralph concocted a scheme with Jo Swerling, the continuity and dialogue writer, to interpolate a couple of songs in Jack's copy of the manuscript—in French!

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The song strikes the keynote of the dramatic story and offers the theme of the tragic adventures of a group of "schoolboy" fliers in the World War. It will be heard in the officers' mess hall, sung by Johnny Murray and joined in by a chorus of male voices. Following is the song in its entirety. It is called "Stand by Your Glasses Steady":

We meet 'neath the sounding rafters
The walls all around us are bare.
They echo the peals of laughter . . .
It seems that the dead are there.

Chorus

So stand by your glasses steady.
This world is a world of lies.
Here's a toast to the dead already—
Hurrah for the next who dies!

Cut off from the land that bore us—
Betrayed by the land that we find,
The good have gone before us
And only the dull left behind.

Howard Hawks is directing "The Dawn Patrol," which is based on an original John Monk Saunders story. Barthelmess is supported by a brilliant all-male cast, including Douglas Fairbanks, Jr., Neil Hamilton, Gardner James, Clyde Cook, James Finlayson, Edmund Breon, William Janney and others. There being no love story in "The Dawn Patrol," Barthelmess is for the first time in his career without a leading lady.

CURTIZ WILL DIRECT

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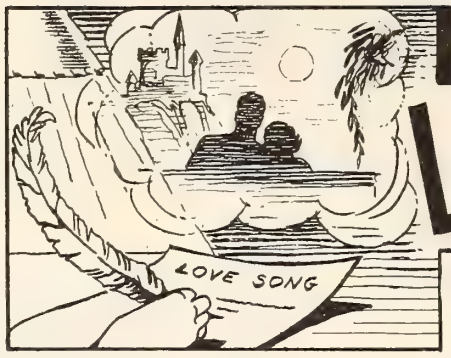
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LYRICS

A DEPARTMENT
The MOTION PICTURE PRODUCER
LYRICS and MELODIES

There is no doubt but that the praiseworthy aim and purpose of this page is finding unanimous approval from its many readers as well as throughout the entire motion picture industry, but there seems to linger still some doubt as to just what sort of material should be submitted for publication on this page. Many appear to take it for granted that their lyric verses can only be printed here, after they have been set to music already. That is not at all the case.

Let it be understood then, that it is not necessary for the writers of lyric poetry to have their work set to music, in order to get it printed in this department. It merely happened that those writers, who had already tried to call the film industry's attention to their finished and published song numbers, were the very first ones to realize the great opportunity this page is presenting to achieve this very purpose upon a decidedly more far reaching scale than they ever could attempt in any other manner, either by individual submittal of their work or by mailing same from studio to studio.

So it just naturally came about that they were the ones whose lyrics, etc., found their way into print upon this page, before the rest of the many writers of lyric poetry were aware of the excellent chance this department is in favor of giving to the lyric writer of merit. Many beautiful poems and song lyrics, with no melody even thought of, still less composed or published, are doubtless in the hands of their respective authors, and could find their way onto this page, if they now will just go over them and submit them for publication here. After a really good lyric has been created and presented in print here, it should not be difficult to find talented musicians and composers to transfer same into the realm of music and harmony.

This writer wishes to call this fact particularly to the attention of all music composers interested in this line of work. They should get in touch with this department, in order to get them in turn in touch with those lyric writers who are anxious to have their lyric poetry set to music by a capable composer. And vice versa, of course, for it is a well known fact, that many excellent composers are rather limited in lyric and verse writing and would often prefer to work with some good lyric writer together as a team, so to speak. Many of the most successful song numbers, etc., have been brought out in just that fashion. Let's hear from you!

VALCOUR VERNE.

We encourage all writers of lyric any manuscript that would be of all communications to the Lyric I

"BARCELONA SERENADE"
By Louis La Rondelle

Beloved Solita,
My Sweet Spanish flower;
The angels did bring you
From heaven's own bower!

Your love is my treasure,
Far greater than gold;
How often I've said it,
How often I've told!

My sweet Senorita,
There's nothing so rare,
Than charm such as yours,
Not one can compare!

I'll worship and love you,
As time goes along;
Our life shall be heaven,
One glorious song!

NOTE—This lyric, suitable for solo solo or duet, leads up to a Castanet Dance, with guitar acompaniment. Miss Mary Campbell, noted organist, wrote a complete score of great charm for this Spanish song and dance number, just out.—The Lyric Editor.

"COME TO THE LAND OF MAKE BELIEVE"
By Lucile E. Troutman

1—I live in a land of
Make Believe,
In a castle built of air!
For there all is gold,
To have and to hold,
And ev'rything rich and rare!

2—I live in a land of
Make Believe,
In a castle built of air!
Where friends and flowers
Beguile the hours,
And the heart forgets to care!

Refrain:
Oh, come to the land of
Make Believe,
There is room enough for you
At my command
In make believe land
All my golden dreams con
true!
Oh, come to the land of
Make Believe,
There is room enough for you
My castle share,
That's built of air,
If you would be happy, too!

NOTE—A special score with th melodious charm of a Viennese walt was written for this ballad by Rich ard Coburn. A phonograph record o this number was made for the con venience of demonstrating words an music at any time.—The Lyric Edito

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PERSONAL INTERVIEW BY APPOIN



ry to submit for publication here est to the Film Industry. Address - of the Hollywood Filmograph.

"DONNA DEEN"
By Velma Boles

1—Oh, Donna Deen,
You sweetheart of mine,
Demure, petite, serene!
Your face so fair,
Your eyes, oh, so bright,
My Darling—Donna Deen!
Chasing clouds of life away,
Turning night time into day,
Donna Deen—Queen of my heart!

2—Oh, Donna Deen,
How happy we'll be,
I'll love you more each day!
A cozy home, with flowers,
Birds and trees,
All sorrows roll away!
Resting in a big armchair
By the fireside, with you there,
Donna Deen—I'll be content!

Chorus:
While I'm working
All day long,
I think of Donna Deen!
When I'm coming
Home at night,
I look for Donna Deen!
Then I see you at the gate,
Smiling at me, as you wait,
So I fold you in my arms
And sing:—My Donna Deen!

NOTE—The music for this lyric presents one of the most catchy fox-trot tunes that has come across my desk for some time. Marion V. Bartholomew, a talented pianiste and composer, has written a lively and melodious score for this number, which has just been published and will be submitted upon request at any time. —The Lyric Editor.

"WHY SHOULD IT MATTER?"
By Lester J. Chelini

I

Nobody cares—nobody shares
A sweetheart's troubles,
Love comes and goes,
Why? No one knows,
And this is my message to you!

II

I seem blue—yes, that's true
'Cause I still love you,
How can I forget?
Memories linger yet!
So over and over I say:

Refrain

Why should it matter
Now that we've parted?
Why should it matter
Since you left me broken-hearted?
Your kisses and love
Are a thing of the past,
I cherished every moment
Knowing it could never last!
I'll never forget the hours together,
Nor regret our romance — NEVER!
But, then, why should it matter since it's all over now?

ACTORS ADDED

Two new names have been added o the cast of "Penny Arcade," the Vitaphone production which John Adolfi is to direct at Warner Brothers. They are James Bradbury Sr. and Joan Blondell.

A veteran character actor of stage and screen, James Bradbury Sr., recently completed a role for Warners in "The Matrimonial Bed" with Frank Fay.

Lucille La Verne, Purnell B. Pratt and Noel Madison have already been signed for prominent roles in "Penny Arcade" which is adapted from a successful New York stage play.

ABE LYMAN OFFERS REAL NOVELTY AT CARTHAY CIRCLE

A musical history of American wars is among the musical novelties being offered by Abe Lyman and his band, accompanying the presentation of Universal's "All Quiet on the Western Front" at Fox Carthay Circle Theatre this week.

Beginning with the fluted staccato of the days of 1776, the medley continues through the years of military music, concluding with an original arrangement of "My Buddy." Other numbers presented by the Lyman band are "Cryin' for the Carolines," "Puttin' On the Ritz" and "Singing a Vagabond Song."

"All Quiet on the Western Front" is being shown twice daily at the Carthay Circle, following the most colorful premiere night in the history of the theatre. Louis Wolheim, Lewis Ayres and John Wray are featured in the Universal war epic, which Lewis Milestone directed.

OETRY—STAGE and SCREEN PLAYS?

ESS SYNDICATE

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AARONSON PROVES MAGNET

Following the return of Irving Aaronson and his "Commanders" to the Blossom Room of the Hollywood Roosevelt Hotel last week, the gay film capital hostelry is again proving to be the rendezvous of the stars. With scores of intimate friends among the members of the screen colony, Aaronson's opening at the Roosevelt was marked by one of the largest assemblies of motion picture celebrities ever gathered in the famous Blossom Room. Tourists enjoyed the unique opportunity of seeing and rubbing elbows with such notables as Alice White, Billie Dove, John Considine, Howard Hughes, Joseph M. Schenck, Blanche Sweet, Tom Mix, Jack Coogan, Helen Twelvetrees, Jack Benny, Bennie Rubin, Marshall Neilan, Hoot Gibson, Sally Eilers, Frank Fay, George Olsen. George Fitzmaurice, Joan Bennett, Barbara Bennett, Fay Wray, John Monk Saunders and many others who attended to pay tribute to the famed orchestra.

A gypsy romance, set to the immortal music of Franz Liszt's "Second Hungarian Rhapsody," is the fifth in a series of twelve classical short subjects to be produced by William Cameron Menzies and Dr. Hugo Riesenfeld at the United Artists studios.

Liszt's symphony, with its variation of moods and delicacy of phrasings, accompanies the dramatization of an incident in the camp of Hungarian nomads where a beautiful girl is sold against her will to the headman of a neighboring tribe.

For the cast Dorothy Janis has been selected as the girl, Paul Fix as the boy, Michael Visaroff as the headman and Joseph Melville as the unscrupulous trader in girls.

The combination of Menzies and Riesenfeld, artist and musician, respectively, has already produced four short musical subjects which have received universal acclaim because of their sheer artistry. These are: "The Overture of 1812," "Glorious Vamps," "Irish Fantasy," and "The Sorcerer's Apprentice," based on Goethe's poem.

MURRAY TEACHES TUT MACE "OFF-RHYTHM-ACROBATIC TAP"

Tut Mace, who has appeared in many local stage and screen productions, including the Music Box Revue and the "Broadway Melody," has just started a concentrated course of off-rhythm dancing under the direction of Bud Murray, principal of the Bud Murray School for Stage, at 3636 Beverly boulevard. Tut Mace is now learning Bud Murray's latest dance creation, called "off-rhythm-acrobatic tap," which is a fifteen-year-old idea brought up to date, and was done by Bud Murray himself at that time in the Winter Garden production, "Whirl of Society," a play in which Al Jolson and Gaby Delys were starred, and played in New York and at the Great Northern Theatre in Chicago. The only difference in the dance done by Murray in those days is that today the "of-rhythm" is incorporated into the regular acrobatic tricks and steps of which the Bud

GOING IN FOR PICTURES

Leonard Stevens, who wrote "I Fall Down and Go Boom" and many other musical compositions, is devoting quite a bit of his time to B. B. B.'s popular cafe in Hollywood and is going in seriously for writing musical scores and original songs for the talkies.

Here is a great operatic baritone who sings because he has ears—just as though a mouth had nothing to do with it.

He is Raymond Maurel, whose remarkable baritone voice is one of the most charming features in "Dixiana," Radio Pictures' operetta.

"I may sound a bit ridiculous," Maurel told an interviewer, "but it nevertheless is a fact, that if I had not had a good and appreciative pair of ears I never would have become a singer. I would be a secretary today.

"When I was a young man Gatti Casazza, director of the Metropolitan Opera Company, gave me a job as his secretary. My principal duties were as contact man between the director and the hundreds of would-be singers who forever were seeking auditions. Hearing the good ones and the bad ones gave me my inspiration to sing, and so here I am."

Maurel held this position for six years, putting in every spare moment at study and singing. He became popular through the medium of private concerts in and around New York. It was at one of these that he was "discovered" for pictures by Hiram Brown, president of RKO.

Now, because he had a good pair of ears, Maurel is at the top—all the way from Florence, Italy, where he was born, a long climb. His six feet of husky manhood and his apparently inexhaustible energy, indicate that he will be entertaining lovers of fine singing for a long, long time.

Thirteen new songs of outstanding beauty are included in "Dixiana," Harry Tierney's operetta of the old South, which is progressing rapidly towards completion at the R-K-O studios. The noted composer has written spirituals, sentimental love songs, circus melodies and marches as well as the score for this light opera.

In the picture, Bebe Daniels sings "Magnolia," "A Tear, a Kiss, a Smile," and "I Am Your Baby Now." Everett Marshall, Metropolitan opera baritone, who plays the romantic lead opposite Miss Daniels, sings "Goodbye Old Pals," "The Bread of Dawn," and with the star, "Love Is Like a Song," "Dixiana," and "Mr. and Mrs. Sippi."

Other songs and melodies composed by Tierney include spirituals by Hall's Negro Chorus, "My One Ambition Is for You," sung by Bert Wheeler and Dorothy Lee; "You Seem so Consequential," by Robert Woolsey; "Cayetano," by Raymond Murel; "Clown's March," and "Creole," by the ensemble.

Tierney is responsible for all the music. He is also supervising the recording of this music and writing what additional tunes and parts of the scores are called for by changes in the script.

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Creation of an All-American ballet of 100 girls representing all of the states in the Union to be chosen by senators from the respective states is being planned by Albertina Rasch, maestra of the ballet now in Hollywood.

With each senator choosing a girl this would bring the total to 96 members, and the additional four would be chosen by popular vote in Hawaii and the Philippine Islands.

The project is said to be still in embryo state. The ballet would first be presented in a big motion picture spectacle in Hollywood and then would be taken on tour in person, according to present plans of Madame Rasch. Since going to Hollywood, she has staged ballet numbers for First National, Paramount and Metro-Goldwyn-Mayer.



LYRICS & MUSIC

A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION



There is no doubt but that the praiseworthy aim and purpose of this page is finding unanimous approval from its many readers as well as throughout the entire motion picture industry, but there seems to linger still some doubt as to just what sort of material should be submitted for publication on this page. Many appear to take it for granted that their lyric verses can only be printed here, after they have been set to music already. That is not at all the case.

Let it be understood then, that it is not necessary for the writers of lyric poetry to have their work set to music, in order to get it printed in this department. It merely happened that those writers, who had already tried to call the film industry's attention to their finished and published song numbers, were the very first ones to realize the great opportunity this page is presenting to achieve this very purpose upon a decidedly more far reaching scale than they ever could attempt in any other manner, either by individual submittal of their work or by mailing same from studio to studio.

So it just naturally came about that they were the ones whose lyrics, etc., found their way into print upon this page, before the rest of the many writers of lyric poetry were aware of the excellent chance this department is in favor of giving to the lyric writer of merit. Many beautiful poems and song lyrics, with no melody even thought of, still less composed or published, are doubtless in the hands of their respective authors, and could find their way onto this page, if they now will just go over them and submit them for publication here. After a really good lyric has been created and presented in print here, it should not be difficult to find talented musicians and composers to transfer same into the realm of music and harmony.

This writer wishes to call this fact particularly to the attention of all music composers interested in this line of work. They should get in touch with this department, in order to get them in turn in touch with those lyric writers who are anxious to have their lyric poetry set to music by a capable composer. And vice versa, of course, for it is a well known fact, that many excellent composers are rather limited in lyric and verse writing and would often prefer to work with some good lyric writer together as a team, so to speak. Many of the most successful song numbers, etc., have been brought out in just that fashion. Let's hear from you!

VALCOUR VERNE.

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

"BARCELONA SERENADE"
By Louis La Rondelle

Beloved Solita,
My Sweet Spanish flower;
The angels did bring you
From heaven's own bower!

Your love is my treasure,
Far greater than gold;
How often I've said it,
How often I've told!

My sweet Senorita,
There's nothing so rare,
Than charm such as yours,
Not one can compare!

I'll worship and love you,
As time goes along;
Our life shall be heaven,
One glorious song!

NOTE—This lyric, suitable for solo solo or duet leads up to a Castanet Dance, with guitar accompaniment. Miss Mary Campbell, noted organist, wrote a complete score of great charm for this Spanish song and dance number, just out.—The Lyric Editor

"COME TO THE LAND OF MAKE BELIEVE"
By Lucile E. Troutman

1—I live in a land of
Make Believe,
In a castle built of air!
For there all is gold,
To have and to hold,
And ev'rything rich and rare!

2—I live in a land of
Make Believe,
In a castle built of air!
Where friends and flowers
Beguile the hours,
And the heart forgets to care!

Refrain:
Oh, come to the land of
Make Believe,
There is room enough for you!
At my command
In make believe land
All my golden dreams come true!
Oh, come to the land of
Make Believe,
There is room enough for you!
My castle share,
That's built of air,
If you would be happy, too!

NOTE—A special score with the melodious charm of a Viennese waltz was written for this ballad by Richard Coburn A phonograph record of this number was made for the convenience of demonstrating words and music at any time.—The Lyric Editor

"DONNA DEEN"
By Velma Boles

1—Oh, Donna Deen,
You sweetheart of mine,
Demure, petite, serene!
Your face so fair,
Your eyes, oh, so bright,
My Darling—Donna Deen!
Chasing clouds of life away,
Turning night time into day,
Donna Deen—Queen of my heart!

2—Oh, Donna Deen,
How happy we'll be,
I'll love you more each day!
A cozy home, with flowers,
Birds and trees.
All sorrows roll away!
Resting in a big armchair
By the fireside, with you there,
Donna Deen—I'll be content!

Chorus:
While I'm working
All day long,
I think of Donna Deen!
When I'm coming
Home at night,
I look for Donna Deen!
Then I see you at the gate,
Smiling at me, as you wait,
So I fold you in my arms
And sing:—My Donna Deen!

NOTE—The music for this lyric presents one of the most catchy fox-trot tunes that has come across my desk for some time. Marion V. Bartholomew, a talented pianiste and composer, has written a lively and melodious score for this number, which has just been published and will be submitted upon request at any time. —The Lyric Editor.

ACTORS ADDED

Two new names have been added to the cast of "Penny Arcade," the Vitaphone production which John Adolfi is to direct at Warner Brothers. They are James Bradbury Sr. and Joan Blondell.

A veteran character actor of stage and screen, James Bradbury Sr., recently completed a role for Warners in "The Matrimonial Bed" with Frank Fay.

Lucille La Verne, Purnell B. Pratt and Noel Madison have already been signed for prominent roles in "Penny Arcade" which is adapted from a successful New York stage play.

"WHY SHOULD IT MATTER?"
By Lester J. Chelini

I

Nobody cares—nobody shares
A sweetheart's troubles,
Love comes and goes,
Why? No one knows,
And this is my message to you!

II

I seem blue—yes, that's true
'Cause I still love you,
How can I forget?
Memories linger yet!
So over and over I say:

Refrain

Why should it matter
Now that we've parted?
Why should it matter
Since you left me broken-hearted?
Your kisses and love
Are a thing of the past,
I cherished every moment
Knowing it could never last!
I'll never forget the hours together,
Nor regret our romance — NEVER!
But, then, why should it matter
since it's all over now?

ABE LYMAN OFFERS REAL NOVELTY AT CARTHAY CIRCLE

A musical history of American wars is among the musical novelties being offered by Abe Lyman and his band, accompanying the presentation of Universal's "All Quiet on the Western Front" at Fox Carthay Circle Theatre this week.

Beginning with the fluted staccato of the days of 1776, the medley continues through the years of military music, concluding with an original arrangement of "My Buddy." Other numbers presented by the Lyman band are "Cryin' for the Carolines," "Puttin' On the Ritz" and "Singing a Vagabond Song."

"All Quiet on the Western Front" is being shown twice daily at the Carthay Circle, following the most colorful premiere night in the history of the theatre. Louis Wolheim, Lewis Ayres and John Wray are featured in the Universal war epic, which Lewis Milestone directed.

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AARONSON PROVES MAGNET

Following the return of Irving Aaronson and his "Commanders" to the Blossom Room of the Hollywood Roosevelt Hotel last week, the gay film capital hostelry is again proving to be the rendezvous of the stars. With scores of intimate friends among the members of the screen colony, Aaronson's opening at the Roosevelt was marked by one of the largest assemblies of motion picture celebrities ever gathered in the famous Blossom Room. Tourists enjoyed the unique opportunity of seeing and rubbing elbows with such notables as Alice White, Billie Dove, John Considine, Howard Hughes, Joseph M. Schenck, Blanche Sweet, Tom Mix, Jack Coogan, Helen Twelvetrees, Jack Benny, Bennie Rubin, Marshall Neilan, Hoot Gibson, Sally Eilers, Frank Fay, George Olsen, George Fitzmaurice, Joan Bennett, Barbara Bennett, Fay Wray, John Monk Saunders and many others who attended to pay tribute to the famed orchestra.

A gypsy romance, set to the immortal music of Franz Liszt's "Second Hungarian Rhapsody," is the fifth in a series of twelve classical short subjects to be produced by William Cameron Menzies and Dr. Hugo Riesenfeld at the United Artists studios.

Liszt's symphony, with its variation of moods and delicacy of phrasings, accompanies the dramatization of an incident in the camp of Hungarian nomads where a beautiful girl is sold against her will to the headman of a neighboring tribe.

For the cast Dorothy Janis has been selected as the girl, Paul Fix as the boy, Michael Visaroff as the headman and Joseph Melville as the unscrupulous trader in girls.

The combination of Menzies and Riesenfeld, artist and musician, respectively, has already produced four short musical subjects which have received universal acclaim because of their sheer artistry. These are: "The Overture of 1812," "Glorious Vamps," "Irish Fantasy," and "The Sorcerer's Apprentice," based on Goethe's poem.

MURRAY TEACHES TUT MACE "OFF-RHYTHM-ACROBATIC TAP"

Tut Mace, who has appeared in many local stage and screen productions, including the Music Box Revue and the "Broadway Melody," has just started a concentrated course of off-rhythm dancing under the direction of Bud Murray, principal of the Bud Murray School for Stage, at 3636 Beverly boulevard. Tut Mace is now learning Bud Murray's latest dance creation, called "off-rhythm-acrobatic tap," which is a fifteen-year-old idea brought up to date, and was done by Bud Murray himself at that time in the Winter Garden production, "Whirl of Society," a play in which Al Jolson and Gaby Delys were starred, and played in New York and at the Great Northern Theatre in Chicago. The only difference in the dance done by Murray in those days is that today the "of-rhythm" is incorporated into the regular acrobatic tricks and steps of which the Bud

GOING IN FOR PICTURES

Leonard Stevens, who wrote "I Fall Down and Go Boom" and many other musical compositions, is devoting quite a bit of his time to B. B B's popular cafe in Hollywood and is going in seriously for writing musical scores and original songs for the talkies.

Here is a great operatic baritone who sings because he has ears—just as though a mouth had nothing to do with it.

He is Raymond Maurel, whose remarkable baritone voice is one of the most charming features in "Dixiana," Radio Pictures' operetta.

"I may sound a bit ridiculous," Maurel told an interviewer, "but it nevertheless is a fact, that if I had not had a good and appreciative pair of ears I never would have become a singer. I would be a secretary today.

"When I was a young man Gatti Casazza, director of the Metropolitan Opera Company, gave me a job as his secretary. My principal duties were as contact man between the director and the hundreds of would-be singers who forever were seeking auditions. Hearing the good ones and the bad ones gave me my inspiration to sing, and so here I am."

Maurel held this position for six years, putting in every spare moment at study and singing. He became popular through the medium of private concerts in and around New York. It was at one of these that he was "discovered" for pictures by Hiram Brown, president of RKO.

Now, because he had a good pair of ears, Maurel is at the top—all the way from Florence, Italy, where he was born, a long climb. His six feet of husky manhood and his apparently inexhaustible energy, indicate that he will be entertaining lovers of fine singing for a long, long time

Thirteen new songs of outstanding beauty are included in "Dixiana," Harry Tierney's operetta of the old South, which is progressing rapidly towards completion at the RKO studios. The noted composer has written spirituals, sentimental love songs, circus melodies and marches as well as the score for this light opera.

In the picture, Bebe Daniels sings "Magnolia," "A Tear, a Kiss, a Smile," and "I Am Your Baby Now." Everett Marshall, Metropolitan opera baritone, who plays the romantic lead opposite Miss Daniels, sings "Goodbye Old Pals," "The Bread of Dawn," and with the star, "Love Is Like a Song," "Dixiana," and "Mr. and Mrs. Sippi."

Other songs and melodies composed by Tierney include spirituals by Hall's Negro Chorus, "My One Ambition Is for You," sung by Bert Wheeler and Dorothy Lee; "You Seem so Consequential," by Robert Woolsey; "Cayetano," by Raymond Murel; "Clown's March," and "Creole," by the ensemble.

Tierney is responsible for all the music. He is also supervising the recording of this music and writing what additional tunes and parts of the scores are called for by changes in the script.

"All Quiet On The Western Front" Thrills 'Em

Carthay Circle Is Scene of Greatest Turnout in Attendance

Universal offers the last thing in war pictures in "All Quiet on the Western Front," and for the sake of the industry we hope it will be the last of this type of entertainment, for the World War is a fine thing for us to forget. It was too horrible a blotch on such a civilized world to be shown the younger generation that will grow up into manhood and will find that when they are old enough to handle a gun wars will be a thing of the past, for men will settle such differences through a "Peace Board" and not like madmen, thirsting for one another's blood, as is pictured so realistically in Erich Maria Remarque's story, which has been made into a talkie by Universal and directed by Lewis Milestone, in such a manner that his name will go down in the movie hall of fame.

Just how the public will accept this latest of screen epics was shown by the fact that women left the theatre the opening night at Carthay Circle. It was too gruesome and realistic. Many a mother said that she would not want her children to see the picture. Take many of the women and children away from such a picture, and you haven't much to draw from, for where the kiddies go the mothers go along, and in many cases both parents accompany the youngster to the show.

There is no denying that it is a great picture. It is the best Universal appeal for peace. If some of the war lords of Europe would take a peek at "All Quiet on the Western Front" before they place their o.k. on any future wars, we would be assured of a world peace pact being signed. If this picture doesn't do anything else than to make the world think in the right direction, it will serve its purpose. However, we for one would like to see the reaction of the public at the box office before we go any further on record as to Carl Laemmle's judgment in coming out with such a picture after every company has shot the war pictures to pieces ahead of his production.

Strange as it may seem, one of the greatest pieces of acting in the picture is rendered by Raymond Griffith, as the dying French Poilu. His scenes with Lewis Ayres drag on your heartstrings until you sort of have imbedded in your mind "Ray's" death mask face as he sits erect, which causes an uncanny feeling to come over you. It was indeed the work of a great artist. He aided young Ayres to rise to his greatest heights in the picture in exactly that sequence.

The work of Ben Alexander was superb. William Bakewell scored especially in the latter part of the picture. Russell Gleason came through like a regular trouper. Walter Browne Rogers clicked. Owen Davis, Jr., died a true soldier's death; it was a realistic bit of acting. Harold Goodwin helped to create interest. Richard Alexander came through with a surprising performance. Bodil Rosing also should be credited with a fine piece of work. Scott Kolk, Arnold Lucy, Pat Collins, Marian Clayton served along with others in the story.

Louis Wolheim walked through his part, sort of nonchalantly accepting it as a part of his duty of the kindly hard-boiled guy who was sort of used to war and what it meant, and on the other hand John Wray as a brow-beating sergeant carried the honors well along for himself. Beryl Mercer had a small but effective part. She couldn't play anything badly. Time and footage was too short for her to score anything tremendous in this picture like she did in others she has appeared in. Edmund Breese, looking more like Kaiser Wilhelm himself, brought his role as one of the war lords very much to the front. Slim Summerville stole the show as far as comedy relief was concerned. Heinee Conklin wasn't allowed to do anything in the hospital ward, hence his failing to arouse any great laughter with the character allotted to him.

Carl Laemmle, Jr., spent a fortune on "All Quiet on the Western Front." It was a tremendous undertaking. We venture to say if Universal had it to do over again they would think twice, for it is hard to show production value in a war picture.

It is a great achievement for so young a producing genius, but don't overlook the fact that aside from Lewis Milestone, the director of this masterpiece, there were some great minds working in developing and moulding every foot of the story, photographing, editing, musical synchronization and recording of the picture, which finally is being screened all over the world.

For instance, the following members of the Universal personnel are worthy of special credit: Maxwell Anderson made the adaptation and wrote the dialogue. The screen play credit goes to George Abbott. Continuity by Del Andrews. Story supervisor, C. Gardner Sullivan; synchronization and score, David Broekman; chief cinematographer, Arthur Edeson; supervising film editor, Maurice Pivar; film editor, Edgar Adams; recording supervision, C. Roy Hunter; technical director, Hans Morehart; art director, W. R. Schmitt; supervising art director, Danny Hall; technical chief, Archie Hall; assistant director, Nate Watt.

"All Quiet on the Western Front" will go down in history as a great accomplishment for Universal. It will raise the standard of this company to a higher degree than ever before, and it proves for once and all time that a new Universal has been born with the coming of the talkies, for their oral films are on a par and equal rating with any other company in the field today.

Lewis Milestone should be a much-sought man since directing this picture. Today he ranks as one of the three greatest directors, and if the other two aren't a bit careful he will run ahead of 'em.

The treatment given to the novel by Messrs. Del Andrews, Maxwell Anderson and George Abbott is a daring piece of work. The credit is so split up that it is hard to place one's finger exactly on the individual who did the greatest job. However, from personal knowledge of Del Andrews, and with Director Lewis Milestone in his best successes, we feel prone to tip our hat to Mr. Andrews for his continuity and adaptation in cooperation with Mr. Anderson, and for the stirring and thrilling dialogue as written by Mr. Abbott, as well as the old reliable C. Gardner Sullivan, who was in complete charge of the supervision of the story.

Abe Lyman and his International band of entertainers gave the show the necessary right kind of a start. His boys sure ran true to form, and the soldier uniforms that they wore set 'em off in keeping with the feature production. Somehow or other they seemed to be playing in better form at the Carthay opening than they have hereabouts in many a day.

HARRY BURNS.

DIRECTS—DOESN'T ACT

Walter Lang has been busily denying that he is to appear in one of the supporting roles of "Moby Dick." Instead, it is Walter Long, who is often confused with Walter Lang.

"Production doesn't matter so much. But when it comes to giving Walter Long the credit of some of the big fish I catch at Catalina, it becomes a serious thing," says Walter Lang, who is now preparing for the next picture he will direct for James Cruze.

BENNY RUBIN NOW BACK AT M-G-M

Benny Rubin and his nasal ha-ha's are back again at the Metro-Goldwyn-Mayer studio after a two months' absence since appearing in "Montana Moon."

Benny, one of the most popular comics in talkies, is slated to begin work at once on several important numbers in "The March of Time," which Charles F. (Chuck) Reisner is directing. Following that, M-G-M has some hefty comedy roles in store for Benny in feature productions.

Formerly a vaudeville master of ceremonies, Benny won outstanding film recognition when he was teamed with Cliff (Ukulele Ike) Edwards in "Marianne."

HAS IMPORTANT ROLE

Comedy honors have been awarded Tom Patricola, who will enact a featured role in "One Mad Kiss," now in production at the Fox studios, under the direction of James Tingling.

Patricola appeared in the George White "Scandals" for six consecutive years prior to his coming to the Coast as a contract player for Fox.

Trouper Holmes Will Prove Great Aid to Trouperdom

The Troupers of Hollywood held their regular monthly dinner and entertainment last Sunday night, an extremely enjoyable evening developed into probably the most momentous occasion the Troupers have yet experienced, when Trouper Holmes, of disappearing bed fame, presented his associates with a deed for five acres of land, situated just outside of Arlington, Riverside County, on which to build a Country Club House. A considerable number of Troupers visited the site the previous Sunday and found it a magnificent spot close by two beautiful artificial lakes, surrounded by a young forest of eighty-five thousand Carib trees and a gorgeous view of Southern California's inspiring mountains.

Mr. Holmes made it plain that he was making the gift, because he was a Trouper proud and happy to share a little of his good fortune with his old comrades. Wanted them as neighbors—wanted to be able to meet them often—was going to build a lodge on a knoll overlooking the lakes, where he and they could meet and reminiss.

The prosperous Troupers have means at their disposal and will start improving their property at once.

Naturally the entire organization is enthused and are looking forward to the fulfillment of many splendid dreams — thought visionary but a short time ago—but now about to be realized.

A water-plant and trees will be the first things considered, and several different plans for buildings are under consideration.

Shade trees given by individual members, will be planted immediately —each tree wearing a brass plate inscribed with the name of the giver. It is the intention to provide quarters for Troupers retired from active life, also units to be leased to active members who wish a Country Home, either as a permanent residence or a place to spend the week-ends and vacations.

Mr. Holmes gave a highly educational and entertaining discourse on reforestration, a subject very close to his heart and asked the co-operation of the Troupers in enlightening the general public with the great benefit to the future that will be derived by this purpose.

The Trouper monthly dinners are becoming quite a Hollywood event—their aims and ambitions are laudable—their treasury healthy—they are possessed of a happy faculty of quickly adjusting all internal Club disturbances and together moving toward one end—helping each other.

CLICKS

Gus Shy, New York stage comedian, scored such a laugh riot in Metro-Goldwyn-Mayer's picturization of "Good News" that he has been signed upon a long-term contract as a featured player.

AGENTS MUST PROTECT ACTORS

That Is the Ultimatum Put Up to Them by Committee

By Harry Burns

For the first time in the history of the motion picture industry, the actors at last have protection, and strange as it may sound, they are to be protected by the very men who have in the past abused them. We shouldn't really put it that way, let us say, "men who claimed or were their agents, personal representatives" in the past and who haven't played fair with them.

This has all come about through Hollywood Filmograph's fight to regulate the agency business, and which is now bearing fruit, through the formation of a body of men who represent the artists and who have set out to clean house, no matter who it effects, if any agent or personal representative of an artist fails to play fair with him or her whoever the case might effect.

Two new members have been added to the committee already approved by the agents and producers alike, so we will list those on the committee, Grant Dolge, Freddie Fralick, Myron Selznick, Morris Small and Eddie Silton. The additions are Dave Thompson and Leo Morrisson. The new members were placed on the board through the request we are told of Mr. Fred W. Beetson, who is vice-president of the Producers' Association and who has worked the plan of readjustment out with the agents and producers.

The actor who has carefully selected his agent as he has anything else that he feels is the very best in the world, should be a very happy and satisfied person, for the agent not only obtains his contract, but looks after his script, arranges for dressing rooms, wardrobe and in fact does everything but the actual acting in the picture, if he or she is just a telephone agent or list sender who tries to land jobs through these methods, why an artist would be better off free from such representatives and working on his own.

In checking over the amount of which agents, representatives of their managers read during a year's time, we find that some have read as high as 150 scripts, studied them, worked out the costumes with their artists. Check this against how much attention actors pay to scripts, how many read their scripts given them to read through in its entirety so that they know what has happened before they appear in the picture or afterwards?

There is a lot of food for thought here. But, thank the powers that be for the truth about the situation as it stands today; let us shout hip, hip hooray, the actor at last is to be given equal protection with the producers; the agents will have to play fair with both parties concerned, and if they dont' they will find the gate leading out of filmdom well greased and ready for them to exit through.

* * *

Norman Taurog, recently with Tiffany, signed as a director for Paramount. He will go East to direct a picture at Paramount's L. I. studio.



Ken Maynard, western star and producer at Universal Studios, has bought one of the new Curtiss Aero Cars, which are attached to an automobile and which make camping trips a pleasure. The luxurious trailer is equipped with telephone to the driver's seat, radio, eight-day clock, and sleeping and eating accommodations. The chairs are overstuffed and all appointments of the interior are beautifully finished. Maynard is in the habit of taking long motor jaunts in between his pictures and expects to make good use of the Aero Car during the summer.

GORDON LINDLEY PASSES

A true celebrant of the resurrection spirit, Gordon Lindley, at the tender age of nineteen, lifted up his countenance to receive the blessing of greater light and his steps were guided straight into the heart of the Beyond.

Love was his watchword. He was a true child of the stage, born in Seattle in the month of Thanksgiving, 1910. His mother was well known as Bessie Fisher, lovely bride of Bert Lindley, and they knew God loved them when He sent Gordon to bless their life together. They watched him grow through babyhood and boyhood, clean and straight, a perfect thing,—the sunshine of their lives,—the hearthold of their household.

Strong was he,—well balanced,—just and honorable. At Fairfax High School he won the all-city football championship and all his team and members of the opposing teams knew him and loved him for the fair play and decency with which he played the game.

He was the most experienced of the young members of the Strollers, a club made up of professional young people of the stage and studios, having counted eighteen of his nineteen years on the stage and screen. When he was stricken suddenly,—(his appendix broke)—and the doctors let it be known that he lay in need of blood, again Holy Week was celebrated, for forty of the Strollers and his many school friends, boys and girls alike, came to the hospital to offer from their veins all that might be needed in his. Symbolic indeed of clean upstanding youth today, these youths and maids gave proof of the clean, sweet lives they had lived, for they could pass the tests.

How strange it is that the superpicture in which Gordon Lindley played a student,—"All's Quiet on the Western Front"—opened at the Carthay Circle the night he passed away. In his pocket was the ticket for the opening performance. But the ticket for over there was given him instead. That mysterious miracle, the eternal going home, was performed for him on Easter eve. His clean bright light was gathered tenderly into the Great Light.

Gordon's family know the beauty of his character. His friends are proud to have known him. May they now be faithful to the service they may render his dear ones, all of them, remembering most of all, his mother. Jesus of Nazareth looked down from his cross and commended the care of his mother to the beloved disciple, John. In life, in death, Gordon Lindley, a follower, would also have it so. Margaret Campbell.

SAILED

Evelyn Laye, her role in "Bittersweet" completed, sailed from New York for London last night aboard the Berengaria.

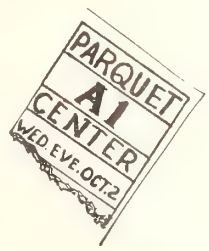
Miss Laye, who is under contract to Samuel Goldwyn, will return to New York in 30 days and will arrive in Hollywood shortly after June 1 to make her first operetta for Samuel Goldwyn.

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DOINGS AMONG THE WRITING CRAFT

COURTS SETTLE OWNERSHIP OF THE "BIRD OF PARADISE"

Richard Walton Tully, world-famous playwright-producer, whose recent overwhelming victory in the New York State Court of Appeals ended eighteen years of heartbreaking litigation over the rights to "The Bird of Paradise," is expected in Los Angeles soon, to make arrangements for the production of this dramatic sensation for the talking screen.

The unanimous decision of seven justices in that court, and their reversal of the former court's ruling in favor of Mrs. George Fendler, who claimed that portions of "The Bird of Paradise" were plagiarized from a manuscript of her own called "In Hawaii," gave Tully complete vindication, and percluded further litigation in the matter, it is learned.

"The Bird of Paradise" is without doubt the most valuable piece of theatrical literary property as yet untouched by screen producers. With the recent innovations of color and sound, its artistic possibilities would seem endless.

In word received yesterday from Tully, who also wrote and produced such successful stage plays as "Omar, the Tentmaker," "Rose of the Rancho," "His Blossom Bride," "The Campus," etc., and produced screen versions of "The Masquerader," "Trilby," "Omar, the Tentmaker," "Flowing Gold," etc., he states that now all stage and screen rights to "The Bird of Paradise" have reverted to him, and that although several major picture production organizations are already bidding for it, he has not yet closed with anyone.

The unanimous decision of the seven justices of the New York State Court of Appeals is particularly interesting, as handed down by Justice Lehman. According to the findings of the court, Tully copyrighted "The Bird of Paradise" in April, 1911, while Mrs. Fendler did not take like action upon her play, "In Hawaii," until five years later.

Tully was represented in New York City by Charles H. Tuttle, now United States District Attorney at New York City, and in Los Angeles by Charles B. Hazlehurst, well-known local authority on stage and motion picture law.

* * *

George Rosener, well-known playwright and author, is the newest literary personality to join the talkies.

He has been signed by Warner Brothers to write and adapt Vitaphone productions, according to announcement from J. L. Warner, vice president in charge of production.

Among Rosener's stage plays is "She Got What She Wanted," while he collaborated on such footlight hits as "Speak Easy" and "My Maryland" among others.

Crane Wilbur has found time during the past few months to write a play which will soon be produced in New York.

Wilbur has been writing and directing at M-G-M, but between pictures and at odd moments has written a play called "Romance Inc.", which has a Hollywood background and which is a story of the talking pictures.

William Doyle is producing the play in the east in a few weeks.

Meanwhile Wilbur goes on with his screen writing and directing. Having a play produced is an old story to him, for during the past ten years he has had more than a dozen plays launched, among them being "The Song Writer," which he scenarized and directed for M-G-M and which has reached the screen under the title of "Children of Pleasure."

* * *

Josephine Lovett, who wrote the story, continuity and dialogue on Gloria Swanson's present production, "What a Widow," has completed another original story for Miss Swanson which the star will make after she completes her current picture.

Miss Lovett's contract with Pathe ends with the second Swanson story and the writer has made no definite plans for the immediate future.

She wants to free-lance for a while in order to put on paper some stories she has had in mind for some time. She has never, during her ten years' career as one of the most prominent scenarists and original story writers, had an opportunity to free-lance and she is looking forward eagerly to the experience of it.

Prior to going to Pathe to write "What a Widow," Miss Lovett completed a three-years' contract with M-G-M. Some of her most recently produced originals are "Our Dancing Daughters" and "Our Modern Maidens," both outstanding successes and upon which she also wrote the adaptations and continuity.

* * *

Characters with which Rex Beach invested his gripping novel, "The Silver Horde," are to speak from the screen under the banner of Radio Pictures.

Announcement of this was made yesterday by William LeBaron, vice president in charge of R-K-O production.

Melville Brown, one of the "pioneer" R-K-O directors, has been given a long awaited chance to direct the Beach story, which is one of his favorites.

When word went out that Radio Pictures would include two Rex Beach stories in its 1930-1931 program, Brown urged LeBaron to let him do one, particularly "The Silver Horde," if the rights to it could be obtained.

Now Brown is looking forward to making this virile story as his fifth Radio Picture. He is at present rehearsing Arthur Lake, Sue Carol, Allen Bunce, Helen Ware and Lucien Littlefield for "Tommy," upon the completion of which, production on the Beach story will begin.

Wells Root has been assigned by Universal to adapt and write dialogue on "Gypsy Love Song," the musical drama which will be John Boles' next vehicle.

Root is currently completing the adaptation of "Outside the Law," which Tod Browning is preparing to direct for Universal, and only recently completed script and dialogue on "The Storm."

"Gypsy Love Song' 'is an original story by Konrad Bercovici. It is romance of nomadic life with its setting on the continent. Root's screen play will provide a number of musical and vocal interpolations to feature Boles.

* * *

Lack of movement, frequently deplored by critical talking picture fans, is not alone accounted for by inactivity of players and cameras according to Clara Beranger, who has just completed the screen play "Lipstick" for Pathe.

Snappy dialogue and bits of "business" introduced by it may create a perfect illusion of action even in the most immobile picture play, Miss Beranger states.

"Lack of movement is conspicuous only when the play itself drags unnecessarily because of faulty and unintelligent dialogue," says Miss Beranger. "Dialogue pruned to the core and couched in terms that lends itself to characteristic action induces a feeling of movement that keeps the audience alert.

"In the hands of adequate players there is no evidence of self-consciousness either on the part of the artists or the scene."

* * *

The popular conception of gunmen and underworld characters as being unkempt and repulsive in appearance, has had to be revised to conform with the new school of crooks, according to Howard Estabrook, who wrote the screen version of "Street of Chance," the Paramount production in which William Powell triumphs. It is a story somewhat parallel to the life and death of Rothstein, notorious New York gambler.

The modern racketeer is often found to be scrupulous in his attire, often somewhat refined in appearance and boasting a smattering of education, which he is always proud to display when he thinks it will impress his associates, according to Estabrook, who made considerable research among the police in preparing the story.

Dramatists once presented the crook as dirty and unshaven, having beady, shifty eyes and a retreating forehead. This was the stock conception of him for many years before organized crime began to attract a shrewder and more polished type, Estabrook points out.

Through our error Howard Estabrook wasn't credited with adaptation and dialogue of "Double Cross Roads," which was a fine piece of work in every respect. Our reviewer overlooked crediting the writer, hence our explanation.

Wilson Collison, celebrated author of light comedies and bedroom farces, has been added to the scenario staff at Warner Brothers.

He has been signed to write and adapt Vitaphone productions, according to announcement from Jack L. Warner, vice-president in charge of production.

Collison is the author of such widely popular plays as "Getting Gertie's Garter," "Up In Mabel's Room," "The Girl In the Limousine" and scores of others. These three plays were filmed as silent motion pictures that proved outstanding successes

His initial assignment is not as yet definitely decided, but he will write and adapt a story along the type for which he is famous.

* * *

"McSween," one of the most famous historical characters of the "old west," is to be recreated by Russell Simpson, long, lanky and red-headed Scotch character star for the M-G-M picture King Vidor is to make from the stories surrounding the life of the notorious outlaw, "Billy, the Kid."

McSween was the leader of the faction in the famous Lincoln county, New Mexico, war, to which "Billy the Kid" allied himself. The most dramatic scenes of the picture center the three-day siege of the McSween home by opposing cattlemen.

Simpson comes to this strong role from appearances in such pictures as "Ladies From Hell," "Heart of the Yukon," "Trail of '98," "Noisy Neighbors" and "Innocents of Paris."

* * *

IN "UNHOLY THREE"

Belle Donovan is in "The Unholy Three," playing the part of a maid. She is the girl who arouse da great deal of interest in the Duncan Sisters picture, "It's a Great Life."

* * *

BRYAN FOY DIRECTS ANOTHER SHORT FOR VITA

With Eddie Graham, Esther Howard and Theodore Lorch as the principal players, Bryan Foy is directing another Vitaphone short, "'Twixt Love and Duty," at the First National studios.

* * *

Addie McPhail has been very busily engaged at the Pathe studios, where she has been going from one picture into another. Right now she is working with Eddie Quillan in "Night Work," directed by Russell Mack.

* * *

Edythe Chapman has just finished one of her best parts at the Fox studios under the direction of Virtel, starring Milton Sills and Dorothy Mackaill in "A Very Practical Joke."



RAOUL WALSH SELECTS A NOVICE TO PLAY LEAD IN "THE BIG TRAIL"—AROUSES IRE OF ARTISTS WHO HAVE GIVEN MUCH TO BUILT UP GREAT INDUSTRY

Right straight into the lap of a handsome young chap of the athletic type there dropped yesterday the choicest plum that ever came from the cinema tree.

John Wayne—and do not try to recall the name for he has never appeared on the screen—was selected by Raoul Walsh to play the leading masculine role of "Breck Coleman," in Walsh's most impressive production to date, "The Big Trail," formerly advertised "The Oregon Trail," a story of pioneer days and the winning of the West, written especially for the screen by Walsh and Hal G. Evarts, famous novelist.

The role of "Breck Coleman" survived eighty-two distinct tests by as many individuals before Walsh made his final selection.

Wayne is a former Trojan, University of Southern California graduate, famous in athletics and specializing in football.

One year ago Wayne left the university, his mind bent on learning the rudiments of picture production and without a thought of ever acting for the screen. He secured a position at the Fox studios as an assistant property boy and was making rapid progress when Walsh sensed that the boy was just the type he was looking for, provided he could act.

Walsh personally instructed him in the lines he had to speak before making the test and he won the role.

Although Walsh will not admit that he prefers to select unknowns for big roles in his pictures and continually defies the conventions, many names of present day stars could be cited whom Walsh gambled with as unknows and aided them to reach the heights.

Regarding his selection of young Wayne, Walsh says:

"'The Big Trail' means that everyone who goes over it while the cameras record will go through just as many hardships as the pioneers of 100 years ago encountered.

"I selected Wayne primarily because he is a real pioneer type, six feet two, handsome, athletic, but most of all because he can start over any trail and finish."

Prior to the Walsh company leaving for location, the man who made "What Price Glory," "The Cock-Eyed World," "The Thief of Bagdad" and other notable successes, assembled the entire cast including hundreds of extras and made it plain that during the four months needed to make "The Big Trail" it will be all work and no play and anyone who figured that he or she could not stand the gaff should check out before they started.

Production of "The Big Trail" will be under way during most of the time that President Hoover, in a recent proclamation, asked for a universal observance of the march of the pioneers which started April 10, 1830, and ended late in December of the same year.

Walsh has already notified the nation's chief executive of his part in that observance.

"The Big Trail" has the largest cast of players ever engaged for one picture—exactly 93 players having important speaking parts to play in the picture.

The cast includes John Wayne, Marguerite Churchill, El Brendel, David Rollins, Tyrone Power, Tully Marshall, Ian Keith, Russ Powell, Frederick Burton, William V. Mong, Charles Stevens, Alphonz Ethier, David Hartford, Louise Carver and Dodo Newton.

Harry Burns, Editor,
Hollywood Filmograph.

Dear Mr. Burns: Will you please be kind enough to ask Mr. Raoul Walsh if he didn't have a sad enough experience when he selected Don Terry for the lead in "Me, Gangster," which should have been one of his best pictures and proved a very good flop? It seems that he didn't learn his lesson in this experience, for he has gone right out and engaged a college boy, John Wayne, to play the leading role in "The Big Trail."

Just how Mr. Walsh can expect a youth to carry such a picture is beyond my conception. It wasn't so bad when you didn't have to listen to the babbling of an actor that appeared on the screen, but since the talkies have arrived I can't see how anybody could stretch their imagination so far as to gamble $2,000,000 on a novice to make good in a picture that should take years and years of experience as an actor, along with the physical requirements that even George O'Brien would have been able to meet had he been put to the test.

I respect Mr. Walsh, his love for his art, and the company that is gambling so much money on his judgment. If he brings in a winner with Mr. Wayne, he will be entitled to a Carnegie medal. In the past he has always given the actors a chance, but this is an out-and-out insult to the very profession to go outside of the profession and bring in a newcomer for one of the biggest parts in pictures when there are so many good actors, with years of stage background to back them up, not overlooking the fact of the stars of silent days who have made Mr. Walsh what he is today.

It may be you will think this is "sour grapes" from an actor who failed to get a tumble, but it isn't, for I am a firm believer in whatever is to be mine no human being can take away from me. But in all fairness to the actors who have built up a reputation and have their home and family here dependent upon them, this doesn't seem a fair break for them.

AN OBSERVER.

MUSICAL CARTOON SERIES FOR VITAPHONE VARIETIES

A series of twelve musical cartoons will be produced as Vitaphone Varieties, it is announced by George E. Quigley, vice-president and general manager of the Vitaphone Corporation. They will be called "Looney Tunes," and each is to be based upon a Warner Bros. musical hit.

The first of the "Looney Tunes" is "Sinkin' in the Bathtub," based upon Winnie Lightner's big hit in "Show of Shows." The principal characters are Bosco and his Sweetie Honey who will appear in all twelve of the musical cartoons. The second subject will be "Congo Daze," the theme song being one from a First National picture. It is a jungle reel filled with wild animals.

Leon Schlesinger is producing the series of "Looney Tunes." The cartoons are by Hugh Harman and Rudolph Ising, with musical score by Frank Marsales and animation by Isadore Freleng.

JAMES SEYMOUR HAS FINE BACKGROUND AND RECORD

James Seymour, author of "Swing High," Pathe's musical circus romance, featuring Helen Twelvetrees and Fred Scott, is a protege of Professor George Baker, whose famous dramatic workshop at Harvard University—and now of Yale—has contributed some of the most noted writers to the American theatre.

In addition to this valuable association, Seymour had the benefit of working with his own father, William Seymour, then general stage director for Charles Frohman. Among the noted authors with whom he has been associated are Philip Barry, Lewis Beach, Hubert Osborn, Robert E. Sherwood, J. Brooks Atkinson and J. B. Brown. He also was dramatic critic on the Boston Transcript.

Seymour's motion picture work dates back to 1927 when he became production assistant to William Le Baron at R-K-O. Among the motion picture stories he has written or collaborated on are "College Coquette," "Broadway Scandals," "Acquited," "The Broadway Hoofer," "Wall Street," "The Melody Man," "Mexicali Rose," "Syncopation," "Mother's Boy" and "Lucky in Love." The latter three were written in association with Gene Markey.

* * *

Little Billy, the midget actor, and Jed Prouty are the featured players in one of the new Vitaphone Varieties, "No Questions Asked." Little Billy is engaged to masquerade as a child, leading to farcical situations.



ONE MINUTE

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Producers Must Guard Themselves Against Propaganda in Theatres

Col. Jason S. Joy Leaves for New York

Theatregoers Resent Attempt to Force Stock Selling and Speeches About Virtues

The stock-selling propaganda that was swung throughout the country through the medium of moving-picture entertainment and sandwiched in among news reel episodes throughout the world, has been tabooed in recent showings in the United States. For a time, there seemed to be a well-planned effort of the producers to force this stock-selling propaganda down the throats of the public—the most prominent of these moves being the Fox film drive of Will H. Hays.

This taboo should be a salutary lesson to the producers and they should see to it that the public is safeguarded hereafter against any propaganda of this kind—a propaganda that indirectly has done greater harm to the moving-picture industry than anything else that has occurred in it up to date. In many instances these spoutings appertaining to stock sales have been laughed off the screen.

Ye editor of the Filmograph has sat in an audience where an attempt of Will H. Hays to propaganda the sale of Fox stock and swing a message to the world at large in that line has been ridiculed by whistling, laughing and stomping of feet, and the auditors' disapproval all but stopped the show.

Now here is the opportune time and place for the Association of Motion Picture Producers, over which Will H. Hays presides, to realize the folly hereafter of trying to become more powerful in the minds of the cinema world by using this insidious propaganda, than by using the power of the press in bringing forth messages that are intended for the public's consumption. A word to the wise suffices.

PLAYS FATHER

With a script in his hands containing lines that furnish a clew to what kind of a character he is enacting, Lucien Littlefield, feature character delineator, is much better satisfied than with conditions under the silent regime in pictures. Littlefield is portraying the role of a father in "Tommy," which Mel Brown is directing for RKO, and he has concluded from his experience in this opus that the talkies are superior to the silent pictures from the actor's standpoint.

SOON

Monte Blue will once more be seen as a white man stranded on a native island in "Isle of Escape" soon to be released by Warner Brothers. He will be remembered in such a role in "White Shadows of the South Seas," which was one of the outstanding pictures of his career.



BOBBY VERNON

Theatregoers will remember Bobby Vernon when he played with Kolb and Dill on the stage for three years and they haven't forgotten his comedies with Gloria Swanson as his leading lady, when the pair worked for Mack Sennett. And, last, but not least, Bobby's finishing the longest long term contract on record when he finished his twelfth year and his contract with Al E. and Charles H. Christie and joined the freelance artists of filmdom. Bobby just finished a Vitaphone short, "Cry Baby," for First National.

OPENING OF PASEO DE LOS ANGELES

The opening dinner announcing to the world El Paseo de Los Angeles, which was held recently, was a tremendous success both financially and artistically.

Olvera street, that quaint little old Spanish thoroughfare near the Plaza, has been closed at both ends and flagged from end to end. Here the city fathers purpose to recreate forever Los Angeles as she was in 1840—an artistic and historic idea.

At the opening dinner held under the stars, protected by a canopy, many stars of the screen and stage gave their approval. Nearly all were in Spanish costume, lending color and beauty to the occasion.

The most distinctive feature of the little street is a life-sized portrait of Christus, posed by Henry Herbert of Pilgrimage Play fame, and painted by Mme. Ivy de Verley, Hollywood's best known artist.

The portrait is set in an artistic permanently built shrine directly on the thoroughfare and lends an old world charm to the other attractions of this historic corner of Los Angeles.

MAURICE OPENING NEW STUDIO

Maurice Studios wishes to announce at the request of their many friends and customers that they have opened up their new and beautiful studio in Hollywood, where they will specialize in the finest work in photography and introducing the new idea of atmospheric background. The studio will be known as "Hollywood's most popular-priced studio."

IRVING AARONSON AND HIS COMMANDERS
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"WHERE EVERY NIGHT IS A BIG NIGHT"
BLOSSOM ROOM ROOSEVELT HOTEL
FRANK CUMMINGS JR. MGR.
HOLLYWOOD

Has Talked Hays' Code of Ethics Over With Studios

The serious intent of the motion picture industry with respect to strict observance of the Code of Ethics prescribed a short time ago by Will H. Hays is indicated ni the series of meetings now being called by executives in charge of production in all West Coast studios.

Already five of the biggest producing plants on the Coast have called meetings through their production executives of all departments engaged in any angle of the production work. The purpose of these assemblages is to disseminate to everybody common knowledge of the code and thus insure its thorough understanding; also to stimulate intelligent cooperation in its application.

At each of these meetings, Fred W. Beetson, executive vice-president of the Association of Motion Picture Producers, and Col. Jason S. Joy, head of the Studio Relations Department, have been called in to address the gatherings on the spcific requirements of the code and their interpretations. With this information fully in hand, each studio is fortified with knowledge that will make the code effective.

Those studios at which these meetings have already been called include Paramount-Publix, Warner Brothers, First National, M-G-M and RKO. Following Colonel Joy's return from New York late in May, assemblies will be called at other studios and the procedure of code discussion continued until every studio has been covered.

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N. V. A. Stage Benefit Saturday Night

Charley Chase Signs Contract with Roach

Greatest Array of Stage and Screen Artists to Appear

The entire amusement industry will take part in a mammoth N. V. A. Benefit in the Shrine Auditorium Saturday evening, April 26.

Every prominent motion picture, stage, night club or concert star will appear and entertain in behalf of the National Variety Artists' Association which is endeavoring to raise funds this year to care for needy and sick actors and actresses throughout the country. During the coming year, according to Pat Casey, national chairman, the N. V. A. will care for at least 500 people weekly in its sanitarium, in hospitals all over the country and from its various branches in all of the big cities.

A show of proportions immense enough to fill the huge Shrine Auditorium is being prepared for presentation by Harold B. Franklin, general chairman, and Eddie Cantor, assisted by executives from every studio and theatre in the city.

Some of the stars and entertainers scheduled to appear are: Eddie Cantor, Al Jolson, Frank Faye, Jack Benny and Benny Rubin as masters of ceremonies; George Olsen, Fred Waring, Abe Lyman, Ben Bernie, Irving Aaronson, Max Fisher, Gus Arnheim, Lynn Cowan, Georgie Stoll and their bands; choruses from "Whoopee," "Good News," "Follow Thru," Larry Ceballos' girls and a picked group of Fanchon and Marco dancers; Will Rogers, Willie Collier, Sr., Joe E. Brown and Winnie Lightner, Bert Wheeler and Robert Woolsey, Buddy Rogers and Nancy Carroll, Polly Moran and Marie Dressler, Alexander Gray, Bernice Claire, Alice Gentle, Monte Blue, Lila Lee, Betty Compson, William Boyd, Taylor Holmes, Fannie Brice, Richard Arlen, Regis Toomey, John Boles, Conrad Nagel, Helen Ware, Joan Crawford, Doug Fairbanks, Jr., Walter Catlett, Bert Levy and hundreds of others too numerous to mention.

BACK

A record trip was made by Maxine Alton last week, when she literally flew to Chicago, spending forty-eight hours in the "Windy City," during which time a contract was entered into with a producer for the writing of a stage play by the authoress. The play is scheduled for a fall opening and a knockout title is promised, although it has been tentatively titled "Crime."

LEASE

Florenz Ziegfeld and his wife, Billie Burke, have taken Marion Davies' beach home at Santa Monica for the summer.

Ziegfeld expects to be in Hollywood about two months, acting in an advisory capacity with Samuel Goldwyn during the making of "Whoopee," starring Eddie Cantor.

GEORGE OLSEN ADDS NEW GLORY TO HIS NAME WITH BEAUTIFUL CLUB

By ED O'MALLEY

"Genial George" Olsen and his winning personality went over the top with the dynamic force of a tenth wave last Wednesday night, when he swung open the portals of his new night club just below the famous Metro-Goldwyn-Mayer Studio on Washington Boulevard. George's vast clientele of cabaret frequenters, which he garnered unto himself during the long engagement of his wonderful orchestra at the Blossom Room, was there to a man, the ample room and dance floor being packed to repletion. The opening, in every phase of an affair of this kind, passed off with eclat, and by far transcended in splendor, dash and camaraderie any other ever witnessed under the midnight sky of Southern California.

By the magic touch of that expert interior decorator, Jack Schulze, the vast room was transformed into a veritable Aladdin's Palace, the unique and artistic fabric of the ceiling and walls comporting exquisitely with the furnishings of the floor proper. An ultra modern motif pervaded the trappings in their ensemble. "Genial George" introduced Jack to the 600 merrymakers, and after telling them how much he was indebted to Schulze for his hearty co-operation in his new venture, they both fell into the French salute.

The entertainment was of a piece with everything else in this swank opening. Eddie Cantor, at his best, was in the van and he went over like the flourish of a fanfaron. Then there were Murphy and Johnson; William O'Neil, celebrated tenor; Ethel Shutta, a knockout in "Putting On the Ritz." greeted with deafening acciaim; Shutta and Murphy, comedians; and Olsen's chorus of 16 girls, the most talented, beautiful and shapely the old Night Hawk has ever run up with.

The entertainment proper, apart from the wonderful work of Olsen's orchestra, has hardly ever been paralleled in a local night club. Joe Spagat, manager, and Olsen's right-hand man, was given a great hand when introduced by George. Joe is internationally known as one of the world's greatest cabaret managers. Among the most prominent of the midnight merrymakers were Ben Frank and his charming wife, who was gowned in one of Paris' latest swank creations (Ben, as you all know, is the famous Skipper of the Cocoanut Grove).

Then there was Frank Sebastian and the beautiful Evelyn Mueller; Ellis Cohn, host to Mr. and Mrs. Frank Price and Mr. and Mrs. Maurice Zuckerman ;Ann Harding, Sue Carol and Nick Stuart; Fifi D'Orsay; Ray Hallor; Richard Powell; Leo Morrison; Tommy Lee, best dressed young man on the floor; Frank Cummings (manager of Roosevelt Hotel Hollywood,) and his lovely wife; Irving Aaronson; Florence Tarbell, guest of Jack Schulze; Inez Courtney, one of the screen's best comediennes; Bill Councilman; Bob Goldie and wife, host to Mr. and Mrs. Zemansky and Mr. and Mrs. George Goldie; Mr. and Mrs. Jules Lindenbaum; Mack Sennett; Lew Brice; Catherine Crawford; Wesley Ruggles; Ona Brown and Harvey Barnes; Jean Harlowe; Joe McCloskey; Mrs. Jack Ford; Mr. and Mrs. Wiebell; Bert Wheeler.

Dorothy Ross, the beautiful, witty and wideawake secretary to George Olsen; Jimmy Starr, the dancing kid; Thelma Todd; Mr. and Mrs. B. G. Dahlberg, Chicago millionaires, host to Mr. Mott and wife (Mr. Mott of General Motors fame; Rube Goldberg; Eddie Buzzell; Marilyn Miller and big party; Larry Ceballos; Frank Murphy; Jerry King; Bill Ray; Bobby Crawford; Maurice De Mond; Irving Fisher; Frances Johnson; Jack Vanderlip; Jos. Santley and Ivy Sawyer; Marie Saxon; Jack Robbins; Herbert **Fields; Dorothy Fields; Ivan Lebedeff; Tom Patricola; Max Hart; Gus Kahn;** Alice Day; Miss Chicago; Mike Donlin; Jerry Hoffman; Eleanore Barnes; Sam Holland; Ken Taylor; Florence Lawrence; Walter Donaldson; Clyde Cook; Bill McBride; William Mizner; Fred Waring and Dorothy Lee (Miss Lee a picture to look upon); Johnny Hamp, whose matchless orchestra holds forth at the Cocoanut Grove; Jimmy McHugh, Jack Robbins and the versatile Chuck Reisner.

JOINS FOX

William Goetz, general manager of the Corinne Griffith Productions during the last four years, and also former production manager for Buster Keaton Productions, has been signed as a Fox Films executive on the staff of Sol M. Wurtzel, general superintendent of the Fox studios in Hollywood. Announcement of the acquisition of the new executive was made by Wurtzel. Goetz, who was born and educated in New York, began his career in motion pictures as an assistant director and has learned the problems of every department of film production through actual experience.

ADDED

Clarence Burton, veteran stage director and screen character actor, was added to the cast of "The Unholy Three," and will play Egan, the detective.

WILLIAM S. HART IS GIVEN GREAT RECEPTION AT PREMIERE

The public love their old idols and they never seem to forget them when the news weekly anounced William S. Hart was next to appear on the screen at Grauman's Chinese. The tremendous applause that greeted the mere announcement, was even greater when he started to talk to his onlookers. One of the largest gatherings of celebrities that have attended such a premiere.

William S. Hart is a greater favorite with theatre-goers today than he ever was. He has been off the screen just long enough for them to be hungry to see him in a picture, and especially a talkie, and if you ask us, his voice compares with any of the stars and his stage background goes way back into the theatre when it was the whole show, and nothing else but the whole show.

Which Places Him in the Big Money as Funster

From time to time the older comedians have admitted that Charley Chase was a "comer." It may safely be said now that the Roach star has arrived. Climaxing his work in a series of sensational talking pictures in four languages, Chase was yesterday given a new five-year contract by the Hal Roach Studios, Inc., at Culver City. Terms of the contract were not made public, but it is known that Chase is now up in the "big money," along with Laurel and Hardy, Chaplin, Lloyd, et al.

Chase was one of the first of the American comics to make a bid in the foreign field. His quick mastry of the Spanish, French and German tongues has been the talk of the industry. In a recent picture Chase sang an entire song in French, in another he sang in Spanish. The new contract was negotiated by Warren Doane and Benjamin Shipman of the Roach managerial staff.

Enrique J. Vallejo Has Much to Offer Producers Here

When it comes to keeping pictures within the bounds of exact detail as far as locations and dialogue is concerned, Enrique J. Vallejo has much to offer producers, for he knows the Latin-American requirements for pictures and has enough political influence to obtain certain privileges for the producers from the powers that be, that he can save them money and time in making their pictures.

SIGNED BY P. F. L.

Stuart Erwin has returned from the Paramount Long Island studios, where he just finished a picture. His work gained for him a long-time contract with the Paramount-Famous-Lasky organization.

START "ARE YOU THERE?"

Production has started on the Fox-Movietone musical farce, "Are You There?" featuring Beatrice Lillie, with Hamilton McFadden directing from Harlan Thompson's original story. John Garrick, Olga Baclanova, Lloyd Hamilton, George Grossmith, Paula Langlen, Roger Davis, Gustav Von Seyffertitz, Nicholas Soussanin, Richard Alexander and Henry Victor are in the cast.

"SCOTLAND YARD"

William K. Howard will direct Edmund Lowe in "Scotland Yard," Dennison Clift's melodramatic play, which has been purchased by Fox Films. Howard today completed "Good Intentions," which features Lowe.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	MARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	O'Neil-O'Day Graves-Holt All-Star Cook-Peers Gray-Wilson	James Flood Ed. Sloman Ralph Staub Frank Capra E. Mason Hopper	Frank Geraghty Buddy Coleman Sam Nelson David Selman	Ben Kline Ted Tetzlaff Joe Walker Wm. Marshall	"Sisters" "Hell's Island" "Screen Snapshots" "Rain or Shine" "Temptation"	Graves-Huston Uncredited Staub-Traub Howell-Swerling Leonard Praskins	Shooting Shooting Shooting Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL 1791	Mickey McGuire	Unassigned	Unassigned	Unassigned	Mickey McGuire Series No. 1	Uncredited	Preparing
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Unassigned	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Lola Lane	Walter Lang	Louie Germenprez	Unassigned	"Fancy Clothes"	Gene Towne	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Loretta Young Marilyn Miller Otis Skinner Unassigned Brown Claire Unassigned Unassigned Unassigned Revier-Huston Joe E. Brown Unassigned Alice White Loretta Young	Howard Hawks Frank Lloyd Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd Unassigned Clarence Badger Unassigned Unassigned Unassigned Edward Cline Wm. A. Seiter	Frank Shaw Unassigned Unassigned Unassigned Unassigned Scott Beall Unassigned Unassigned Unassigned Ben Silvey Unassigned Unassigned Unassigned Percy Ikerd	Ernie Haller Unassigned Unassigned Unassigned Unassigned Sid Hickox Unassigned Unassigned Unassigned John Seitz Unassigned Unassigned Unassigned Art Miller	"The Dawn Patrol" "Heart of theNorth" "Sweethearts" "Kismet" "Forever After" "Top Speed" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man" "High Life" "Call of the East" "The Widow From Chicago" "When We Were 21"	Hawks-Miller John Russell Uncredited Howard Estabrook F. Hugh Herbert Pearson-McCarty Waldemar Young Helen Carlisle Robert Lee Howard Estabrook Taylor-Perez Uncredited Uncredited V. H. Orkow	Shooting Preparing Uncredited Preparing Preparing Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing
FOX—HO 3501—HO 3006 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst	Lowe-Churchill Will Rogers Bennett-Ayres Fred Kohler Beatrice Lillie Albertson Lynn	W. K. Howard John Blystone Victor Fleming R. Walsh H. McFadden Neil McCarrey	Hough-Flint Jasper Blystone W. Tummel Unassigned Sam Wurtzel E. Hart	G. Sniderman Charles Clark Arthur Todd Unassigned Joe Valentine L. W. O'Connell	"Good Intentions" "So This Is London" "Common Clay" "Big Trail" "Are You There" "Road House"	George Watters Owen Davis, Sr. Jules Furthman Uncredited Harlan Thompson Bradley King	Shooting Shooting Shooting Preparing Preparing Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Ann Christie	Mack Sennett	Babe Stanford	Unassigned	"Good Bye Legs"	Uncredited	Preparing
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo Wm. Haines All-Star John Mack Brown Joan Crawford Lon Chaney All-Star	C. B. DeMille Clarence Brown Fred Niblo Unassigned King Vidor Harry Beaumont Jack Conway Hal Roach	Dick Rosson Vernon Keays Harry Bucquet Unassigned Red Golden Vernon Keays J. Mintz French	Peverell Marley Wm. Daniels Gordon Avil Unassigned Gordon Avil Merritt Gerstad Percy Hilburn Singer-Stevens	"Madame Satan" "Romance" "Easy Going" "March of Time" "Billy the Kid" "Our Blushing Brides" "Unholy Three" "Monsieur Le Fox"	Mcpherson-Unger Meredyth-Mayer Morgan-Block Uncredited Stalling-Tuchock Meredyth-Larson Uncredited Willard Mack	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Judith Barrie Red Wing Al Rogell Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Hatton-Loy Robert Bruce Prod. Cliff Broughton Prod.	Victor Halperin Unassigned Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Spencer Bennett Robert Bruce Unassigned	Sidney Marcus Unassigned Unassigned Gaylord Lloyd Unassigned Roy Reinze Buck McGowan Unassigned Unassigned	Unassigned Unassigned Unassigned Walter-Lundin Unassigned Martinelli Unassigned Unassigned Unassigned	"Whoopee-Girl" Untitled Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Rose of the Rio Grande" "Talking Scenics" "The Rogue of Romance"	Gladys Lehman Uncredited Uncredited Grey-Adler Uncredited Harry Lee Oliver Drake Uncredited Uncredited	Preparing Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Murray	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	All-Star Rence Torres All-Star William Powell Gary Cooper All-Star All-Star	Brower-Knopf Frank Tuttle Lawrence Schwab John Cromwell Rowand V. Lee Ernst. Lubitsch George Abbott	Wm. Kaplan Geo. Yohalem Henry Hathaway Art. Jacobson Russell Mathews George Hippard Chas. Barton	Max Stengler Victor Milner Henry Gerard Unassigned Chas. Lang, Jr. Unassigned Archie Stout	"The Border Legion" "True to theNavy" "Follow Thru" "For the Defense" "Ex Lover" "Monte Carlo" "Manslaughter"	Grey-Paramore Thompson-Anderson Schwab-De Sylva Garret-Furthman Buchanan-Weaver Mueller-Lawrence Miller-Abbot	Shooting Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Gloria Swanson Eddie Quillan Unassigned Gribbon-Farley	E. H. Griffith John Robertson Alan Dwan Russell Mack Monte Carter Wallace Fox	Jones-Clark Unassigned J. E. Badille Ray McCarey Unassigned Allen Smiley	A. Forbes Unassigned Oliver Marsh John Mescal Unassigned H. Forbes	"Holiday" "Beyond Victory" "What a Widow" "Night Work" "College Sweethearts" "Swell People"	Horace Jackson Uncredited Josephine Lovett Walter De Leon Monte Carter Uncredited	Shooting Preparing Shooting Shooting Preparing Preparing
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Lake-Carol Wolheim-Armstrong Lee-Wheeler Richard Dix Compson-Forbes	Luther Reed Mel Brown Archainbaud Unassigned Wesley Ruggles Roy Pomeroy	Freddie Fleck Dewy Starkey Unassigned Unassigned Unassigned Fred Tyler	J. Roy Hunt Leo Tover Unassigned Unassigned Unassigned Nick Musuraca	"Dixiana" "She's My Weakness" "The Railroad Man" "Half Shot at Sunrise" "Cimarron" "Inside the Lines"	Caldwell-Reed Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Shooting Preparing Preparing Preparing Shooting
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.	Tirado	Fred J. Balshofer	Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
ROACH—EM 1151 Jack Roach Casting 1 P. M. to 3 P. M.	Our Gang The Younger Set	Robert McGowan Arch Heath	Don Sandstrom Harry Black	Art Lloyd Len Powers	Untitled "Doctor's Orders"	Uncredited Uncredited	Shooting Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Disney Bros. Walter Heirs Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato James Starr Unassigned	George Jesse Unassigned Lew King Bud Shyer Unassigned Bob Brandt Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Anderson Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." Mickey Mouse Shorts "Talkie Topics" "Mulligan-Garrity"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato Cartoon James Starr Uncredited	Shooting Preparing Shooting Preparing Shooting Preparing Shooting Shooting Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd	All-Star Rex Lease	Bert Glennon Richard Thorpe	M. K. Wilson Unassigned	Max Du Pont Unassigned	"Paradise Island" "So this is Mexico"	A. P. Younger Harry Fraser	Shooting Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All Star Unassigned Joan Bennett Unassigned Eddie Cantor	Unassigned Sam Taylor Unassigned Unassigned Unassigned Rowland West Thornton Freeland	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Lucky Humerston	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan	"Sea Tang" "Flame of the Flesh" "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee"	John W. Considine, Jr. Uncredited Sam Taylor Uncredited Uncredited Uncredited Uncredited	Preparing Shooting Preparing Preparing Preparing Preparing Shooting
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst HE 3151	Richard Talmadge Sidney-Murray	Noel Mason Nat Ross	Joe McDonough Unassigned	Jack Stevens Unassigned	"Yankee Don" "Beware of Women"	Uncredited Uncredited	Shooting Shooting
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Claudia Dell De'roy-King Loder-Langdon Nixon-Halliday All-Star	Al Green Archie Mayo Michael Curtiz Ray Enright John Adolfi	Jack Boland Tenny Wright R. Letterman J. McKlusky Unassigned	Jimmy Van Trees Dev. Jennings J. O. Taylor B. Rees Unassigned	"Sweet Kitty Bellairs" "See Naples and Die" "Come Easy" "Scarlet Pages" "Penny Arcade"	J. Grubb Alexander Joe Jackson Vina Delmar Anthony-Fulton Harvey Thew	Shooting Shooting Shooting Shooting Shooting

Richard Talmadge is Working at Universal

Belasco Books "The Criminal Code"

On His First Talkie, "Yankee Don," With a Very Good Supporting Cast

After returning from Nogales where he shot some round-up scenes with thousands of cattle and hundreds of riders, Richard Talmadge started shooting at Universal City on "The Yankee Don," his first talkie, and has as his supporting players Lupita Tovar, Alma Real, Gayne Whitman, Sam Apple, Julian Rivero and many others.

Noel Mason is directing Richard Talmadge once more, he made the best silent pictures with the star while he was at work on the very same lot for Universal in the days gone by, and he is making a fine picture out of the present one in production.

Theatre Review
"AMONG THE MARRIED"
At the Vine Street Theatre.

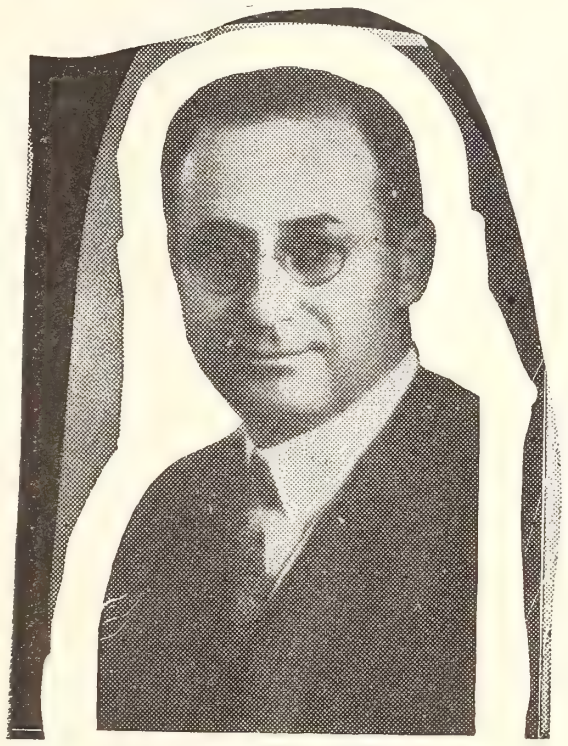
If you like your theatre entertainment good and hot, we would advise you to go and see "Among the Married," featuring Robert Frazer and his two aids, Alma Tell and Dudley Ayres.

The story unravels itself in a way that some folks will nudge their neighbor and say, "Just another page torn from Hollywood." It isn't fair to reveal what it is all about. We advise you to go and see it. You will like Robert Frazer as the wayward husband; Alma Tell as the unsophisticated wife; Dudley Ayres as the villain who upsets house and home, and Barbara Brown, Virginia Thornton and Howard Russell, who sort of must get mixed up in the whole affair.

The Vine Street Theatre has yet to play a better and well-staged play, which the program credits to Charles King with Alfred H. Woods listed as the producer. The story of "Among the Married" is by Vincent Lawrence.

HARRY BURNS.

COMMITTEE ORGANIZED TO SUPPORT PROMINENT ATTORNEY FOR SUPERIOR COURT BENCH



L. H. PHILLIPS

The Hotel Mayfair, 1256 West Seventh Street, Los Angeles, was the scene Monday night of one of the most successful political dinners ever held in this great city. Men and women, prominent in the political and civic life of Los Angeles County assembled together to pay tribute to the personality of Hon. L. H. Phillips, whose candidacy for Judge of the Superior Court was recently announced.

The gavel was effectively wielded by that distinguished citizen, the Hon. E. E. Moore, who came to Los Angeles from Indiana, where he had served his state as senator, and who was chosen by the electorate of our great city as a member of the City Council some years ago. A studied parliamentarian, the events of the evening were carried on with graceful precision. Mr. Moore is a close personal friend of Judge Phillips and it is understood will continue to take a very active part in the management of his campaign.

Among the other guests and speakers were Mr. Harry Burns, Editor of Hollywood Filmograph; J. Bruce Goddard, President of the Apartment House and Hotel Owners' Association; P. A. Young, President of the Hotel Greeters of America, the largest organization of its kind in the world; Mrs. Nora O. Weaver, President of the Citizens' and Taxpayers' Protective League of Southern California; Mrs. Genevieve Pearson, Vice President of the Breakfast Club Women's Division; Mrs. Eleno Hixson, a prominent clubwoman and politician; the Hon. J. G. McAllister, distinguished member of the City Council; Mr. H. G. Frank, Editor of the Apartment House and Hotel Guide; Maurice McCarthy, Clyde Triplett, Paul Amos, Morris Lebo, Harry T. Cohen and W. C. Dalzell, all fellow lawyers and warm personal friends of the candidate.

Regrets that they could not be present in person, carrying pledges of unqualified support of Judge Phillips in his campaign, were received from Dr. M. P. Wilkinson, President of the State Brotherhood of Churches; McClelland Reed, noted writer and lecturer; Colonel John R. Quinn; T. C. Smith, Vice President of the Apartment House and Hotel Owners' Association; Colonel Le Roy Smith, of the Better America Federation; Mr. Neil Ames, of the American Legion, as well as several assemblymen and judges.

Starts May 12 for Run At Local Theatre

"June Moon," now showing at the Belasco Theatre to fine success, is slated to close in time for "The Criminal Code" to open May 12 with Arthur Byron, Russell Hardie and other from the New York cast, where the show has been holding down the boards for the past five months.

It is said to be one of the most thrilling and brutal expose of the criminal codes in use, and has been lauded by press and public alike. Mr. Byron especially has come in for no end of laudation for his role that he plays in the stage play.

JOHN WRAY SIGNS LONG-TERM CONTRACT

John Wray, who played the part of Himmelstoss in "All Quiet on the Western Front," directed by Lewis Milestone, and who took the title role in "Czar of Broadway," directed by William Craft, has signed a long-term contract with Universal Pictures Corporation, it was announced today by Carl Laemmle, Jr., general manager.

His first picture under his new contract will be "Saint Johnson," written by W. R. Burnett, the screen rights of which have been purchased by Universal for all-talking and foreign versions. The story, a theme of the West, will be published as a novel in October. This is the first time screen rights were ever purchased so far in advance of publication.

Lewis Ayres, the schoolboy hero of "All Quiet on the Western Front," will be featured with Wray in "Saint Johnson." William Wyler is slated to direct.

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EXposition 2707

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Now Forming Several Picture Presentations for Movies

McCormack Voice Is Fitted For The Screen

Commonplace Story and Background Fails to Help Singing Star

Fox Films are worthy of a vote of thanks for bringing John McCormack to the screen, but they might have picked a more suitable vehicle than Tom Barry's "Song O' My Heart," now showing at Grauman's Chinese Theatre. Although it served to allow Mr. McCormack the latitude of putting his songs over, he was neither the type for the part nor could we expect him to make you feel the dramatic situations like a seasoned stage or screen actor would do under such circumstances.

Frank Borzage directed the picture and you could see very plainly how he worked industriously to have the comedy work of Farrell MacDonald and J. M. Kerrigan break the monotony of even such a great singer appearing in a talking picture. If you ask us, Director Barzage accomplished his purpose very well.

It is a romantic story. Simple and wholesome, yet there was nothing new in dramatic treatment that commanded your attention. The work of the newcomers, Little Tommy Clifford and Maureen O'Sullivan, was good although they lacked the screen knowledge of how to take advantage of what was asked of them to do. Such seasoned artists as Alice Joyce, Edward Martindel, Emily Fitzroy, Effie Ellsler, Andreas De Segurola and John Garrick, naturally held up their end of the picture. While we can find no criticism with Edwin Schneider's work as the loyal pianist who works throughout the picture with John McCormack (whom we known he has served the past eighteen years), still it is hard to arouse interest in an audience watching a picture show rather than a concert where the actor's voice has to help tell the story.

The much talked about scenes taken in Ireland, somehow or other didn't seem to loom up in this picture as we expected. Possibly it was because the technical department could have given us a better view of Ireland than real Old Ireland could give us itself.

The following credits are herewith given, which also includes a list of the songs which John McCormack sang in his best voice that we have heard in some time:

Adaptation by Sonya Levien; photography by Chester Lyons; sound engineer, G. P. Costello; setting by Tarry Oliver; costumes by Sophie Wachner; assistant director, Lew Borzage; film editor, Margaret Clancy.

Songs: "Then You'll Remember Me," "A Fairy Story by the Fire," "Just For Today," "I Feel You Near Me," "Kitty, My Love," "The Rose of Tralee," "Loughi Sereni E Cari," "Little Boy Blue," "Ireland, Mother Ireland," "I Hear You Calling Me," "A Pair of Blue Eyes."

HARD TIMES
AND
PROSPERITY!

(A Safe and Sane Message to Actors, Directors, Writers and Others of the Film Industry)

LET'S BE FRANK!

You are responsible for your own Hard Times and Prosperity!

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DAVEY LEE

Back from a triumphant tour that lasted 23 weeks, Davey Lee has brought back memories with him of the love and high esteem of his past screen efforts that should last with him a life time.

Theatregoers packed the theatres where he was appearing, and little Davey never gave two performances alike, his child-like innocence and sweet mannerisms caused him to be the biggest favorite of any child who has ever appeared publicly as he did. Davey's mother accompanied him on the tour, kept him well in hand, so the public saw him as he really is, an unspoiled cultured and obedient youngster, who loves his work. He never ate a single meal in any of the restaurants or dining rooms, for Mrs. Lee always has and always will see that he has the very best of home cooking wherever he is or whatever he is doing.

TEACHES

Eumenio Blanco is teaching some of our stars Spanish. Among those on his list right now is Adolphe Menjou and others. He is very much in demand ever since he established himself at Paramount's Long Island Studios. Now that he is in our midst, the heart of the motion picture industry, he is bound to be kept very busy, for there are many stars and players who desire to learn Spanish, and at the same time producers cau use his services in a directorial way or as an actor.

DOING FINE, THANK YOU

Helen Gillmore is playing a very fine part in "The Unholy Three," starring Lon Chaney and directed by Jack Conway. She has given some very excellent characterizations to the screen and especially in the talkies.

Are Again Together On "Adios" at First National

The combination of Richard Barthelmess as star, Bradley King as the scenarist and Frank Lloyd as director, continues on. Announcement comes from the offices of First National that Miss King has again become associated with their organization and is to prepare the screen version and dialogue for "Adios." This is a novel by the Bartletts which is to serve as Barthelmess' next starring vehicle.

WELCOME BACK

It was indeed a pleasure to see Edward Davis back in harness once more in "The Love Rackett," which was shown at the Warners' Hollywood Theatre. In it he played Judge Davis, and played it so well that we must admit he has made a complete recovery from his recent illness. The other day we ran across Mr. Davis working for C. B. De Mille in "Madame Satan" at the M-G-M studios, and doing fine.

R. WM. NEILL

It commences to look like the much-heralded stage directors, replacing the motion picture directors, is fading out of the picture itself, without any direct effort on the part of the latter to combat the invasion of the Eastern directors.



R. Wm. Neill

R. William Neill, who is one of the old standby directors and who has proven his ability alongside of the stage director brigade that has come this way, is in line for some good assignments at some of the big line studios any time that the studios can find suitable stories for him to direct.

"HER MAN"

Tay Garnett is next to direct a feature which will carry an all-star cast and the title of "Her Man," at the Pathe studios. Director Garnett wrote the story in collaboration with Tom Buckingham.

WITH R-K-O

Tom Crizer, who for a long time was connected with Harold Lloyd, has, in collaboration with J. Walter Ruben, written the adaptation and dialogue of "A Pair of Dice," in which Richard Dix is to star under the direction of George Archainbaud.

ATTENTION EVERYBODY—— THIS CONCERNS YOU

We have received many complaints that Hollywood Filmograph is not listed in the telephone directory. We wish to correct this error. The trouble is this—everybody is so accustomed to referring to Filmograph and looking for the number in the "F's," when in reality we are listed and registered as HOLLYWOOD FILMOGRAPH, and our telephone number is HOllywood 6024.

Just a moment, please—the Complaint Department hasn't finished.

We want you to know that if you are a subscriber to Hollywood Filmograph and haven't paid up your subscription, we will have to stop sending you your paper unless you immediately send us your check for same, as Postoffice Regulations prohibit copies of any publication being sent through the mails unless the subscription is paid in advance.

Another phase of the subscription situation touches upon those whose subscription is expiring and hasn't as yet been renewed. Postoffice regulations also affect renewals in the same manner — so get busy at once and mail in your check for your renewal, so that the mail carrier will gladden our hearts and we will try and keep you happy during the period of your subscription.

WHY NOT GIVE 'EM CHANCE?

How many people remember the great performances given by Jay Hunt and Otis Harlan in "Lightnin' "? Their characterizations in the Fox picture was something that will be remembered for a long time, and still, with all the pictures now being made, we fail to find the names of these very capable actors in the casts.

EDDIE LAMBERT IN HIS THIRD VITAPHONE SHORT

With Del Lord directing him in his third Vitaphone short, Eddie Lambert is clicking at the First National studios. He has William Irving working alongside of him and they make a very fine team. The story of this short is by Clarence Hennecky.

MRS. WALLACE REID TO PRODUCE A NEW TYPE OF PICTURE

Mrs. Wallace Reid, who has held the field alone since 1925 as the only woman producer in the picture business, is preparing for her next production which will be a radical departure from the work she has heretofore done. She has settled upon a Booth Tarkington type of comedy drama, a semi-juvenile, one might call it, the theme to be built around children with an adult romance. This will continue her yearly record beginning with "The Red Kimona" in the fall of 1925, followed next year by "The Earth Woman,' 'then "The Satin Woman," all three directed by Walter Lang; next "Linda" in 1929 which she herself directed and finally "The Dude Wrangler," which was made at the close of last year. The last mentioned was made in conjunction with Cliff Broughton. All of her pictures were produced independently and all have been great box-office successes.

MAY EIGHTH

The Association of Motion Picture Make-up Artists are to stage a dinner and installation of their new officers on May 8th at the Roosevelt Hotel.

EDDIE'S IN TOWN

Eddie Buzzell, whose first picture, "Little Johnny Jones," has been released by the Warners, is in town, but so far he hasn't announced his plans.

"THE KING OF JAZZ SINGERS," AL JOLSON, AGAIN SCORES TREMENDOUS HIT AT WARNER BROS. DOWNTOWN THEATRE



AL JOLSON and LOIS MORAN



LOWELL SHERMAN — AL JOLSON
(Standing) (On the End)

WARNER BROS. PRESENT AL JOLSON IN "MAMMY" WITH

Louise Dresser Lois Moran Lowell Sherman Noah Beery Hobart Bosworth Tully Marshall Lee Moran Mitchell Lewis

Based on the play "Mr. Bones" by Irving Berlin. Songs by Irving Berlin. Screen play by Gordon Rigby and Joseph Jackson
Directed by Michael Curtiz. Natural color photographed by Technicolor Process

Pictures---Reviewed and Previewed

Preview

"THE DEVIL'S HOLIDAY"

Paramount all-talkie production.

Previewed at the West Lake, West Coast Theatre.

"The Devil's Holiday" swings Nancy Carroll into the deeper emotions of her art, but in this instance we hardly think she hits the target in the white. In the early sequences of the yarn she is in true touch with the flippant frivolity of a Gotham manicurist, but toward the end, when she undergoes a change of heart and comes face to face with the realization that she actually loves the susceptible youngster from the west whom she has lured into a marriage a la convenience, she is anything but convincing.

Her metier is in the lighter phases of thespic art. In moments of emotional stress she has an odd quirk of deliberately opening her large eyes and staring upward for a space, followed by a quick glance from the tail of her orbs and a spasmodic burst of words in high-pitched affectation that can hardly be reconciled with the feeling she wishes to portray. In short, Nancy Carroll has no message to convey in histrionic pathos.

"The Devil's Holiday" is the old stuff of an opulent westerner's son hitting the high spots of New York and bringing back home with him a Broadway Lorelei, much to the chagrin of a shocked father. In this case the kid and his brother quarrel over the wife, and the benedict is almost killed in the fight that ensues. Lorelei is ordered from the house by the father and a mental specialist called in to save the injured son's life. He insists that the only way to save the boy is to have the wife return to his bedside. The finale discovers a general reconciliation when the wife returns of her own accord fully chastened of her venal complex.

Hobart Bosworth gives a sterling portrayal of the austere, though golden-hearted father, Ezra Stone. Philip Holmes is excellent as the wayward son David, and James Kirkwood turns in a good performance as brother Mark. Nancy Carroll as Hallie Hobart, the alluring manicurist, was winsome and cute in the early sequences, but was lacking in illusive ability toward the end.

Paul Lucas as the specialist is at his best and his work proved to be one of the outstanding hits of the picture. Others who turned in good delineations were Ned Sparks, Morgan Farley, Jed Prouty, Morton Downey, Guy Oliver, Jessie Pringle and Ray Boteler. Zasu Pitts was immense as a wisecracking telephone girl. Edmund Goulding's directing and Harry Fischbeck's photography were right up to the usual high standard of their work. We look to see "The Devil's Holiday" go just so-so with the box office.

ED O'MALLEY.

* * *

RETURNS

Rupert Julian, after five years, returns to Universal, after it reopens, to direct an original story.

Review

"OTHELLO"

At Filmarte Theatre

Dimitri Buchowetzki, who was at one time so prominent in directorial circles here, is responsible for the direction of "Othello," that wonderful tragedy and one of Shakespeare's best plays.

The story of the Moor is too well known to all to need description here, and this production, made in Germany, was put on in a lavish and painstaking scale. Emil Jannings, that sterling actor, plays the part of Othello and invests it with a glamor of gentleness and feeling, added to splendid strength and vigor. Warner Kraus, that other great German artist, plays Iago, which is almost as important as the stellar part.

He imbues it with all the contemptible cunning which this role demands. At all times a great actor, and in this part he surpasses himself.

Ica Lenkeffy as Desdemona is rarely beautiful and appealing, while Lya de Putti as Emelio puts real life in her small role.

Theodore Loos, Ferdinand Alton, Frederick Kuhne and Magnus Stitter fill their difficult roles successfully.

The settings are massive and show great historical value, while the photography by Carl Hasselman is up to the usual European standard.

"Other People's Wives," a Triangle-Mack Sennett comedy featuring Chester Conklin, gives us many laughs. The difference in dress of the women is especially noticeable, in that such a remarkable change should have taken place in such a short period of time.

Next week, Conrad Veidt in the "Living Mask," a play by the greatest of Italian dramatists, Luigi Pirandello.

ARTHUR FORDE.

* * *

Stage Review

"THE BLUE GHOST"

At President Theatre

Henry Duffy has provided theatregoers with a real comedy thriller in "The Blue Ghost," written by Bernard J. McOwen and J. P. Riewerts and ably staged by Edwin H. Curtis.

"The Blue Ghost" is made up of everything that lovers of mystery plays enjoy—crooks, ghosts, detectives, rum runners, murders, swinging doors, secret panels, along with a very surprising and unusual ending.

The principal roles are well portrayed by Frank McCormack, as Jasper, the negro butler, who provided the comedy role, and Clifford Dempsey as the Police Inspector. Bernice Elliott and Lex Lindsay are good in the romantic roles of the play, while excellent character work is done by James Durkin, Joseph De Stefani and Harry Hollingsworth.

It would be unfair to tell the plot of the play. We will only say it is one of the most entertaining mystery plays offered here in a long time, and that you must see it to appreciate it.

B. M. ELLETT.

Preview

"THOSE WHO DANCE"

Warner Brothers' all-talkie production.

Presented at Warner Brothers' Downtown Theatre.

"Those Who Dance" is just another link in the underworld chain of cinema effusions that busted into popularity when George Bancroft scored heavily in "The Underworld." "Those Who Dance" is rather a weak offspring from the Bancroft gem, but even at that it is replete with exciting episodes and gripping suspense.

The plot circles around a silk-robbing pact between a city bull named Benson, and a leader of a gang of crooks, Joe Jennings, who runs a tough night club. Tony Hogan, brother of Officer Dan Hogan, is killed when he surprises the crooks stealing a truck load of silk. The killing is framed on Tim Brady, brother of Nora Brady, who works in a millinery store. Tim is tried and sentenced to the electric chair, but is saved by a clever ruse of his sister, who passes herself off as a tough dame, and skilfully has herself and a notorious Detroit gunman taken into Jennings' home, where the gunman, who is Officer Hogan in disguise, installs a dictagraph.

The rest is easy sailing, when Jennings, during a quarrel with his sweetie, Kitty, lets loose the facts in the Hogan killing. Then of course, Officer Hogan and Nora fall into each other's arms, and "All is quiet on the Western Front."

Lila Lee steals the picture with her clever impersonation of Nora Brady. Her thespic restraint in the gripping crisis is a clever bit of finesse and she is gradually wending her way to the first flight of talkie stars. Monte Blue came through convincingly as Officer Hogan, being especially good in the dance hall crisis.

William Boyd was excellent as the gangster leader Jennings and W. Lucas' Benson clicked audibly. Betty Compson turned in one of her good performances as Kitty, the sweetie of Jennings. William Janney as Tim Brady and Gino Corrado as Tony rounded out a cracking good cast. Codee and Orth go over big in a one-reel comedy, "Taking Ways;" Eddie Kane swings a jazz rehearsal in technicolor that is a pip, and there is also a World's News sound reel.

ED O'MALLEY.

* * *

VERY BUSY

Michael Visaroff, who has a dramatic school in Hollywood, is also playing the heavy in United Artists' production of "The Hungarian Rhapsody," which Hugo Reisenfeld is directing.

Upon finishing this picture Michael Visaroff was signed for Du Barry, taking the part that Lionel Belmore was to have played, but other contracts prevented him from so doing. Sam Taylor, the director, was well pleased with his work.

Preview

"WHITE HELL OF PITZ PALU"

Universal foreign release, silent film.

Presented by Carl Laemmle.

Previewed at the Belmont Theatre.

The "White Hell of Pitz Palu" is a spectacular silent picture that was celluloided in Switzerland. Deferring to the recommendation of "Speed" Borst, manager of the Belmont, whose critical judgment we highly respect, we believe with him that the cutting of 500 feet of the opening sequences would greatly enhance the merit of this excellent effusion and measurably accelerate its tempo.

The plot is almost elemental in its simlicity. Dr. Krafft, an enthusiastic mountain climber, braves the terrors of Palu, the north wall of Pitz Palu, during his honeymoon. Nearing the perilous top, he and his wife are trapped in an overwhelming avalanche, and she is whirled forever from his sight. For months afterward he remains in the Pitz Palu and finally becomes known as "The Ghost of the Mountain."

In a cabin half way up the Palu he runs onto Marie Brend and her husband, Hans Brend, on their honeymoon. The story of Krafft's bereavement intrigues Marie and Hans and they insist on accompanying him in climbing the perilous Palu. Near the peak they are surprised by a sudden storm and avalanche and are trapped in a small icy niche scooped by nature in a perpendicular wall. A rescuing party working night and day fails to reach them and then the services of a German-airplane ace, Udet, are requisitioned.

His aerial stunts before and after locating his quarries are the most sensational and thrilling ever shown on the screen and are the outstanding feature of the film. By almost superhuman efforts the Brends are rescued, but the doctor is lost. From the time the trio leave the cabin to climb the Palu, until the catastrophe, the sequences fairly sparkle with pulsating action. Wonderful synchronizing of mountain blasts and elemental detonations, precursors of avalanches, give an added aural charm to the picture, displaying the sublimity of "The White Hell" in its most turbulent and tempestuous mood.

The film is the greatest of its kind that has ever been celluloided. The directing and photography are wonderful, and the cast of five, exceptionally good. Don't miss this picture, for it is grippingly interesting and bears an added instructional phase in each of its sequences.

ED O'MALLEY.

* * *

Working

Paramount is giving Janet Elsie Clark her first opportunity on the West Coast to show her acting talent since her arrival here from New York's Broadway where, she appeared in a number of excellent stage productions. Janet Elsie is the daughter of Edward Clark, the well-known author, director and comedian, who is at present writing original operettas for Paramount.

Preview

"THE FLORODORA GIRL"

M-G-M all-talkie, musical production.

Previewed at the Belmont Theatre.

Now brother—get us right, and from the very start—the "Florodora Girl" is replete with side-splitting incidents and fast-fire comedy, and in our opinion it is sure to go over big with the rank and file of cinema lovers. Frequently throughout it is greeted with ripples of laughter, punctuated now and then with a dynamic peal of merriment that speaks well for its humorous sequences. Marion Davies is the star, and she makes the most of her slapstick opportunities.

We have never been very much het up on Marion since her superb performance in "When Knighthood Was in Flower." This was the apogee period of her cinema life. Since that time (thespically speaking) the sand in the wasp-waisted glass has slithered through very fast on dear Marion. She has met with some success as a comedienne in the talkies, mainly in farcical effusions, but she lisps at times, has an unmusical voice, and sings like a mockingbird with part of a raw potato lodged in its gullet.

Napoleon in his palmiest days was never press-agented so liberally as Miss Davies has been, and yet that publicity, in our opinion, has had a reverse-English effect on her real merits. Toward the end of "The Florodora Girl" she is called upon to do a little serious bit of acting at a road house. The effort comports with a high-school rendering of Shakespeare. Miss Davies is just one of at least a half dozen cinema stars who are clinging desperately to the delusive phantom of hope, and who are mad-bent on husbanding out their movie-picture-life's taper to the end. Sic transit gloria mundi.

But to "The Florodora Girl." The thin plot is just a fabric to hang on a cento of comedy episodes in which Miss Davies, as one of the famous sextet, is the leading spirit. The funniest scene bobs up in a ballroom, where her swell gown frequently becomes unripped just above the gluteal regions (Mack Sennett comedy quirk). All the old songs of the late '90s are spun off in the various sequences, and the ancient tallyhos and victorias, including the original Brush automobile, come in for their share of laughter.

The final sequences are twirled off in technicolor, featuring the stage presentation of the Florodora Sextet, and this is splendid. However, we should advise Miss Davies to have the spotlight removed from her features while dancing at the end of the sextet line, for she is not a modern Cleopatra, and in the glare of that light it is truly a case, with her, where age withers and custom stales her infinite variety. Excellent performances are registered by Walter Catlett, Lawrence Gray, John Bartels, George Chandler, Ilka Chase, Vivian Oakland, Jed Prouty, Claud Allister, Sam Hardy, and Nance O'Neil. The film is well directed by Harry Beaumont, the photography good, and the dialogue breezy and sparkling. "The Florodora Girl" will go over big at the box office simply because it is chock full of fast-fire comedy.

ED O'MALLEY.

Preview

"HIGH ROAD"

Metro-Goldwyn-Mayer singing, all-talkie production, starring Ruth Chatterton.

Previewed at the Belmont Theatre.

The consensus of expert opinion of the rank and file of cinema critics would, to our way of thinking, acclaim Ruth Chatterton as the cleverest actress in the talkies, just now. After pre-glimpsing her excellent performance of Elsie Hilary in "High Road," we are confirmed in our belief that Miss Chatterton is without a peer in Shadowland today. While "High Road" hardly boasts her best characterization, it still serves as a vehicle to display her infinite versatility.

In this, her latest effusion, she hits off a sort of comic-opera star and favorite. She not only sings "Say It With a Smile" in a melodious, well-modulated tone of voice that is arrestingly pleasing, but also dances with grace and consummate ease. The effort brings to the screen a new Ruth Chatterton. The plot and mis en scene are essentially English, and while the tempo is rather slow throughout, one finds relief from slight qualms of ennui, through frequent flashes of diamond-tipped dialogue.

Through Lord Crayle's son's infatuation for Elsie, she suddenly finds herself in the midst of nobility atmosphere. Young Crayle, John (Ralph Forbes) seeks her hand in marriage, but the Lord is scandalously shocked at the idea of an actress cutting into his exclusive set. Comes then Edward (Basil Rathbone), a relative of Crayle's. He is immediately smitten with Elsie's charms and she lends a kindly eye to his covert love sallies.

Edward, however, has a sweetie in the form of a real married lady—a secret that is tipped off to Elsie. Then the plot thickens, but we're going to let you get a first-hand delineation as to just how the clever Miss Hilary, in a subtly diplomatic manner, worked out her destiny in this delicate love imbroglio.

Suffice to say that Miss Chatterton turns in a marvelous bit of sophisticated characterization, polished to the finger tips with rare finesse and restraint. Basil Rathbone's Edward was hit off with the cunning and cool assumption of one used to easy conquests in love tilts. It was a rare morsel of thespic deftness. Ralph Forbes was smoothly suave as the enamored John. A cast of exceptional merit and which gave Miss Chatterton wonderful support included Nance O'Neil, Frederick Kerr, McKinzie Ward, Herbert Bunston, Cyril Chadwick, Effie Ellsler, Robert Bolder, Moon Carroll and Edgar Norton.

Sidney Franklin's directing showed the hand of a master mechanic throughout, and Arthur Miller's photography was exceptionally fine. "High Road" is essentially an adult's picture. It is a gem of its kind and is sure to bring a material increase to Miss Chatterton's fan mail.

Review

"THE IMAGINARY INVALID"

Hollywood Music Box.

John Sheehan, who is no stranger to Los Angeles theatregoers, scores heavily in Moliere's robust gesture of the comic spirit. But the droll Sheehan is ably supported in this, the Civic Repertory Company's fifth offering of the current season. Elsie Bartlett turns in her best delineation in many months and Marion Clayton is bewitching as Argan's daughter. Margarita Fisher, possessing all her old-time loveliness,is both charming and capable as the conniving wife of the imaginary invalid.

The story, of course, is that of a sick man who makes much ado about nothing and wants to marry his daughter to a physician's son—so that he may have always at hand an obliging doctor to minister to his ills. How Toinette, an amazingly frank serving-woman, defeats this little scheme furnishes the peg upon which Moliere has hung his dramatic vesture.

Moliere, like Rabelais, was not averse to coarse and vulgar wit and the strong smell of the stable permeates this offering. It is said that the old boy was sick unto death when he wrote this comedy as a last fling at the doctors.

The production, as directed by Paul Irving, follows the pattern of Max Reinhardt, rather than the French style. However, the costumes are rich and impressive ,while the work of Marion Clayton as Angelique has the verve and the eager spontaneity of Parisian youth and beauty. This girl has much to commend her to stage and screen. She displays brightness and a butterfly loveliness in her seventeenth century costume.

Aside from John Sheehan, who is a masterly Argan, masculine honors fall to Carleton Young, Alfred Jenkin, Eric Snowden, Paul Irving, Mears Pitcher and Warren Ash. The authentic make-up of these actors, together with their faithful portrayal of the quaint figures of the period, baffle description. Seen on the stage the characters are like animated cartoons of rare old figures copied from wood cuts. Incidental music of the seventeenth century specially composed by Einar Nilson lends atmospheric charm to the sets and the action. Corliss McGee designed the scenery, painted by John Lynch. Alfred Kaufman directed the string quartette.

Especially clever bits were contributed by tiny Jean La Verne, as the younger daughter, and by S. Ericson, who was cast as the notary.

Too much praise cannot be bestowed upon the management for the thorough manner in which this difficult but sparkling comedy is presented. Leading characters, particularly Mr. Sheehan, Mr. Young, Miss Fisher, Miss Bartlett, Miss Clayton and others, have numerous and lengthy speeches which must be sharply pointed to maintain the tempo. They handled these with the ease of veterans and the opening performance was virtually letter-perfect. This speaks volumes for those silent workers who pull the strings behind the scenes.

TOM LEWIS.

Review

"SONG OF THE FLAME"

At Warner Brothers' Hollywood Theatre.

Warner Bros. evidently refused to be outdone as far as producing operettas on the screen in technicolor is concerned, for "Song of the Flame" is the last word in such a production and it establishes Alexander Gray as one of the finest of the youthful operetta stars. Something he has failed to do, although no fault of his, in "Sally."

The operetta is by Oscar Hammerstein II and Otto Harbach, with music by Herbert Stothart and George Gershwin with Alan Crosland, director of the first singing picture, "The Jazz Singer," credited with this most beautiful of Warner product.

The work of Alexander Gray and Bernice Claire dovetailed so beautifully that we are prone to believe that the more pictures they appear in together, the greater their popularity. Miss Claire also showed that she is a dramatic actress of no mean ability.

One of the big surprises of the picture was the singing voice of Noah Beery as the leader of the Revolutionists, and it is needless to say that Alice Gentle sang at her best. Others who contributed to make the picture what it has proven to be were Bert Roach, Inez Courtney, Ivan Linow and Shep Camp.

We invite the Warners to continue to make their singing Vitaphone Technicolor operettas if they make them all as good as the "Song of the Flame."

HARRY BURNS.

* * *

Stage Review

"JUNE MOON"

At the Belasco Theatre.

The Belasco Theatre's run of shows the past year has been chock full of variety and novelty. The current show, "June Moon," which George G. Holland is producing through an arrangement with Sam H. Harris, has the smallest cast and the cleverest dialogue sent across the footlights here in many a day. The play is by Ring Lardner and George S. Kaufman, while the music and lyrics are credited to Mr. Lardner and Mr Kaufman is responsible for the staging of the play.

Cleve Moore easily is the star of the production. He surprised the wiseacres by his stage mannerisms and voice and never for one minute did he leave his character. It was indeed a fine piece of stage acting. The same can be said of Nancy Dover and James Spottswood, while Edith Van Cleve and Ruth Abbott helped matters along materially. Murray Smith, as the song plugging pianist, gained many a hearty laugh. Ross Hertz gave a fine characterization and the same can be said of Fred Irving Lewis, while Joseph Hollicky and Adeline Ogilvie aided and abetted the farce comedy to carry itself to real heights.

Go and see "June Moon"; you will enjoy every minute of it. It is full of good fun, written by men that know music row and theatre reaction.

HARRY BURNS.

Let's See---Who's Who

By HARRY BURNS

CHUCK REISNER

The results of many serious-appearing conferences in Director Chuck Reisner's office at Metro-Goldwyn-Mayer, are coming to light. Announcements are beginning to come out concerning new material for Metro-Goldwyn-Mayer's most elaborate eye and ear show of the year, "The March of Time."



Chuch Reisner

Reisner is marshalling his forces to throw his production machine in high gear for the modern and future sections of the three part show. It will be recalled that Part one, finished and cut, concerned the "Past" of entertainment, and included such history-makers of the drama as Weber and Fields, DeWolf Hopper, Louis Mann, Fay Templeton, Josephine Sabel, Barney Fagan and William Collier.

Polly Moran and Benny Rubin are the latest comedy stars to be added to the modern section. This pair will do a skit laid in a radio station with Polly officiating as an announcer. Benny Rubin will do his stuff as a would-be violinist.

With over a dozen songs and eight ballet numbers by the Albertina Rasch and Sammy Lee ballets already in "The March of Time," Reisner has finished the heavier part of its production. His "shooting" from now on will be confined to skits and blackouts, featuring noted present-day stars of M-G-M.

MAL ST. CLAIR

Mal St. Clair, who recently scored with "Montana Moon," starring Joan Crawford, is to be William Haines' next director, it was announced yesterday at the Metro - Goldwyn-Mayer studios.



Mal St. Clair

The play will be "Remote Control," one of the reigning stage hits of the season. It is a comedy melodrama laid in a radio broadcasting station, and was written by Clyde North, Albert C. Fuller, and Jack Nelson. The play will be filmed immediately that Haines completes "Easy Going," his present vehicle.

St. Clair is noted for such productions as "The Canary Murder Case," "Beau Broadway," "The Fleet's In," "The Grand Duchess and the Waiter" and other outstanding film hits.

BUCK JONES

The renaissance of outdoor dramas finds Columbia prepared to meet the public demand with production now under way of "The Man From Hell's River," the first of a series of eight features starring that popular Western favorite, Buck Jones.



Buck Jones

Director Louis King has taken his company for the initial location scenes to Kearnsville, a picturesque spot two hundred miles from Hollywood, where the surroundings and structures of the old gold camps of '49 still remain intact.

Supporting Buck Jones in this colorful story of the Vigilantes are Vera Reynolds (the former DeMille star), Harry Woods and George Pearce in the major roles, with a small army of horsemen, miners and other typical characters of the locale and period.

EDWARD SLOMAN

Harry Cohn announces further increased activity at Columbia Studios with the starting of "Hell's Island," scheduled to be placed into immediate production after an extensive preparation period.



Edward Sloman

Jack Holt, Ralph Graves and Dorothy Sebastian will head a large cast which, in addition to the many principal players, will contain hundreds of extras for the spectacular military scenes depicting an episode in the campaign of the French Foreign Legion against the Riff tribes in Northern Africa.

As indicated by the title, the locale of "Hell's Island" is laid for a great part in the penal colony of French Guiana.

The directorial plum, for what is announced as one of the year's big specials, falls to Edward Sloman, who recently completed "Soldiers and Women" for Columbia.

Jo Swerling, whose last picture for Columbia is "Ladies of Leisure," is responsible for the adaptation, continuity and dialogue of "Hell's Island."

FINISHES

Joan Bennett has completed her role opposite John Barrymore in "Moby Dick" for Warner Brothers. She is now preparing for her next picture, "Maybe It's Love," also for Warners.

VERA REYNOLDS

Vera Reynolds has been signed by Columbia to play the lead in "The Man From Hell's River," which is to go into production almost immediately under the direction of Louis King.



Vera Reynolds

The actress was signed for the part late one evening and early next day was on her way to Kernville, where the company is on location for the next two weeks.

Miss Reynolds has recently taken an intensified course in singing and dancing, refusing all screen offers that came her way in order to give her undivided time to study.

Her present role is an intensely dramatic one—a western background of the early eighties.

"THE BIG SMASH"

Eddie Shayne's "Down Front on the Aisle" is well named "The Big Smash." Everything points to a record sale of this highly interesting book, chock full of wise cracks, shop talk, humorous anecdotes, interspersed with some accurate historical theatrical data of value. It holds your interest from the first to the last page. There is no let-down, and it is safe to predict that "Down Front on the Aisle" will be one of the season's "best sellers."

HARRY COHN

Activity is the order of the day over on the Columbia lot. With three productions already under way, Harry Cohn has started a fourth. "Temptation" is the title, and Lois Wilson and Lawrence Gray are the stars. Eileen Percy, Billy T. Haines are in the supporting cast. "Temptation" is a story of present-day New York life, with interesting and shifting backgrounds. E. Mason Hopper has been selected to direct this picture.



Harry Cohn

AL BOASBERG

Heading for Honolulu, Mr. and Mrs. Al Boasberg are enjoying their first real vacation in some time. Al has been working night and day on original stories for the M-G-M stars, and aside from this he has been writing some very witty and clever vaudeville sketches for cinema stars who desired to tour the circuits. After a month's vacation Al will once more take up his place with M-G-M, refreshed from his rest and with many new ideas for future use in their pictures.



Al Boasberg

Nelson McDowell plays Track Hatfield in "Billie the Kid," directed by King Vidor at M-G-M.



MADGE HUNT

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Hollyw'd Filmograph's New York Section

SHUBERT AND WOODS SAY AUTHORS GET SUFFICIENT

WASHINGTON, April 25.—The interests of authors for both screen and stage were directly affected by the testimony of Lee Shubert, New York theatrical producer, given before the House Patents Committee. Mr. Shubert and A. H. Woods appeared before the committee to protest against the enactment of the so-called automatic copyright bill, which would permit authors to dispose separately of book, play, motion picture and radio rights.

Under the present law the author has full royalty rights in a play which runs less than 28 successive performances. Over that number, the producer is entitled to a share in motion picture and book rights, and is able to exert strong pressure in the manner of disposing of them. By way of illustrating how well the present copyright law protects the author, Mr. Shubert submitted a list of plays on which large sums in royalties have been paid their authors.

The largest amount, $573,000, went to the authors of "The Desert Song," a musical play, which ran last year. For writing "Beggars on Horseback," Marc Connelly and George Kaufman were paid $104,722. Bayard Veiller, author of "The Trial of Mary Dugan," received $312,650. "The Shanghai Gesture" brought Samuel Shipman $128,000, and Michael Arlen received $236,000 for "The Green Hat."

So far, R. C. Sheriff, author of "Journey's End," has received $131,000, and Ring Lardner and George S. Kaufman have been paid $262,000 for their royalties on "June Moon." Phillip Dunning and George Abbott, who wrote "Broadway," were paid $300,000 in royalties, while Mary Roberts Rinehart received a like amount for writing "The Bat."—(Daily Review and Motion Pictures Today.)

Joe Young and Harry Warren, composer and lyricist of note, have arrived in Hollywood to take up their activities as exclusive song writers for Warner Brothers.

The well known team will write original numbers, for Vitaphone productions. Among their many outstanding song hits is "Cryin' for the Carolines," their latest composition.

The result of a ballot taken by the management of the Castle Cinema, Edgemont, shows a patron vote of 1556 in favor of talkies, as against 636 for silent films. The house will be wired as a result.

THE BROADWAY SCREEN

NEW YORK, April 25.—(Special.)—Lillian Gish, soon to be seen in her first talking picture, "One Romantic Night," having just opened in her first engagement on the Broadway stage, has received an acclaim from the local dramatic critics which would indicate that they must have been carefully coached in their reviews before-hand by the local film critics, since they used the same adjectives. "Demurely ethereal" and "spiritually aloof" were just a few of the ecstatic combinations that the reviewers pulled out of their systems. One of them urged everyone to attend the production and "See Lillian Float," creating her the leader of the Ivory Soap school of acting.

But the real critical opinion that is yet to be heard is from her sister, Dorothy, now lunching prominently at local hostelries. Dorothy, you'll remember, preceded Lillian to the Broadway stage about three seasons ago, before talking pictures had inspired many a screen actress to vibrate her tonsils before the footlights. Dorothy. you may also recall, was not treated quite so cordially by the dramatic critics then, as they evidently failed to confer with their cinema confreres first. And Lillian, having been asked her judgment on Dorothy's vehicle, is reported to have uttered one pithy word, "Terrible!"

Still, the Gish sisters are really quite affectionate, so maybe all Dorothy would say about Lillian's performance in "Uncle Vanya" would be, "I was quite disappointed because she didn't lie on her back when she floated."

* * *

Incidentally, an advance showing of Nancy Carroll's new picture, "The Devil's Holiday," reveals at last the proper characterization for ZaSu Pitts, who has a part in it. Admirers of Lillian Gish should see ZaSu, for she proves to be the comic version of La Gish.

* * *

Speaking of Nancy Carroll, as one can't help doing now and then, she will soon see again her many friends in Manhattan who knew her when she was gaining her agility for dancing by roller skating on the sidewalks of New York. Nancy is coming east to make "Laughter" at the Long Island studio, and, like Jack Oakie, she will renew acquaintance for the first time in several years with a Broadway that knew her only as a struggling artist, who wasn't even suspected to be good at roller skating. She will have Fredric March as her leading man in this picture, which was written by Harry D'Arrast and will be directed by him, following the precedent set by Edmund Goulding when he put Nancy through her paces for "The Devil's Holiday."

* * *

Speaking of Jack Oakie—as by an odd chance we were—that breezy young man has introduced to Broadway a new term for an actor's agent. He terms all such gentry "flesh peddlers."

Jack has also developed a new farewell message for admiring youths who request his autograph. After Jack has sprawled his name across a picture of himself, he says to the departing fan, "Take care of yourself now—you belong to me."

* * *

Arthur Hammerstein, arriving back from Hollywood all afire with ambitions to do grand opera for the talking screen, wants to inspire the Metropolitan Opera Company into letting him put "Madame Butterfly" in audible cinema form, without dusting off, however, the famous bell-top hat with which his father, the illustrious Oscar, used to adorn his own presentations of the Puccini work. And doubtless in anticipation of the vogue of such works on the sound screen, Vitaphone Varieties have already turned out a nutty piano short called "Grand Uproar."

* * *

No matter how far grand opera seems likely to make inroads upon screen taste, the indications are that our old friend, Jazz, will not be forgotten for a little while to come, at least. Paul Whiteman is to open on Broadway soon in his picture, "King of Jazz"—not done on the wide screen, curiously enough—and reports are to the effect that Paul will attend the opening in a body. And "Jazz Preferred," a short subject starring many well-known theatrical stars, has been completed at the Paramount Long Island studio, lest the children forget the musical fare on which the present generation has been generously raised.

* * *

Frank Morgan, whn askd by Dirctor Fred Newmeyer to ride a horse the other day during a sequence of "Queen High" at the Astoria studio, begged to be excused—meaning no offense to that particular horse, of course. Morgan let it be known that he loves horses; that he came to be more a pal than a rider to many of them some years ago on a New Mexico ranch, but that now—well, his ardor has cooled since one of the equine breed went back on him. He had a bad fall recently while attempting a high jump at the Connecticut ranch of Jack MacGowan, scenarist and playwright, and now he's off horses, because he'd rather be off them voluntarily than otherwise.

* * *

Dorothy Parker, who suggested to Cecil B. De Mille that an ideal theme song for his production of "Dynamite" would be "Dynamite, I Love You," is leaving New York for Hollywood again to pour her soul into more dialogue. The Hollywood song writers are understood to hope that she'll park her wit outside.

* * *

Tammany Young, world's champion gate crasher and actor by avocation when there are no big sporting events into which he can bulge his way gratis, has just had a heartrending example of what a frightfully mechanical age we live in. Tammany was to play the role of an iceman for "Young Man of Manhattan," but when he reported at the studio for the part he was told that it had been cancelled and a Frigidaire equipment substituted. Tammany is considering fostering a movement to rebel against the encroachments of mechanism on art.

"First thing you know," he says indignantly, "they'll invent a machine for crashing the gate, and then I will get mad!"

10,000 CINEMAS WIRED

Interesting facts were disclosed by O. R. Harvey, engineer of the Northern Electric Company, Montreal, in an address before the Engineering Institute of Canada at Ottawa.

Harvey predicted that 1930 would see a tremendous advance in color motion picture photography, while third dimension films would be the feature of 1931. Since the presentation of the first practical and successful talking picture, "The Jazz Singer," in 1927, approximately 500,000,000 dollars had been spent in new equipment.

In the 44 countries of the world where talking pictures employing the English language were more or less acceptable, 10,000 of the 50,000 theatres had been equipped and wired. In Canada, one-third of all theatres were already completely fitted for synchronized film presentation. Statistics showed that 8,000,000 people patronized the theatres in Canada each week.

On four occasions, starting in 1924, there had been unsuccessful attempts to introduce talking pictures.

"The School For Scandal" will be the first talkie made entirely in color by British "Raycol" system. Maurice Elvey will begin direction in May for Albion Productions.

A new British inve[illegible] is claimed, produces the effec[illegible] wide film from no[illegible] means of a simple len[illegible] will be marketed in a few mo[illegible] time. The lenses will be sold to exhibitors at a small cost.

A new wide screen device has been patented by Pathe of France, and is to be offered by them on the open market.

It is a lens objective which will increase image size of the screen to three times ordinary dimensions. No change other than this objective is required in the projection room material.

On June 28 there will arrive in New York a contingent of exhibitors from Germany, Austria, Czecho-Slovakia, Poland, Hungary, and other Continental countries to inspect cinema theatres and methods in the American picture field.

In New York, they will be received by Will H. Hays; after three days in New York they, will leave on a tour which will end in Hollywood, where they will inspect the motion picture studios and the latest methods of sound recording in use there.

Before the Emperor of Japan at the Hayama Palace, Tokio, Western Electric announces they gave a demonstration of their talkie apparatus. It is the first private demonstration to be given to royalty by this company.

APPEARING

Eddie Dowling and Mayor Jimmy Walker are appearing together in a vaudeville act for the N. V. A. show in New York on the night of May 4.

HOLLYWOOD filmograph

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DEL ANDREWS

"All Quiet On The Western Front"

WAS PRODUCED FROM A SCENARIO
AND ADAPTATION WRITTEN BY

DEL ANDREWS

HOLLYWOOD filmograph

10¢

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Lina Basquette

R. William Neill Signed By Tiffany

Is To Direct Feature Talkie, "Just Like Heaven"

Roy William Neill, well known director, formerly with Fox and other producing companies, has been signed by Phil Goldstone, Tiffany's chief studio executive, to direct a new original story by Adele Buffington, "Just Like Heaven."

"Just Like Heaven" is a romance of Paris, with a love story involving a balloon seller who falls in love with a beautiful toe dancer. Miss Buffington wrote the screen play as well as the original plot.

With "The Viking" directed by R. William Neill, the first Technicolor feature ever made scoring heavily everywhere, and his latest picture "Cock 'o the Walk." starring Joseph Schildkraut slated for release, Director Neill is now preparing to start his picture at Tiffany which promises to be one of his best directorial efforts, for Tiffany intends to give him an extra fine cast to back up the excellent story.

Academy Is Expanding In Its Activities

Expanding the activities of the Academy of Motion Picture Arts and Sciences on a national basis, the board of directors of the organization has engaged Clinton Wunder of New York City as secretary of public relations. Announcement was made today by William C. DeMille, president of the Academy, following a meeting of the directors. Mr. Wunder arrived in Hollywood this week and will begin his new duties immediately.

An extensive program of establishing closer contact between the creative side of the motion picture industry and colleges, universities, religious and welfare groups will be undertaken during the coming year. The Academy work along these lines which has been centered in California will be extended throughout the country.

Mr. Wunder, who will act as spokesman for the 500 leaders in the arts and sciences of motion pictures, who make up the Academy, has had fifteen years of experience in branches of public relations. His functions will also include representation of the art branches of the industry in relation to censorship matters.

The headquarters of the Academy which have been in the Roosevelt Hotel for the past two years will be enlarged in the near future, in keeping with the expansion in activities, it was announced.

"HORATIO"

Austen Jewell, as "Horatio," in "Her Relatives," has again scored success in another Vitaphone short, for First National Studio, with Bryan Foy and Carter de Haven directing. Neely Edwards, the star, suffers much from the torments of his family relative, "Horatio."



LEWIS STONE and FRED FRALICK

LEWIS STONE and FRED FRALICK

If one wanted to really label the business relations of Lewis Stone and Freddie Fralick, you could do it by the use of just one word—"Partners"—for they really are what that word represents in practically everything they do. Having been affiliated for almost seven years, Lewis Stone, the actor, allows the exclusive management of his business to Freddie Fralick, and if one checked up their financial investments in various projects, one would see the handiwork of Messrs. Stone and Fralick, for they formed a combination that has been unbroken, and if you ask us, nothing could ever disrupt their friendship and business relations. If you talk to one about the other, he will just say "What So-and-So says is O. K. with me." And how are you going to start anything with a couple of partners who have practically agreed to go through life and accept what it has to offer, to their hearts content, and we ask you, what could be sweeter than such a friendship and partnership in the motion picture business?

WOMEN ORGANIZE SCREEN WRITERS' PRESS CLUB

Screen Women's Press Club was launched at a meeting held Monday night at the Chateau Elysees, following a decision of members of the Wasps (Women's Association Screen Publicists) to change the purpose of the club, increase the scope of its activities and hence change the name. So the Wasps, after five years of a most successful existence, is absolete as a name.

The new organization will include in its membership women writing for the motion picture industry and interests, either as newspaper correspondents or critics, fan magazaine writers, personal representatives of either motion picture theatre producers, stars or other personalities connected with the motion picture industry, publicists or editors of motion picture publications.

The meeting was attended by all the members of the former organization with Eleanor Packer, president, who is on the publicity staff of the Metro-Goldwyn-Mayer studios, presiding.

The first meeting of the new organization is named for May 12 and will be held at the Chateau Elysees, with dinner at 7 o'clock.

VITAPHONE OPENS NEW FIELD WITH "YAMEKRAW"

Dropping all previous conventions and standards in short subjects, Vitaphone will introduce an entirely new type of short with "Yamekraw" which opens with "Hold Everything" at the new Hollywood Theatre. Modernistic to the extreme and displaying a new camera and lighting technique, "Yamekraw" is the picturization of a jazz symphony of negro life by James P. Johnston, Harlem composer. Hugo Marianni and his Mediterraneans, famous radio orchestra, play the score, but never appear on the screen. Instead, brief flashes depict the meaning of the various passages. During the entire film, Murray Roth, the director, has not allowed any one camera shot to last longer than twenty seconds. The acting of "Yamekraw" is carried by Louise Cook, colored dancer from "Hot Chocolates," Margaret Sims, Jimmy Mardecai and a large cast recruited from the negro shows and cabarets.

Mary Nolan is vacationing at Arrowhead Springs. She will return to Hollywood the first of next week.

PLENTY OF SONGS AND MUSIC ON TAP

In the Roosevelt Hotel's popular Blossom Room on Monday night, stage and screen stars will foregather with others to witness what is expected will be an outstanding evening of entertainment. At that time Sam Coslow, Paramount Studios composer and Victor recording artist, with his friends, including Buddy Rogers, will present the main highlight on the program which will be staged. Noted as author of many song hits including "True Blue Lou," "If I Were King," "Was It a Dream" and many other numbers which have attained national popularity, Coslow's offering in the Blossom Room night promises to prove of particular interest.

Also on the program for the occasion will be several additional special features including the appearance of Red Stanley and Phil Saxe in new presentations, and Irving Aaronson and his Commanders offering diversified entertainment.

DARMOUR - - - DANE
ARTHUR - - FAZENDA

Mayer-Rapf Agency Sign Funsters to Do Series of Two-Reel Talkies

Larry Darmour with one sweep of the pen has made himself one of the biggest producers in the two-reel field, for he has signed to produce a two-reel series with Karl Dane and George Arthur starting in May and another series of two-reelers with Louise Fazenda, starting in June. Both of these series, like his Mickey McGuire comedies, are to be released on the RKO program.

The only way we can figure that Larry Darmour obtained the services of Karl Dane from M.-G.-M. is that they appreciate the quality of comedies that he has been making, and with his high standard established he can further the interests of their artists, hence the closing of the deal between Larry Darmour and M.-G.-M. studios. The deal was made possible through the offices of Mayer and Rapf Agency.

Karl Dane and George K. Arthur, screen funsters, are to be reunited in the talkies! Larry Darmour, producer of Radio Pictures-R-K-O short subjects, is responsible. Darmour today announced consummation of contracts by which Dane and Arthur will be co-starred in a series of two-reel comedies which he will produce for R-K-O release.

This marks the initial step in the $2,000,000 short subject program recently announced by R-K-O.

Their first talking picture as a team will possibly be a burlesque on current war dramas, Darmour said.

Telegrams of congratulation from exhibitors all over the country poured into the Darmour studios yesterday following the announcement to the trade.

Showmen are unanimous in declaring the young producer has scored a distinct coup by bringing the elongated Dane and his small foil, Arthur, back to the talking screen as a comedy team.

According to Darmour, this is the first of a series of equally sensational developments he is planning for the short subject field this season.

With the Dane-Arthur-Louise Fazenda deals closed, Producer Darmour will continue to make his Mickey McGuire series which have taken the country by storm, in fact they have given all producers a run for first honors, and are proving the greatest attraction of their kind wherever shown.

CHANGES NAME

Wilbur Mack, who has been in picture here for a long time, has changed his name to Don Francis in order not to conflict with another Wilbur Mack who recently came to the coast from the stage. Mr. Francis has been signed as the heavy in a serial starring Colonel Tim McCoy and Allene Ray at Universal City, with Henry McCrea directing.

THEY ALL VISIT

If one made a check-up of the barber shops along Hollywood Boulevard, as to who visits who's place, you would find that the Hellman's Barber Shop, located near Highland Avenue, gets about the biggest play of any of the tonsorial parlors in and around this territory.

CUTE AND CLEVER

We caught a glimpse the other day of little Douglas Scott working with Eddie Quillan in "Night Work" at the Pathe studios under the direction of Russell Mack. We don't feel that it is out of line to say that this youngster has a future, so keep your eagle eye on him.

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GEORGE OLSEN'S NEW REVUE CLUB

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MONTE CARTER

If one wanted to really sense public sentiments, they should have attended the N. V. A. Benefit at the Shrine Auditorium last Saturday night, and listened to some of the chatter of some of the public who were attending the Big Show.



Monte Carter

One of the sidelights of the affair was the way motion picture and theatrical stars, players and directors sold programs to help swell the fund. While standing near Louise Dresser's table where she and Monte Carter were taking anything from a quarter to a ten dollar bill for a program, we overheard Monte Carter agreeing to point out the stars present in the lobby to everyone that would buy a program. He and Miss Dresser were raking in the shekles in fast fashion.

After watching the activities we overhead Monte Carter trying to sell a lady a program, and when she insisted upon knowing who he was, he told her that if she would buy a program he would willingly tell her. She handed him a five dollar bill and Monte handed her a program, and with it made the funniest face he could make up and fairly blurted out the name LON CHANEY. The woman grabbed her program and dashed away half frightened and half amused.

Monte, by the way, is at present preparing to direct Bobby Agnew in "College Sweethearts," a short musical comedy for Pathe at their Culver City plant.

PRODUCERS SHOULD ENCOURAGE SUCH MEN TO LEND THEIR AID

Enrique Vallejo, as he stands today, is in a very unique position, for he knows the tricks and instructions of the camera from every angle. He has directed pictures, speaks Sanish on a par with the best of them, and what's more, his contracts with the Mexican government and those in power, makes him a very valuable man for producers to encourage and work with, for he can be a money-saver as well as giving them detail and such aid to produce their pictures so they are accepted by the Latin-American audiences as the very best of their kind for entertainment.

George Kuwa Returns From the Orient

After an absence of two years George Kuwa has returned to Hollywood from Japan. While in the Orient he was featured in several productions, one of which is being released and shown in Los Angeles territory this week.

CHESTER CONKLIN RETURNS FROM TOUR OF VAUDEVILLE THEATRES

Upon finishing his picture work here, Chester Conklin rushed East to fill some theatrical engagements, and with that out of the way, he has returned to Hollywood, once more to take up his place in filmland.

The famous funmaker's last pic ture here was "Swing High," produced by Pathe and directed by Joseph Santley, in which he plays one of his funny characters of a small town sheriff who pinches the hero of the story, Fred Scott, and how he did his stuff in those scenes, which is a 100 per cent talkie, you will have to see to appreciate.

THE PASSING OF A SWEET PERSONALITY TAKES AWAY FROM US DAVID SMITH

Word has reached us from Santa Barbara of the passing of David Smith, brother of A. E. Smith, who headed the Vitagraph studios for years. David was one of our most well-known directors back in those days, and has been in retirement for some time. His demise will be mourned by many woh knew and loved him, for he was a sweet personality. Every one liked to work for him back in the old days; he was so human and willing to help everybody.

SPANISH ARTISTS AND SPANISH PICTURES LEAD PRODUCERS TO GREAT IDEA

When producers started out to make Spanish-American pictures, little did they think of the real importtance of these subjects, and that they would eventually have to produce pictures in all of the different languages. It was the Spanish actors and pictures which have shown 'em the way.

"MONTE CARLO"

Tyler Brooks, having finished in "Madame Satin" for Cecil B. DeMille, was signed by Paramount for "Monte Carlo," directed by Ernst Lubitsch.

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HARRY BURNS, President and Editor

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WALKING ON THIN ICE

Walking on thin ice! How apropos of the actor of stage and screen!

How few actors fully realize the fleeting brevity of their professional careers. How few realize that they are indeed walking on thin ice.

It is an exceptional stage or screen actor who enjoys greatness more than five years. Then comes fading glory; shrinking income and inevitable obscurity, and the show goes on—with younger players.

At best it is the life of a butterfly, a great difference being that the gaily colored life of the butterfly is suddenly terminated by extinction. The once gloriously successful actor, no longer so, must go on living, compensated by memories. Cherishing bygone glory, he rejoins the obscure.

Not a bright picture; but one conjured to mind by what we see and hear in and about Hollywood, with its army of darlings of the gods, many of them blindly following idols they deem omnipotent, yet do not understand. Hokus-pokus-blinded, they follow, not knowing why.

Because it is the thing for people with money to do, they do what their strange gods command. Because they do not understand the great "WHY?' of what Fate has done to them, they bow to the gods of the new world of wealth into which they have been tossed. Because of these things, the ice upon which they walk seems strong ice; nor do they feel its chill. In fact, they are walking on air. When they touch the real ice they will know it; for that is disillusion.

These people should not be envied. From among millions they are taken, set apart and told to perform for the pleasure of the millions they leave behind. To compensate them for what they lose in breaking contact with the herd, they are loaded with gold and swamped in luxury. Of course gold and luxury cannot replace normal human herd contacts; but the allure of glory blinds; and normal human relationships are forgotten—until the end of the butterfly cycle.

The return to normalcy is the shock few of the ex-great have the heart to face and philosophically accept. If they retain a sufficiency of gold, they doggedly refuse to rejoin the common herd. These are unhappy people. No longer great, they are rejected by the great; neither are they of the herd. They spend their leisure in most unsatisfying company—their own.

And this is their lot because they have lost mental perspective. While in the spotlight they ignored the herd, squandered or hoarded their gold to the exclusion of humanity's needs. Misers or spendthrifts, they have been blind to the ugly fact.

They are walking on very thin ice; for always the herd waits and watches. Hoisting oneself by one's bootstraps cannot be done. Totally escaping the ever watchful, patiently waiting herd is impossible. Always must come the day of final reckoning, when each in his or her turn must face a jury selected from the common herd; and the verdict of that jury is not subject to appeal to a higher court, because there is no higher court. All things spring from the common herd, and the common herd settles all things human in this world.

In the gilded homes of the great exclusiveness is a powerful god. The herd knows this—and pays no heed. The folly of the thing causes no herd protest, because the herd is wholly self-sufficient: It knows no gods superior to the herd. Its temporarily lost members, bowing to unknown gods, will come back to the mother herd; and if they have remained human in spite of the strange gods they encountered, they will be readmitted without comment. If the strange gods have made them mad—they will be kicked forth and ignored.

Hollywood has many mad ones: men and women who labor under the mad delusion that they are too great to answer. They know not what they do. They don't know human history, philosophy, logic. They are pathetically ignorant of mass psychology. They don't know the fury of the mob; its killing indifference; its bloodless ostracism, more deadly than physical violence. No man that ever lived was great enough to ignore the herd.



Before Al Jolson, the dynamic entertainer, cast his lot with talking pictures, he was ballyhoo man, circus clown, buffoon in burlesque shows and variety turns, blackface minstrel, song writer and star in musical revues. A versatile background, certainly. All these went into the making of this son of a Jewish cantor, America's gift to comedy, this man who gave a new poignancy to acting in his trio of Warner Brothers Vitaphone pictures, "The Jazz Singer," "The Singing Fool" and "Say It With Songs." Triumphs all, Jolson tops them now with "Mammy." The word has been made famous throughout the world, and now making him famous, as if to return the compliment ,in picture form. Jolson is inimitable. He is gifted with the rare gift of communicating his deep feeling, his sense of pathos and comedy, to his public. Comedy he has developed to the utmost. At the psychological moment he transmutes comedy to tragedy and vice-versa. Throughout his work is ever felt that singularly fine balance, weighted by joy on one side, by sadness on the other. When you see "Mammy," observe how these two sides fuse into one. It is a miracle of acting, and Jolson is at his most Jolsenesque. Until the Warners came with the gift of Vitaphone, Jolson refused offer after offer in motion pictures. He was asked by them to be the first person to make a full-length picture with speech and song. The idea appealed and he decided to venture. With that decision, history has been made, vivid history in the annals of American entertainment. "Mammy," now showing at the Warner Brothers Downtown Theatre in Los Angeles, builds solidly on Jolson's successful structures of the past. It carries on, and how magnificently, the Jolson tradition in Vitaphone talking and singing pictures. In it are the vicissitudes and triumphs of life, carefree carnival moods and deep shaken moments of tragedy, song and sorrow. Truly a satisfying blueprint this, of the varied complex moods of life, as we are and as we would like to be. In two words—Good Entertainment.

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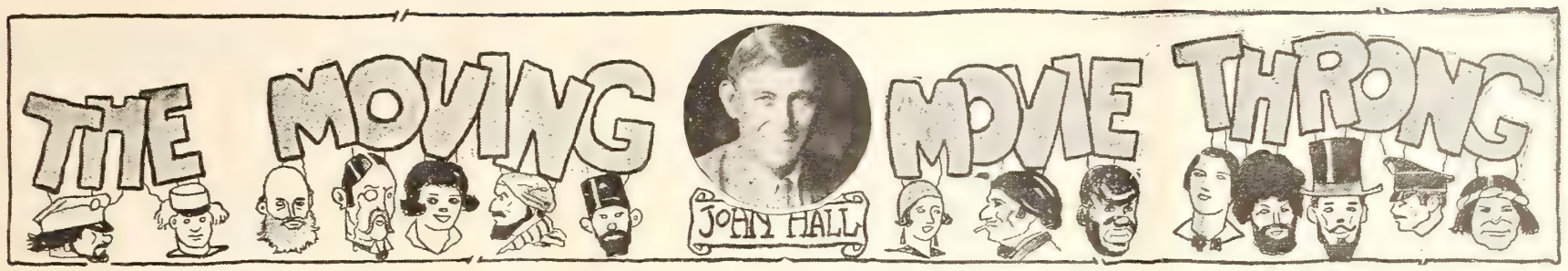
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Spring, the end of winter and the harbinger of summer. "The winter of our discontent" is mostly a matter of weather, because man, fortunately for the breed, does not die like the butterfly, when the first chill winds hit him.

Man is a fighting animal; however, he is moody, and his moods are to a very great extent children of the weather. When the sun shines and the little birds sing he radiates cheerful optimism. When clouds darken his world — his own little world—he droops and mopes.

Springtime is the time he bucks up and—looks for action, fighting for what he wants most, whatever it may be, from a wife to a job—maybe a divorce. The call of Nature is in his blood, and he goes forth a warrior bold; a freeman, snorting his defiance of restraint.

Mocking birds in your own yard, lulling you to sleep and to wakefulness with their endless melodious song; wild doves playing about among the tame pigeons in the public parks, hopping from feeding hand to shoulder and gently cooing into the ear of the Samaritan their wildwood croon of peace and contentment; smooth highways, like ribbons of silver, radiating to foothills, desert, mountain and seashore, skirting fields and lawns abloom with gaily colored flowers; luscious golden, green and red fruits heaped everywhere to tempt the buyer; wide, green lawns and gently waving palms, all bathed in a body-warming sun—And some wonder why New York actors flock to HOLLYWOOD.

Oh, yes; they DO make pictures here!

And the hitch-hikers!

Hitch-hiking gals "making their way to Los Angeles" which (means Hollywood) were "pinched" with their boy Good Samaritans and faced Mann Act charges. Their hitch-hiking alibi freed them, and one of the boys will wed one of the gals.

Thus endeth the reading of THIS lesson.

The hitch-hike route to Hollywood and movie glory — with matrimonial possibilities—becomes a doubly magnified lure thousands of otherwise disinterested maids of all ages are not going to overlook.

TRUE STORIES: Why Girls Left Home: Once upon a time a little girl ran away from home. She left a note her heart-broken parents read as the hot tears rolled down their faces:

"Dear ma and pa: I love you, but because you are cruel to me I am leaving home forever. You make me the laughingstock of our neighbors and the world. You embarrass and humiliate me. Every time I walk on the street the wicked men and boys stare at me—they ogle me. I cannot endure the torture. Goodbye. Dot."

"What's this?" thundred the furious father. "What have you done to drive our little child from our home? What is this 'cruelty' she refers to? Speak, woman!"

"Oh, John," sobbed the grief-stricken mother. "I—I—I just COULDN'T let our baby wear long dresses!"

A "Motion Picture College of Technique" aims to "overcome dependence upon sheer audience reactions."

Seemingly, there is hope that movie college graduates, by improved technical knowledge, will be able to turn out sure-fire product, regardless of "sheer audience reactions."

"Sheer audience reaction" decides the matter of transition from silent to sound pictures. There is no other way. How to make BETTER sound pictures might well be lengthily studied by movie college students. HOW better they make 'em will be decided by "sheer audience" reactions 'till the last one is made.

HOLLYWOOD POT SHOTS: A Hollywood movie actress was knocked out by a falling microphone; took the full count, then carried on. A bouquet of flowers every day is the lot of the wife of a song writer. Charlie Chaplin, comedian, enjoying his favorite sandwich. A lot of Hollywood actors without the price of any kind of a sandwich. Four cousins, eight sweeties and forty studio politicians in one picture. Hollywood actors complain of invaders from New York. Invaders complain because it took them so long to discover Hollywood.

SIMPLE WISDOM: That a certain percentage of the life functions of humans is unchangeable verity is a fact a surprisingly large number of people seem unable to realize; or, if they do realize it, utterly fail to profit from the knowledge.

In books we find this subject covered by "Fundamentals" and "Eternal verities."

Logically, it is assumed that the average educated human ponders these things; wisely avoids going counter to them, and, consequently, is that much happier; free from the troubles inevitably resulting from trying to "beat" them.

This tiny fragment of wisdom represents the difference between being right and being wrong. The man without it is doomed to failure. It is well within the reach of all.

Because instinct governs the mass of humanity, going counter to the will of the mass is self-destruction; for, behind the instinct of the mass are fundamentals; eternal verities; fixed laws beyond which no man may go, no matter how great his "book l'arnin'."

In the vernacular of the day, you can't "beat the mob."

Lewis Stone--Constance Bennett Co.--Featured

Theatre Mart Staging Play-'Woodrow Wilson'

Lloyd Bacon to Direct "The Office Wife" As His Next Vehicle

A cast of well known stage and screen stars is being assembled for "The Office Wife" at Warner Bros.

Constance Bennett and Lewis Stone have been signed for the co-featured roles in this Vitaphone adaptation of the Faith Baldwin novel, it is announced by Darryl Zanuck, associate executive.

Miss Bennett recently completed the leading feminine part in "Three Faces East" opposite Erich von Stroheim for Warner's and portrayed the leading role opposite Richard Barthelmess in "Son of the Gods." Lewis Stone has been one of the most active of screen players.

Lloyd Bacon is to direct "The Office Wife." The screen play and dialogue are being prepared by Charles Kenyon.

"TELLS EVERYTHING"

One of the most interesting narratives to find its way into this office is Eddie Shayne's Book "Down Front On the Aisle." While much has been written from time to time about the stage, no book or article has ever given us the "Close Up" that this book reveals.

Although written in a humorous vein it contains much accurate historical data that heretofore never found its way into print.

By turns an actor, manager, producer and raconteur, Eddie Shayne is well qualified to be singled out as an authority on the stage and its people. His book, "Down Front On the Aisle," should be read by everyone conected with theatricals.

RETURNS

George K. Arthur is back in town after a vaudeville tour throughout the country.

Wm. Moran to Create Leading Role of Immortal Character

Reverend Sylvester Woodbridge, who has had the distinction of being a classmate of and of performing the marriage ceremonies of the late President Woodrow Wilson and of his two daughters, Mrs. William MacAdoo and Mrs. Sayre, and who also delivered a funeral oration at the obsequies of the deceased Mr. Wilson, has passed upon the manuscript of "Woodrow Wilson," a four-act drama by Maurice Salzman, and has written as follows: "Having know Woodrow Wilson during almost half a century, and having been in association with him somewhat intimately during and after the War, I regard Mr. Salzman's play true to the spirit and the policy of our War President . . . it presents a veritable historic picture of Woodrow Wilson in the events, highly dramatic, in which the late President figured and has had controlling influence."

William Moran, well-known character actor, has been selected for the leading role of President Woodrow Wilson. Mr. Moran will be remembered for his remarkable work as John Wilkes Booth in "Abraham Lincoln" and in many other notable parts.

Others in the cast are Olin Francis as General Ludendorff, Clyde Musgrove as The Chancellor, Jefferson De Angelis, Jr., Bert Sprotte, Kenneth Steiner, Henry Collins, Ray J. Largay, Jack Parker, A. L. Fanders, Clarice Wynn, S. S. Simons, Leonard Mabry, Don L. Brodie, Ironeyes Cody, James Pollard, Charles Rondeau, Henry Price and Ramon De Burgos. Eleanor Lawson is to direct the play.

"Woodrow Wilson" will open May 5 at the Theatre Mart for a run of seven days.

Browsing Around With The NIGHT HAWK



The famous Cocoanut Grove last Tuesday night lent the charm of its tropical splendor to the parade of the National Association of the Fur Industry's most sumptuous wares. A large coterie of Los Angeles' and suburban smart set was on hand to bathe their orbs in the outstanding gems of the fur world, the most gorgeous of which was a Russian sable valued at $85,000.00, and which comprised the skins of about half of Siberia's precious carnivorous mammals. Oh what a treat, even for the beautiful model whose lissome anatomy was enfolded in a wrap that would have brought ecstatic joy even to the heart of Sheba's queen!! The old Night Hawk closed his bleached eyes and envisioned Anita Page snugly ensconsced in this furry paradise, which, topped off with the witchcraft of her beauty, would about lure certain stars to shoot madly from their spheres to view their earthly sister.

Then there was a $65,000.00 chinchilla gem that drew forth sighs of delight. Lilyan Tashman, who possesses a costly wrap of this kind, would have gazed upon it with the avid eyes of envy. Maurice Gebber, the Ambassador Hotel's swank furrier, has acquired this wrap and will have it on display at his famous salon. Willard H. George won the sweepstakes prize with an eggshell ermine creation, a picture to look upon, and the admiration of all present. At least $2,000,000.00 worth of the most valuable furs in the world were housed at the Ambassador, and a half a million dollars worth were on parade last Tuesday night.

The furriers convention, held at the Ambassador Hotel the current week, brought members of the industry from all over America. Johnny Hamp's matchless orchestra is still swinging the latest song and fox-trot hits at the Grove, the most popular of which at present is "The Woman and the Shoe." The Grove has scored a big hit lately with its Theremin exhibition, a sort of radio contraption over which music, of cello and violin timber, can be produced by fingering the air. The amplifying of the violin notes is marvelous and must be seen and heard to be appreciated. Maurice Gebber, Tuesday night, was host to a party consisting of Al Jolson, Duncan Sisters, Fe Lightner, Sid Grauman, Mr. and Mrs. Scott (Mr. Scott is Jack Warner's secretary), and Mr. and Mrs. Joe McCloskey.

Al Kingston is fastly moving into the addition of "The Young Ziegfeld" of the Pacific Coast. As entertainment caterer for the Roosevelt Hotel's Blossom Room he has been purveying some dandy programs recently. He came across with another darb last Monday night for the delectation of a packed room. His big shot. Allan Prior, of "Student Prince" fame, went over with a wam. To the Night Hawk's way of thinking Prior's voice is the best that has ever been sprung in a Southern California night club. It smacks of culture, and his subtle differentiation of pianissimo and forte passages in song rendering is the exquisite work of a real artist.

He gave "I'm Falling in Love With Someone," a selection from Rigoletti and, "Deep in My Heart," and though slightly hampered with a cold, he scored heavily, being greeted with eclat. Grace Johnson, a Broadway favorite, breezily hit off "Sing You Sinners" and "Mona Brown," throwing a peppy load of syncopation into her work that sure thrilled the paid customers. Cliff Nazarro, who acted as master of ceremonies, came through with a bunch of side-splitting patter and also gave "Crying for the Carolines" and "You Left Me Out in the Rain," both songs going over big. Paul Howard, the boneless wonder of "Follow Thru" renown, set the packed Room aflutter with his eccentric and contortionistic dancing.

Among the most prominent merrymakers were Jack Kearns and Phil Kessler; Sol Solinger and his charming wife (Sol is general manager for Mayer and Rapf); Dave Marion and wife (Dave is the original "Snuffy, the Cabman"); Frank Mayo and wife (Mrs. Mayo is generally regarded as the outstanding lady night-club devotee in looks, dress and winning deportment of Southern California); Ona Brown (only a rancher's daughter), with Harvey Barnes; that wow of a comedian, Jack White, and his lovely wife; Mildred Miller, the Lone Star State's most beautiful donation to Hollywood; Miss Miller was gallanted by Arnold Staunton; Bob Goldie. Sam Shipman, William Van Dyke, Amy Sawyer, Tim McCoy, Rufus LeMaire, Mr. and Mrs. Felix Hughes, Ethlyn Terry, Wm. Beaudine, Manager Roosevelt Hotel Cummings and wife, hosts to a party of ten; Lou Mann and Mildred Harris. Purveyor Kingston next Monday night will present Sam Cozlow, the famous composer, who will be assisted by Buddy Rogers, Paramount star. A number of other clever turns will be added to the program.

"Genial George" Olsen, eh? Well—nothing's going to stop this baby unless it be an earthquake or a tidal wave. Olsen's is just below the famous Metro-Goldwyn-Mayer Studio on Washington Boulevard, and if you have any midnight complex in your anatomy, you can't miss it. Last Saturday night found George gradually contracting his dance floor space (to accommodate the owl rush), almost to the size of a tennis racket. Ringside seats went off at fabulous prices, and yet with all that, Olsen had to turn many of his followers away for lack of table space. And the show—the greatest ever pulled off in a Southern California nocturnal cabaret. George has sixteen peaches of face and form divine that have become the local night-club talk.

They put on three or four turns that set the paid customers agog with yearning thrills, including the old Night Hawk, who cast his smoky eyes to the one south by southwest of the center. Murphy and Shutta's bizarre stunts got Colleen Moore agoing last Saturday, and she just let loose the old risible fluid until it almost blinded her big ox eyes. Colleen, bless your dear little heart—the Old Night Hawk still believes you are one of the big shots of the talkies. William O'Neil's song gems go over great and Johnson and Murphy's marvelous dancing has already installed them as prime favorites. Olsen's two songsters (from the orchestra), Borger and Gardner, have sure won their way into the hearts of the patrons.

The Night Hawk overheard five men in a huddle picking out the best looking young woman present, four of them hitting on Jean Harlow, an exquisite blonde. One of 'em wafted himself into poetry with—"A lovely apparition, sent, to be an orchid ornament." We glimpsed Florence Tarbell and Jack Schulze, prince of interior decorators; Jimmy Starr, Mickey Neilan, Sol Wurtzel, Bill Bard, playing "Caprice Viennois"; Bill Paine, Jack Hartman, Johnny Hamp and his lovely wife (Johnny and his popular orchestra hold forth at the Cocoanut Grove), Mr. and Mrs. Frank Cummings (manager of Roosevelt Hotel), and party of ten; Irving Aaronson, Billy Chartoff, Lee Moore, Dorothy Mackaill, Ray Hallor, Stan and Cecil Barbee, Babe Kane, Ethel Gray Terry, Edgar Kennedy, Bobby Agnew, Earl Burtnet, Mary Eaton, Millard Webb, Ben Stoloff, Cleve Moore, Sharon Lynn and Wm. Wyler.

What ho—ye Hollywood boulevardiers—get an eye full of Henry's pretentious marquee, adding decorative grace to the entrance of his famous house of grub. It boasts an entire green color scheme and is emblazoned in front with Henry's coat of arms—"Eat, you sucker—for you die tomorrow." Henry's deaf newsboy doesn't know what it's all about. Once in a while when he casts his eye at it, he imagines he is a sheik in the desert of Sahara, and that all of Hollywood's extra girls are fighting for his favor. This marquee indicates a new milestone in the life of Henry's caravansary, and from now on, when his vast army of patrons make dates with one another to tickle their gullets they will swing, "I'll meet you by the sign of the marquee."

B. B. B., in whose subterranean house of joy no ray of sunshine ever can be found, is still going along unctuously on the even tenor of his way. The boys and girls along the boulevard, and the cinema dolls and what makes life miserable for them, find ample time around the midnight hour to get an eye, ear and anatomy full of relaxation. Ye Editor of the Filmograph bust in on B. B. B. in the cool of the evening not long ago to find him still the king of cap and bells, and the one outstanding wise cracker in Subway Joyland. B. B. B. is still using that cigar he bought at a relic sale of General Grant's. He has put a new veneer on some of the gags he stole from Noah and they are going over better than many of Jack Benny's and Eddie Cantor's best. Drop in on B. B. B. and if you get home before the circling hours open the gates of dawn with rosy fingers, impeach the old Night Hawk for a liar.

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MASQUER'S REVEL ON MAY 10th

Joseph Santley's Act Latest Addition to Great Program

A million dollar show is what The Masquers promise at their public revel on Saturday night, May 10, at El Capitan Theatre. At least that is what Sam Hardy says it would cost if all the stars and directors who are appearing in the show would have to be paid their regular salaries for the time spent in rehearsing and playing.

The curtain is scheduled to rise promptly at 11:30 o'clock, when the audience will be welcomed by the six master of ceremonies, Sam Hardy Little Billy, Ben Bard, Lew Cody, Joe E. Brown, Lawrence Grant and Bert Wheeler, and also by the entire club.

The performance, which is fashioned after the famous Lambs' Gambols, of New York, will be given exclusively by the members of the club. There will be no women on the stage, all the female roles being played by the younger Masquers. It will be devoted this year mainly to short, snappy acts. There will be only one dramatic number, "Farewell to Dickens," a playlet written and staged by Joseph Santley, which was the sensation of last year's public gambol of the Lamb's Club. The playlet depicts Charles Dickens on his death bed. The most noted characters of his novels come and bid him farewell. Robert Edeson will be the Dickens of the play and the other characters are to be portrayed by Ivan Simpson, John Sheehan, Frank McHugh, Richard Carle, Montague Love, Frederick Howard, James Eagle, Charles McNaughton, William Farnum, Brandon Hurst, Conway Tearle, Edward Earle, Harry Stubbs and Robert T. Haines.

Richard Tucker, Edmund Breese and Al Ray will be seen in "The Return," a black-out; Joe E. Brown, with Mitchell Lewis, Billy Sullivan, Lee Moran, Mathew Betz and James Gleason, will stage "The Kid's Last Fight," and "The Gossipers of Hollywood" will be presented by a group of clever farceurs.

Julian Eltinge, in a stunning new gown and act, Frank Fay, Bert Wheeler, Bobby Vernon, and Glen Tryon, Harry Gribbon and Jed Prouty and Charley Chase with Little Billy are among those who will contribute specialties.

There are several lively dancing numbers on the bill, a Honolulu act, in which William Langan and a chorus of Kanaka "girls" sing music arranged by Billy Sullivan, but the prize number remains for the last. "Montmartre," written by Ben Bard and Murray Bloom, will be presented by about 100 members of the club. In this act there will be a fashion parade, designed by Lady Jane Lewis, in which approximately thirty of the younger Masquers will exhibit the modiste's latest creations and will wear some costly sables, ermines and other furs from the establishment of Willard H. George, Inc.



JOSEPH SANTLEY

The director of "Swing High," Pathe's musical romance of the circus days of 1890, featuring Helen Twelvetrees and Fred Scott, has been before the American public in the role of actor, stage producer and director and director of motion pictures since he spoke his first lines on the stage at the age of eight.

Santley first appeared on the stage as a member of the Corse Peyton repertoire company, with which he was featured as "America's greatest boy actor." Later he turned to Musical comedy and was featured with such stars as DeWolf Hopper, Marie Cahill, Lew Fields, Gaby Deslys and Raymond Hitchcock.

He was starred in "Oh, Boy!" "Oh, My Dear!" "The Half Moon," "Mayflower" and for four years was with Irving Berlin's Music Box Revue. In 1927 Santley produced "Just Fancy," of which he was co-author. This was Raymond Hitchcock's last play and was notable also as marking the debut of Mrs. Thomas Whiffen in musical comedy as well as her farewell to the stage.

Last season Santley produced the stage productions "Excess Baggage" and "The Lady Lies" and at the same time directed a series of thirty-eight motion picture comedies with Eddie Cantor, Rudy Valee, Ivy Sawyer and others. He also made the screen version of "Cocoanuts" with the Four Marx Brothers.

The cast of "Swing High" includes besides Miss Twelvetrees and Mr. Scott, Dorothy Burgess, Bryant Washburn, George Fawcett, Ben Turpin, Chester Conklin, Robert Edeson, Daphne Pollard, John Sheehan, Stepin Fetchit, Little Billy, William Langan, Nick Stuart and Sally Starr.

TO STAGE

George Fawcett has engaged Edward Elsner, well known Broadway stage director who recently came to Hollywood, to direct the production of "The Great John Ganton," one of Fawcett's most famous starring vehicles which he will present locally in about three weeks, time and place to be announced later.

In line with the policy of promoting department heads whenever possible, rather than securing outside people for important posts, Phil Goldstone, chief studio executive for Tiffany, has appointed Milton Gatzert business manager of the studio.

ACADEMY ENGAGES "CONTACT MAN"

The Executive Committee of the Board of Directors of the Academy of Motion Picture Arts and Sciences Monday appointed William Conklin to represent the Academy as "contact man" between the actors and producers in the administration of the new minimum contract.

Mr. Conklin's appointment was recommended unanimously by the Actors' Adjustment Committee, the Actors' Branch Executive Committee, and by the Actors' Minimum Contract Committee consisting of 25 actor members of the Academy. This action of the Academy is in keeping with the agreement made at the time the actors' minimum contract was signed.

Schnitzer R. K. O. Chief Says Television O. K.

Can Televise Show Into a Million Homes at Small Cost

"I think that the home television machine is a probability. I've seen enough of television experiments to be really impressed. We could put a television machine in the Ziegfeld Theatre and televise the show to theatres all over the country. Audiences in Kansas City or Los Angeles could see it. Or, instead of making hundreds of prints of each motion picture, we simply televise a master print. We might, for instance, charge a dollar a week for each machine and should there be twenty-five million machines installed, we could easily afford big programs."

This is the statement made by Joseph I. Schnitzer, President of Radio Pictures, given out in an interview. The motion picture executive adds that, in his opinion, television will not affect the theatres; that radio is adding its string of two hundred theatres, and that people will always go to theatres to see real people on the stage from time to time, and that he sees no reason for exhibitors to worry.

TIFFANY SIGNS FRANK STRAYER

Frank Strayer has been engaged by Tiffany to direct a feature tentatively titled "Snowbound," according to Phil Goldstone, chief studio executive. Strayer has been directing for several different studios.

The story's name will be changed and writing credits are not yet forthcoming. Although the actual story will be changed considerably, it is known that silent production of the same title furnished the original story idea.

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THE KIDDIES CORNER

By JEAN RILEY

Next week Hollywood Filmograph will publish a special edition which will be dedicated to the children of the movies There are so many brilliant and wonderful kiddies with numerous successes to their credit who have never had the opportunity to let the world know of their talents and accomplishments.

The kiddie issue of May 10 will fill this long-felt need of the professional children for a medium of publicity which will reach all of the film producers and at the same time be read by fans and the general public. Many directors who are too engrossed for personal interviews will place a copy of the kiddies' issue in their files for reference in casting.

A prominent child star will appear on the cover and it is the desire of the writer for every child who has ever done anything of note shall be represented. Please communicate with the editor of Kiddies' Corner immediately and let us know what part your child has played in the talkies. All copy must be in by May 7. Phone HO. 4853 for an appointment.

Jane La Verne, who has been prominent in the movies for the last four years, is now appearing on the stage with the Civic Repertory Players. The writer dropped back stage to interview this 8-year-old miss after witnessing her remarkable performance as Louison in "The Imaginary Invalid."

In celebration of national boys' week many of the larger theatres declared a boys' day and gave over the management of their respective theatres to a boy prominent in films. Tommy Clifford. the Irish juvenile featured member of the cast of "Song o' My Heart," starring John McCormack, acted as manager of the Chinese and personally greeted all patrons. Will Rogers, Jr., took charge of Carthay Circle. Jackie Coogan and Philippe De Lacey had joint management of the Uptown.

Joyce Coad has finished a nice speaking part in D. W. Griffith's "Abraham Lincoln."

Little Dorothy Gray, who has been in pictures since the age of 3, has been offered a part in the next play with the Civic Repertory Players. Dorothy has now reached the ripe age of 7.

Davey Lee has returned from a triumphant vaudeville tour and is considering several screen offers. The writer holds the opinion that Davey is about the cutest and most suitable prospect for "Skippy" that Paramount will find.

The Children's Playhouse will present their last performance of the season next Sunday at the Hollywood Music Box. With Philippe De Lacy as master of ceremonies and several acts featuring children prominent in pictures, the Playhouse will close a brilliant season.

LITTLE STORIES

By ARTHUR FORDE



SAM HARDY

A big man in more ways than one. His chief qualification for distinction being his whole-hearted charity. Whenever there has been a call for organization work, Sam could always be relied upon.

Born in New Haven, Connecticut, that historical college city, it was only natural for him to have his eyes on Yale. From the Hill House High School it was only a step to Yale University, where Sam Hardy graduated with honors. He was prominent in college theatricals and while his course at college fitted him for a legal career his natural habitat was the stage. He therefore went straight to New York, that natural haven for every actor, in the old days, where he immediately commenced his life work. Having served for twenty years on the legitimate stage, embracing everything from stock companies to feature productions, his goal was at last reached when that master producer, David Belasco, engaged him for "Kiki," that memorable production. He was three years with Belasco, which is an attainment in itself.

In 1925 Hardy realized that the motion picture was gradually encroaching on the stage productions, so like others, he embraced the new art.

There is one peculiar incident regarding Hardy's motion picture career and that is his not affiliating himself with any one producing company. He has always managed to "Free Lance" and has always been in regular demand.

To head a club such as the Masquers, in which only actors are members, is no mean task but Sam Hardy has been elected Jester for a number of years and from the present indications he is liable to hold the job down just as long as he cares to. In New York, Sam was on the Council of the celebrated Lamb's Club for a number of years.

"The lilies of the fields were not arrayed like one of these" and Sam Hardy's flagrant wardrobe is one of his most valuable assets. Sam is the embodiment of the Masquers' Club Emblem, "We Laugh to Win" and in a body of men whose trials and tribulations come thick and fast, Hardy is always there with a hearty laugh and a warm handshake.

At present he is knee deep in the problems of the new Revel which will take place at the El Capitan Theatre on May 10. The great amount of work necessary to make these revels a success is prodigous but Sam Hardy assures me that this one will surpass all others and with a man like Sam Hardy at the helm no one need fear.

Vitaphone Shorts

Joe Frisco, whose Vitaphone Varieties comedy, "The Benefit," has been acclaimed one of the funniest short reel pictures ever produced, has made a new member, "The Song Plugger." Wynn Talbert's Orchestra is one of the features. In the cast are Leo Donnelly, Harry Brooks, Arthur Leonard, Milt Francis, Josephine Williams, Margery McKay and Val Sherry.

Jim McWilliams, the popular comic and nut pianist of vaudeville, has made a Vitaphone Varieties production under the tilte, "Grand Uproar," a burlesque on grand opera and on political speeches.

Roy Mack, director, who has been working on Vitaphone Varieties in Hollywood, is now directing at the Brooklyn Vitaphone Studios. He has done many of the technicolor Vitaphone Varieties as well as staging the dance ensembles for Warner Bros. and First National feature pictures.

Lee Morse, popular blues singer for phonograph records and over the radio, stars in "The Song Racket," a new Vitaphone Varieties musical sketch. Leo Donnelly and June Clayworth are also in the cast.

The Vitaphone Corporation has bought George S. Kaufman's comedy playlet, "The Still Alarm," the outstanding sketch in "The Little Show," and will make it into a Vitaphone Varieties comedy. Murray Roth, director-in-chief at the Eastern studios, has engaged Clifton Webb, Fred Allen and the entire cast which appeared in the playlet during its long Broadway run in "The Little Show" for the film version.

Henry Hull, now playing on Broadway in A. A. Milne's comedy, "Michael and Mary," made his talking picture debut last week in a Vitaphone Varieties comedy entitled "Matinee Idle." Others in the cast are James Dale, Joyce Arling and F. B. Hersome.

"Fore," a golfing comedy by Guy Bolton, librettist of many musical comedies, occupied one of the Vitaphone stages this week. Wallace Ford, who scored in a previous Vitaphone Varieties comedy, "Absent Minded," is featured. Also in the cast are Gerald Oliver Smith, Lenita Lane, Norval Keedwell and Val Sherry.

CLICKS

George "Red" Corcoran's comedy work in "Not Damaged," Chandler Sprague's first directorial effort, has won him a long term contract with Fox-Movietone. Corcoran is 24, six feet tall, red haired, blue eyed, a former University of Washington student, and a graduate of small-time and big-time vaudeville.

Douglas Greer is working in "Sky High" at Columbia.

FADS AND FASHIONS

Luther Reed, director of Radio Pictures' original screen operetta, "Dixiana," demands absolute realism in all his productions.



Luther Reed

One "set" in "Dixiana" called for French Colonial and Florentine furniture. Reed furnished it exactly as described in the original script — at a cost of $100,000. Private collectors and antiqque dealers of Pasadena, Los Angeles and San Francisco were induced by Reed to contribute items for the furnishing of a southern plantation home in the style of 1840.

The "set," 200 by 100 feet in size, included a large ballroom, dining room, hall, verandah and two bedrooms. It was designed and constructed under the supervision of Max Ree, Radio Pictures' art director.

Dozens of oriental rugs; an authentic Chickering piano, made in 1842; two four-poster Chippendale bedsteads; 100 pieces of Dresden chinaware, vases, dolls, etc.; gaudy chandeliers, a fourteen-foot grandfather clock; highboys, candalabra, priceless cut glass and silverware were transported to Hollywood for this colorful sequence.

During the filming, Reed had special guards appointed to protect the relics.

"Dixiana" was written for the audible screen by Harry Tierney and Anne Caldwell, RKO composer and lyricist. It deals with the genteel days of the old South, when families lived in true baronial style along Dixie rivers.

Bebe Daniels is starred and the young Metropolitan opera baritone, Everett Marshall, plays opposite her. Others in the cast include Robert Woolsey, Bert Wheeler, Joseph Cawthorn, Jobyna Howland, Ralf Harolde, Dorothy Lee, George Herman, "Bill" Robinson and Edw. Chandler.

* * *

It pays to be accomplished in Hollywood.

Yesterdays' cast call sheet for "The Social Lion," Paramount's first Jack Oakie starring picture, read: Jack Oakie, Mary Brian, Skeets Gallagher and four elderly men, able to play pool.

* * *

You, too, may learn to use chopsticks.

It isn't such a difficult feat when once you know how, according to Tom Gubbins, expert on Oriental languages and customs.

To prove his contentions, Gubbins taught Jean Arthur, New York-born actress who has never been in the Orient, how to manipulate these table tools.

Gubbins, who after spending a number of years in China, is a Los Angeles merchant, and is serving as technical advisor on Oriental matters to Rowland V. Lee on the filming of "The Return of Dr. Fu Manchu," Paramount's sequel to "The Mysterious Dr. Fu Manchu," Miss Arthur is leading woman in the film.

* * *

One halo makes an angel, but two halos made a chic 1930 hat. Clara Bow wears one of the new double halo hats in her starring production for Paramount, "True to the Navy." Created in bright green belting, this chapeau fits the head snugly, utilizing ruffled semi-circles of belting at each side for its unusual effects.

* * *

Art circles throughout the world are greatly excited by a new treatment in sculpting, one of the oldest forms of artistic expression and one in which there has been little change since ancient times. The revolutionary work is a bronze done by the eminent German sculptor, Rudolf Belling, and just received in Hollywood by the man who was its subject.

The bronze is a modern portrait of Josef von Sternberg, noted motion picture director of Hollywood, who recently was called to Europe to direct Emil Jannings' first English and German talking film. To accept this important work von Sternberg was loaned to the UFA studios in Berlin by Paramount, to whom he long has been under contract.

The bronze portrait of von Sternberg emphasizes only those features which make character; the sweep of the upper head, the forehead, the eyes, nose and mouth. Critics have called the work "the portrait of a mind," for it has a strength and a living quality startlingly vivid.

Von Sternberg did not formally post for the sculptor, he explains. The artist, working in clay, spent days on the set in the Berlin studios, watching the director at work. Von Sternberg has a wide reputation among artists as a collector of modern art. The collection is in his Hollywood home.

Dorothy Jordan of M-G-M, Blanche Sweet, Miriam Seegar, Nancy Welford and Marilyn Morgan will next be seen in summer hat and dress styles as depicted in the Fashion News reel for May.

* * *

Mike Inverso of Darmour-RKO, the best dressed property man in the business, will lead the grand march at the fourth annual ball of the Hollywood property men to be held at the Palis De Danse, Los Angeles.

* * *

Norma Talmadge ordered a thousand hats this week and can't wear one of them on the street.

They are exquisite creations, extravagantly priced, but the tiniest modern hamlet would be amazed if anyone wore one in public.

The reason:

They are costume hats for a sequence of her latest United Artists picture, "Deceptions," and though they are of lovely workmanship and costly material they are "old-fashioned."

In early scenes of the picture Miss Talmadge is a shop girl in a millinery store, a young milliner who sets Paris on its ears and wins the admiration of aristocrats.

The story and direction are by Sam Taylor, producer-director, and principal roles are portrayed by Conrad Nagel, William Farnum, Hobart Bosworth, Ullrich Haupt, Edgar Norton, Cissy Fitzgerald, E. Allen Warren, Allison Skipworth, Edwin Maxwell, Tom Ricketts, Peter Gawthorne, Blanche Friderici, Bertram Marburgh and Maude Truex.

When is a hat not a hat?

Miss Talmadge answers the question:

"When it's out of style."

But the fashionable gowns and creations she wears in later scenes of the picture will excite the admiration of women who love style.

* * *

A theatrical curtain of embroidered silk—in reality a huge Spanish shawl capable of covering the proscenium opening of the largest stage, was designed and created at the Paramount studios in Hollywood for one of the important numbers in the new show world film festival, "Paramount on Parade."

The number is that in which Harry Green and Kay Francis will be featured, he as Isador, the Toreador; she as a magnificent Carmen. Green's song is that of his character: "I'm Isador, the Toreador."

Thirty Spanish dancing girls and as many Gypsy men will take part in the number, which has been filmed entirely in Technicolor. The setting is the public square in a Spanish village.

"Paramount on Parade" is a distinctly different motion picture feature; an intimate offering of thirty-five stars and featured players of stage and screen. It was supervised by Elsie Janis.

Among those who take part in the many varied items that make up the entire entertainment menu, are:

Richard Arlen, Jean Arthur, William Austin, George Bancroft, Clara Bow, Evelyn Brent, Mary Brian, Clive Brook, Virginia Bruce, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Stuart Edwin, Kay Francis, Skeets Gallagher, Harry Green, Mitzi Green, James Hall, Phillips Holmes, Helen Kane, Dennis King, Abe Lyman's band, Fredric March, Nino Martini, David Newell, Jack Oakie, Warner Oland, Zelma O'Neal, Eugene Pallette, Joan Peers, William Powell, Charles "Buddy" Rogers, Lillian Roth, Stanley Smith and Fay Wray.

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How Hollywood Gained It's Name in 1883

Del Ruth To Direct "Life Of The Party"

Mack Sennett Again Signs With Educational

Marshall Neilan To Direct Mary Pickford

Interesting Facts Are Revealed Via Paramount Connections

Hollywood, California, Bagdad of Ballyhoo, received its name as the result of a casual conversation between two women passengers on a transcontinental train, according to authentic information just brought to light after years of confusion over the point.

Many theories as to how Hollywood came to be Hollywood have been advanced. The most popular story is that the name was inspired by the scrub holly trees that grow naturally in certain canyons of the extension of the Santa Monica mountains, which form the town's background. Others have insisted that the name represents what is left of a mangled Spanish word used by the conquistadors to identify a certain pass through the mountains; a pass now paved by a wide road and known as Cahuenga. There have been other theories.

The truth of the origination of the name has now been found by chance discovery of certain old records in the library of the Paramount studios, Hollywood's most important film-making plant.

Certain events in the year 1883 led directly to Hollywood being named. In that year there came to Los Angeles Horace Henderson Wilcox, a wealthy real estate operator from Topeka, Kansas, and his wife, Daeida Wilcox, the former Daeida Hartell. Wilcox, a cripple since early youth, was a lover of horses and brought with him to Los Angeles two Arabian animals: Duke and Royal. Duke and Royal, with their smart trapping, soon became a familiar sight to the inhabitants of early Los Angeles.

One of the favorite drives for Los Angeles people at that time was out in a northwesterly direction toward the Cahuenga Pass, a roadway frequently traveled by wayfarers on their way to Ventura, Santa Barbara and northern California points. The section just at the foot of the pass appealed tremendously to H. H. Wilcox, and a year or so after he arrived in Southern California, he purchased an acreage centering where Hollywood Boulevard and Cahuenga Avenue now intersect.

Mrs. Wilcox, shortly afterward, returned east, and while on the train she became acquainted with a wealthy Englishwoman who often spoke of her English estate, "Hollywood." The name pleased Mrs. Wilcox and when, after her eastern visit, she returned to California she proposed to her husband that they call their new property, "Hollywood Ranch."

To make the name more fitting, Mr. Wilcox imported two English holly bushes and set them out near the door of the home he had built.

In 1885, with the completion of the Santa Fe Railway, Southern California experienced its first great real estate boom.

Wilcox subdivided Hollywood Ranch, planted the newly-made streets with pepper trees, and tried to dispose of his town-lots. His efforts failed and later he was forced to re-parcel his land into tracts of five and ten acres, which he sold to interested passengers after he had persuaded the Cahuenga Valley Railway to extend its feeble narrow-guage line to his property.

The riding stable which Jesse L. Lasky leased as his first motion picture studio, and which was one of the pioneer film plants of Hollywood, was located near the center of Wilcox's Hollywood Ranch. This stable, or "Old Barn," as it is called, has since been removed to the new Paramount studios where it is enshrined as one of the few remaining early evidences of Hollywood's founding.

Winnie Lightner Has the Starring Role in Warner Production

Another outstanding Broadway comedian has been signed to play in a picture for Warner Brothers.

Charles Butterworth, recent featured comedian of the New York production, "Sweet Adeline," has been given a comedy role in the Vitaphone production, "The Life of the Party," according to announcement from Darryl Zanuck, associate executive.

Winnie Lightner has the starring role in "The Life of the Party," while Irene Delroy, having completed her part in "See Naples and Die," has been assigned the other feminine lead.

Roy del Ruth is to direct.

OUT OF HOSPITAL

Charles McHugh, who has been a patient in Queen of the Angels hospital, is out and receiving the congratulations of his many friends. Charley says he soon will be ready for work. His excellent character portrayals are well known in the industry.

Is to Produce 26 Two-Reelers for the New Program

Mack Sennett will produce twenty-six two-reel talking comedies for release through Educational Film Exchanges, Inc., during the year 1930-31. With several of the thirty Sennett comedies on the 1929-30 program still to be made before production can be started on the new line-up, Sennett's forces will continue working through the spring without a break.

Andy Clyde and Marjorie Beebe who proved two of Sennett's biggest bets in his first year of talking comedy production, have been signed for next year's product, and Sennett's production staff practically remains intact. Mack Sennett will continue at the helm of his organization, with John A. Waldron, general manager of the Mack Sennett studios, working close to him.

Sennett's greatest achievements last year were the result of individual development of comedy ideas created by himself and his staff, rather than following a plan laid out at the beginning of the season. He proposes to pursue this policy which last year resulted in timeliness of subject and fresh treatment. He opposes the practice of loading up with a lot of material at the beginning of a production season which inevitably precludes spontaneity. Sennett even prefers to cast his pictures individually, selecting the best available player material for the roles in question, instead of fitting stock company players into the role as well as possible.

The style of two-reel talking comedy which Sennett developed in his first year of sound production, has been so successful that the comedy dean will continue along these lines generally, although, if the spirit moves him, there is nothing to prevent him from deviating. Slapstick has been conspicuous by its absence from the Sennett talking comedies. Satirical treatment of subjects that are not only current, but which are of widespread interest, has proven tremendously popular. "atch Play," the most important two-reel talking comedy he has produced, is based on golf which has only recently became one of the foremost sports of the country. This comedy was followed by "He Trumped Her Ace," a bridge comedy; "Honeymoon Zeppelin," a comedy of the air; "Radio Kisses," dealing with wave lengths and love; and now comes "Fat Wives For Thin," poking fun at the eighteen-day dieticians; and now in preparation are a comedy takeoff on the serious business of racketeering; and a comedy of flaming youth, called "The Chiseler."

Sennett believes that the more seriously a subject has been played up, the more fun can be gotten out of a comedy version, and because the alleged vices of the younger generation have been painted in burning scarlets, the lighter treatment of it should particularly appeal. Andy Clyde and Marjorie Beebe will be co-featured in "The Chiseler," with Nick Stuart, the pleasing juvenile, who is well known for his starring roles in featured productions, and Lincoln Stedman, also from feature productions, in the supporting cast.

Fine Supporting Cast Has Been Engaged

Definite announcement of the cast which will support her in her next production, "Forever Yours," has been made by Mary Pickford. Among the principal players are many celebrated names.

Kenneth MacKenna, the young stage director who created the role of John Shand in "What Every Woman Knows" on the New York stage, has been signed for the lead opposite Miss Pickford. Ian Maclaren, still vividly remembered for his portrayal of Stephen More in Galsworthy's "The Mob," will play her father.

Don Alvarado has been signed as the picturesque Francisco in the dramatic ranch sequence, and Nella Walker, who recently appeared with Richard Dix in "Seven Keys to Baldpate," is to play Miss Pickford's aunt.

Charlotte Walker, the Iris March of "The Green Hat," has been secured to do the part of Miss Pickford's mother, and Alice Moe, whom Willard Mack brought from New York for "The Voice of the City," will play Susan.

"Forever Yours," which goes into production immediately, is an adaptation from the famous stage success by Rudolf Besier and May Edington and will be supervised by Benjamin Glazer, who made the adaptation. It covers a most romantic period from 1870 to 1885, and is laid in Vermont, New Mexico and Washington, D. C.

Marshall Neilan will direct with Jack Pickford and Lonnie D'Orsa assisting, and Richard Blaydon, production manager. George Barnes, well known cinematographer, will be in charge of photography.

If You Have Any News About Your Kiddies Working in Pictures

SEND YOUR COPY IN TODAY



For the May 10 Issue, which will tell Who Is Who in Kiddieland as far as Motion Pictures are concerned.

HOLLYWOOD FILMOGRAPH,

Harry Burns,

President-Editor

Warner Theatre Building

Hollywood, California

London Greets "Journey's End"—Open Arms

Why We Use More Men Than Woman—Lasky

Here Are Some of the English Dailies Reviews on Talkie

The reviewers of the London newspapers have been just as extravagant in their praise of the picturization of R. C. Sheriff's great play, "Journey's End," as were the New York and Los Angeles newspapers. The following are excerpts from the London dailies of Tuesday, April 15, cabled from London:

Daily Mail — The most moving thing I have seen or read or heard. There are moments in it which would be unbearable were it not for the tenderness with which they are treated—moments in which friends long dead become again incarnate in those shadows of tortured officers you see on the screen. "Journey's End" is a brave conception and a magnificent accomplishment.

Daily Express—The film left me with the feeling that the whole nation should be paraded and marched off to the cinemas to see it.

Daily Chronicle—Colin Clive repeats triumphantly the great success which he achieved in the play. To the inevitable question, "How does the talkie compare with the stage?" I must unhesitatingly answer that in my opinion the film is far and away the more effective presentation.

Daily Sketch—Had this film preceded the play it would have startled the world into realization about the truth of the great war. It would have done more for the cause of peace than a hundred naval conferences.

Daily News—"Journey's End" is a triumph for all concerned in its making.

Daily Mirror—Will realize the highest hopes and expectations. The finest thing the cinema has given us since the introduction of talking pictures.

Morning Post—Superlatively good acting and beautiful recording. Actually better than the play.

Daily Herald—The first real example of what can be done by British and American collaboration in talkies. A brilliantly successful piece of work which should pack the Tivoli for many weeks.

Film Daily—Absolutely perfect.

"Journey's End" is playing now at the Mayon Theatre, Los Angeles.

WARREN MALLAIS DIRECTS "PHILADELPHIA" IN BAY CITY

Andy Wright moved his "Philadelphia" company to San Francisco for an engagement and Warren Mallais, who directed the play at the Vine Street Theatre, once more handles the staging and directing of the underworld drama which met with such excellent success in Hollywood during its run here. Mr. Mallais is one of the most youthful stage directors in the business.



JOSEPH HOOD

MOrningside 138-46

NELLA WALKER

Nella Walker, that attractive and clever actress who is among the newcomers to Hollywood, is stepping right along and has just signed for her sixth picture. This is "Forever Yours" with Mary Pickford, Miss Walker playing a most sympathetic role as the maiden aunt of Mary. She is wearing lovely gowns of the period of 1863. Miss Walker went to this engagement immediately after completing several weeks' work with Gloria Swanson in "What a Widow," playing a most sophisticated Marquise.



Nella Walker

She is one of the few who come to Hollywood that pictures seek, for she had retired from the stage and has been spending much of her time abroad. But an old friend broadcast the news of her presence and picture offers followed. Now Miss Walker is delighted with her work, has taken a place in Hollywood and plans to remain.

Ann Cornwall is working with Eddie Cline, who is directing Alice White in "The Widow From Chicago" at the First National studios.

SAMUEL BISCHOFF

Columbia Pictures, through its chief executive here, Harry Cohn, believe in advancing those employed by them as rapidly as they can. For instance, Samuel Bischoff started with them two years ago as business manager and has been promoted to associate producer, the next in line to handling the affairs of Columbia studios to Samuel Briskan, who is the chief aid and co-worker of Harry Cohn.



Samuel Bischoff

Mr. Bischoff has been given complete charge of the Buck Jones Series of eight features, one of which is now in production at the Tec-Art studios; the producing of an African roadshow picture of a special nature; 26 snapshot short subjects and a series of 26 comedies yet to be announced. Prior to joining the Columbia Pictures, Mr. Samuel Bischoff was an independent producer well known in filmland.

Since the recent Fox-Sheehan split up, it is strongly rumored that Winfield Sheehan may again go into vaudeville with his old partner, Donald Gallagher of Gallagher and Sheehan.

In Paramount Pictures That Are Being Produced

Because the openly dramatic things in life are done more often by men than by women, the usual motion picture cast includes more men than women.

This is the observation of Jesse L. Lasky, first vice-president in charge of production for Paramount.

"I often have been asked why our company has between two and three men to every woman under contract," Lasky says. "The answer is found in the casts of pictures. Almost without exception, a film story as well as a stage play, calls for two or three times as many men.

"The supporting casts for feminine stars are nearly always filled with men and often you find a woman the only one of her sex in a production.

Lasky Cites Example

"Nancy Carroll's case is a good example.

"Her first starring picture was 'Dangerous Paradise' and of the ten players in the cast, Miss Carroll was the only woman with a major part. The only other women in the cast were a character actress and a Chinese servant.

"Miss Carroll is now making 'The Devil's Holiday.' There are thirteen good parts in the production. and, although it stars a feminine player, only four of the characters are women.

"Miss Carroll's part is the strongest in the picture. Two of the others are mere bits. They are those of a housekeeper played by Jessie Pringle, and a modiste, played by Laura La Varnie. ZaSu Pitts has the other feminine part, that of a telephone girl.

Men Get Big Parts

"Practically each man in the picture has a strong role, seven of which could be classified as major parts. These are taken by Phillips Holmes, Hobart Bosworth, Ned Sparks, James Kirkwood, Morgan Farley, Jed Prouty and Paul Lukas. The other masculine roles are carried by Wade Boteler and Guy Oliver.

"Another explanation of the preponderance of men over women players may be found in the fact that requirements for an actor are less stringent than for an actress. A man may reach heights without being handsome but a girl must have beauty, figure, grace and a beautiful voice. Of course, there art exceptions, but I am speaking of the general rule."

CREATING

Harry Langdon is creating a new screen character in "Come Easy" now in production at Warner Brothers. His baggy trousers, old shoes and funny hat have been discarded for a new dark suit, grey vest, spats and new hat. In the first sequences of the picture Langdon wears a soldier's uniform.

HOLLYWOOD
TOPICS
By TOM LEWIS

CHARMING GIRL, writing from New York, wants to know if there are in Hollywood any interesting personalities aside from famous directors and bright movie stars. If so, can I—and will I—name a few of the same. Yes, Miss Knickerbocker, I can and I will. Woof!

⁂ ⁂ ⁂

HARRY OLIVER is an interesting personality. Used to design sets for Pickford and Fairbanks. Now does the same for Frank Borzage and other ace directors. Remember "Seventh Heaven" and "Street Angel"? Those were Oliver's backgrounds. And that rare beauty in John McCormack's picture? Oliver again. Keen artist—and a whimsical, likeable fellow. Has a weakness for Spanish food.

⁂ ⁂ ⁂

FRANCES DEANER—known to her intimates as "Bobbie"—is an interesting personality. A good press agent but a better all-around "newspaperman." Signally honored by the Gridiron Club of Washington and the Elks' Lodge with its million members. Handled entire Red Cross campaign during World War. Personally decorated by a great President of U. S. Works hard, says little, and grins and bears it when some vociferous nitwit horns in and bellows for all the glory. But what is glory without honest achievement?

⁂ ⁂ ⁂

ABE LYMAN is an interesting personality. By thumping a drum and using his noodle he has built a great band and a reputation for square dealing. Gives credit where credit is due and seldom gets up to take a forced bow. So many do, you know. Abe got to the top by hard work. Stays there by the same grim method. Gets results by using his think-pan.

⁂ ⁂ ⁂

EARL REED is an interesting personality. Hollywood policeman with something in his dome besides sawdust. Came to Hollywood when there wasn't any Hollywood. Antedates Cecil DeMille, Lasky and Zukor. Knows more celebrities than Tex Guinan. Stands at the corner of Hollywood and Vine and calls all the big shots by their shore-nuff nicknames. Good guy, formerly an aviator, and always a gentleman. Not many Reeds—in Hollywood or elsewhere.

⁂ ⁂ ⁂

EDDIE BRANDSTATTER is an interesting personality. Feeds the hungry, comforts the weary, and still finds time to think up new ideas for making the Montmartre a humdinger. Has more lady friends than Bluebeard but treats 'em all alike—and treats 'em good. Eddie has seen them come, and he has seen them go, but he loves them all—good, bad and indifferent. Ideal restaurateur. But a rotten golfer.

⁂ ⁂ ⁂

OSCAR SMITH is an interesting personality. Bootblack by vocation. Actor by avocation. Black outside but white inside. Special favorite of Zukor. Friend and advisor to Wally Reid, Theodore Roberts and Richard Dix. Doesn't like to fight but loves to wrangle. Can make African golf graphic and understandable in any known language—including the Scandinavian. He is, to Central Avenue, what Governor Whalen is to Broadway—Beau Brummel. Yass suh!

⁂ ⁂ ⁂

LARRY CEBALLOS is an interesting personality. Stages revues in Hollywood that make New York producers burn with envy. Has a way with women and can coax more work out of a troupe than Pershing can sweat out of an army . Beauty is his obsession. He exudes it. What a man!

⁂ ⁂ ⁂

BILLY COE is an interesting personality. Best timekeeper on the West Coast. Knows more about the fight racket than Lindy knows about air currents. A keen little guy who numbers his friends by the thousands. And a nifty dresser? Oh, my dear!

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KIT GUARD WORKS IN TALKIES AT PATHE STUDIOS

Finishing his engagement with "Philadelphia," the stage play at the Vine Street Theatre, Kit Guard accepted an engagement at the Pathe studios, where he is working with Eddie Quillan under the direction of Russell Mack. He intends to devote his entire time from now on to pictures.

Hobart Henley to Direct for Warner Bros.

Fred Niblo --- Greta Garbo --- "Red River"

"Capt. Applejack" Story Is Assigned to Well Known Director

Kay Strozzi, Broadway stage favorite, has been signed to a contract to appear in Warner Brothers' Vitaphone productions, according to an announcement issued by Darryl Zanuck, associate executive.

Miss Strozzi has been very active on the stage in New York and has enjoyed wide popularity for the past several seasons in a number of dramatic roles.

She will have a prominent role in "Captain Applejack," starring Frank Fay, one of the big Warner Brothers Vitaphone pictures to be produced in the immediate future. Hobart Henley has been signed to direct.

RISE OF LINA BASQUETTE SHOULD BE AN INSPIRATION

How many girls struggling to gain stardom, know the story of the rise of Lona Basquette, who adorns our front cover this week. We doubt if very few have followed the struggles of Lina and her finally attaining great success, and at the height of her career retiring from activity, and to again take up her place in filmland and to come face to face with a new development in pictures, which is made to order for her and her talents and which should again place her on the top rung of the ladder and in stardom.

Lina Basquette went East, played some of the best vaudeville theaters, proved a sensation. Just to show that her talents even reach so far as the two-a-day vaudeville houses, along with her popularity, and when producers use her in pictures they will have a greater box-office attraction than she has ever been. The long rest that she has had when she went into retirement has helped to fit her for a greater career than ever before the eagle eye of the cameras.

MAKING 'EM UP

Walter Herrmann and Jack Case are the two chief make-up men at the Pathe studios. Mr. Herrmann is in charge of the Gloria Swanson and E. H. Griffith units, while Mr. Case is looking after the Eddie Quillan company.

AT R-K-O

James Neil plays the part of a minister in Richard Dix's present starring vehicle, "A Pair of Dice," directed by George Archainbaud.

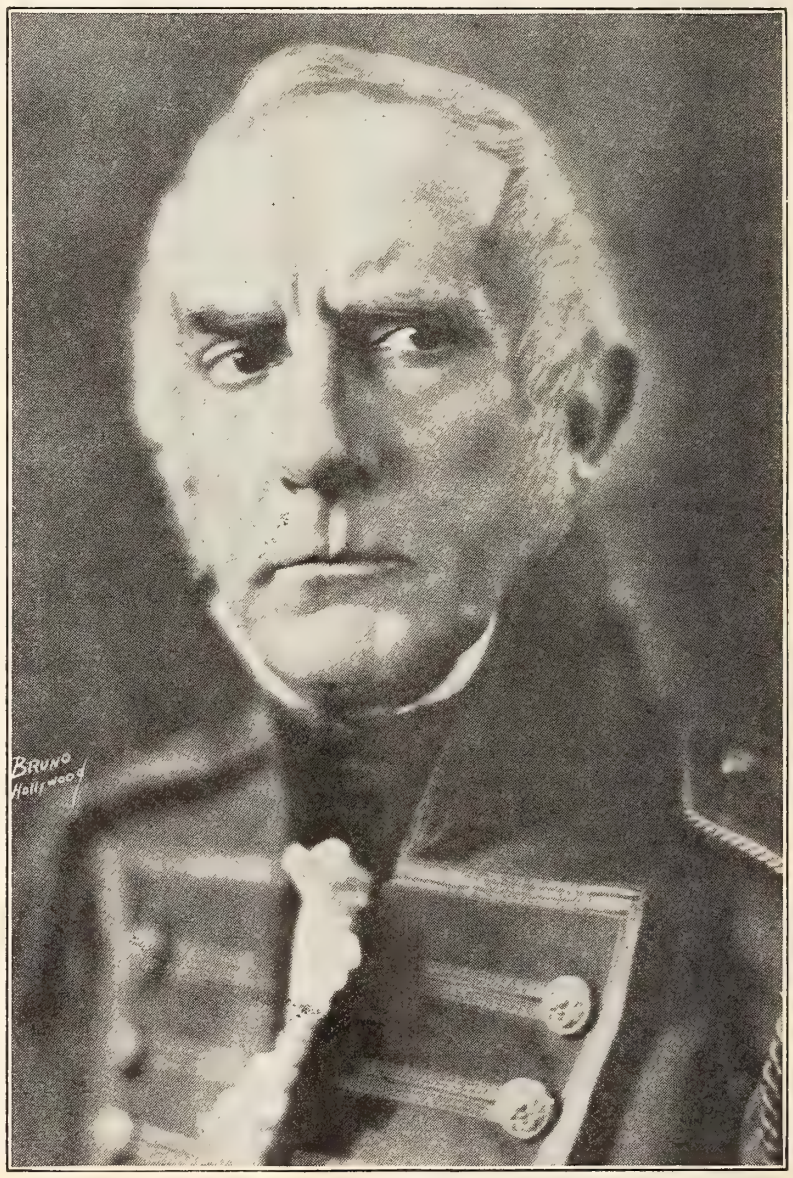
Fred De Gresac Is Writing the Story for M. G. M.'s Next

Fred Niblo, having just completed directing "Easy Going," starring William Haines at the M-G-M, is right now preparing to direct Greta Garbo in her next story, "Red River," which Fred De Gresac is writing and adapting for the screen.

Director Niblo has been progressing very finely at the M-G-M, where he has been directing some of their best stars and stories, and since the talkies have come into their own, his work is even more appreciated than ever, for his stage background of years' standing has stood him in good stead in his present direction of the 100 per cent talkies in the making at the Culver City plant.

YESTERDAY AND TODAY





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Edward Small Buys Gene Towne's Story

"The Gorilla" Comes To Playhouse the 10th

Intends to Produce "Sojourn" With An All Star Cast

The "open sesame" for disposing of original stories has been discovered by Gene Towne. Several days ago Towne sold the film and dialogue rights to "The Femme," his own creation, to James Cruze. This will serve as the starring vehicle for Lola Lane, the producer-director's newest satellite. Yesterday this writer disposed of another original opus to Edward Small. It is called "Sojourn," and will be produced by Small with an all-star cast.

Towne is at present preparing the screen version and dialogue for the Cruze production and immediately following will concentrate on the Small story.

This is the third original story which Towne has written and sold to Hollywood producers during the past month. His outstanding one for the year is "The Czar of Broadway," which Universal purchased and produced. New York critics have acclaimed the picture as one of the finest ever turned out by the Carl Laemmle organization.

Indicative of its box-office appeal is the announcement that the picture is shortly to be shown at the Loew's State Theatre in Los Angeles.

REAVES "BREEZY" EASON

Reaves "Breezy" Eason, now engaged preparing a story for Pathe, will employ a number of thrilling scenes he filmed at a recent rodeo at Saugus, California, in his forthcoming production. Trick riding, calf roping and other stirring moments of the exciting cowboy carnival will be injected in the story, which is now in the making.



B. Reaves Eason

Eason, who directed the thrill scenes in many of the big pictures of recent years, such as the chariot races in "Ben Hur," recently concluded a long-term contract with Hoot Gibson, for whom he wrote as well as directed several most successful of his releases during the past year.

Ralph Spence's Great Stage Play Returns To Local Theatre

Clifford Dempsey and Frank McCormack in their original roles of Mulligan and Garrity, the dumbell detectives.

This is the attraction planned for the Hollywood Playhouse by the Henry Duffy Players, starting with the Saturday matinee, May 10. "Holiday," Phillip Barry's comedy, is now in the final fortnight of its presentation at that theatre.

Henry Duffy has decided on "The Gorilla" as the successor to "Holiday," because of the numerous requests for its production here, and in order to give theatregoers a chance to watch McCormack and Dempsey in the roles they created on Broadway and with which their names were associated inseparably. As Mulligan and Garrity, they play the two detectives who are called in to guard an elderly man who has been threatened with death by a criminal known as "the gorilla" and whose continual blunders provide the comedy. "The Gorilla" was written by Ralph Spence and it proceeds to poke fun at the usual mystery play while, at the same time, it piles up terror on terror for a nerve-wracked audience.

The balance of the cast is now being chosen and rehearsals will start at once under the direction of Edwin H. Curtis.

SELECT LEADS FOR UNIVERSAL SERIAL

Colonel Tim McCoy and Allene Ray have been signed by Universal for the leads in its twelve-episode chapter play, "The Indians Are Coming."

Production will start May 12 under the supervision of William Lord Wright with Henry MacRae directing.

Colonel McCoy as a western star has been in such pictures as "Masked Stranger," "Foreign Devils," "Humming Wires," and "Sioux Blood."

Miss Ray is one of the most popular serial players. Some of her Pathe serials were "The Green Archer," "The Yellow Cameo," "The Man Without a Face," and "Terrible People."

Silent and synchronized versions will be made.

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Left to Right: Ruth Squire, Mary Butler, Gladys Isabel Williams, professional artist pupils of Mlle. Gita Rayeva (Dance Studio, 5923 Carlton Way), who are famous with their "Danse Orientale" (In a Persian Marquet). This trio appeared at the second Annual Dinner Dance of Ionic Chapter No. 446, Order of Eastern Star, at Ray West's Cafe, April 29, when Mlle. Gita Rayeva presented twenty of her older pupils in Spanish, Gypsy, Russian and Ballet dances. Ruth Squire, Mary Butler, Gladys Isabel Williams. always meet with tremendous success appearing in dance programs which Mlle. Gita Rayeva puts on in different clubs: L. A. Athletic, Ebell Breakfast, Brentwood Country, at the Shrine Auditorium, Chamber of Commerce, and various Masonic Temples. The audience is usually thrilled with the exceptionally fine, original dance routines, with the thorough, beautiful and pure classical work of Mlle. Gita Rayeva.

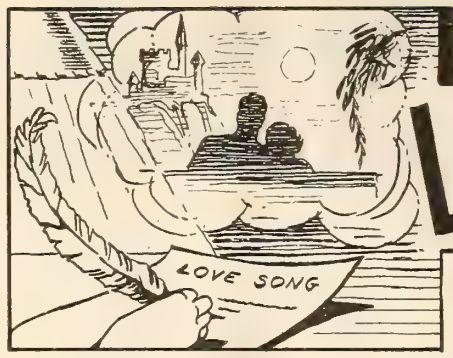
DEL LORD DIRECTS "I'LL FIX IT" FOR VITAPHONE AT FIRST NATIONAL

Billie Kent has been engaged by Bryan Foy for a Vitaphone short, "I'll Fix It," written by Clarence Hennecke and directed by Del Lord, who has been meeting with very fine success at the First National studio where they have been producing the Vitaphone Shorts. An extra fine supporting cast will aid the funmaker to cavort his funmaking antics.

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LYRICS

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LYRICS and MELODIES

For the information of those interested in the writing of song lyrics as well as in reply to several requests the mailman brought to the desk of the Lyric Editor, it seems to be very appropriate to discuss here briefly some of the fundamentals that go to make up song lyrics of merit.

Apparently many people have the idea that there is no difference between the writing of poetry and song lyrics, just writing verse, as it were. Nothing could be more erroneous and farther from the truth.

Many excellent poems would never lend themselves to musical transposition, as they were written strictly as poetic literature, with no thought in mind of ever having been set to music, aside from various other reasons. The fundamental laws governing the writing of good poems are considerably at variance with those applied when writing song lyrics.

Thus it follows, that first of all you must decide if you are going to write "straight poetry," so to speak, or if you intend to set down the lyric verses for a musical number to be composed later or composed already, as the case might be. At times the two activities take place simultaneously.

These two items, words and music, should always enhance each other's rendition, should match in quality, should harmonize in rhythm, rhymes and cadence, so that they present a complimentary as well as a complementary unit to each other, in order to deserve a one hundred per cent workmanship rating!

After you have decided to write a song lyric, you should then proceed to either choose your subject or your title next. There are lyric writers, who will get sufficient inspiration for an entire song lyric solely from some certain title of a "catchy" quality that particularly appeals to them.

On the other hand, you might have your subject matter and theme well in hand, but no title as yet. Often it will come to you, while still writing on the lyric verses, while at other times you have to devote much time and concentrated effort for just the proper title wording and phrasing.

Always remember, the title is of greater importance than the average person thinks. Some titles have "made" while others did 'break' a whole number. More on this subject in the next issue!

VALCOUR VERNE.

We encourage all writers of lyric any manuscript that would be of i all communications to the Lyric E

"MY HAPPINESS"
By Eve Parshalle

1—I've put away
My yesterday—
Just a web
Of shattered schemes!
And live today,
As poets say,
In a wonderland of dreams!
That night in June
Can't come too soon
To end my loneliness!
Then I shall live,
Just as you give
To me—My Happiness!

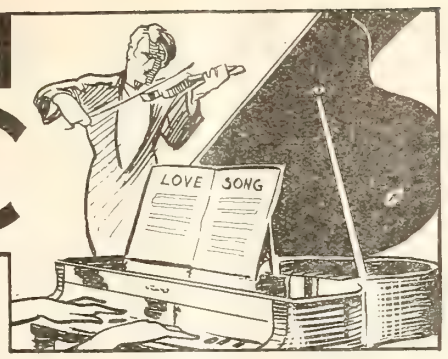
2—I seem to feel,
That you reveal
The goal where
My search will end!
My restless mood,
Your love subdued,
Until fate was kind to send
That gift divine,
That makes you mine,
And takes my loneliness!
This mystery
Gave you to me,
And all—My Happiness!

Refrain:—
When summer flowers
Smile at me,
It gives me happiness!
When rainbow colors
Paint the sky,
It gives me happiness!
I'm living in a fairyland,
Where all is gold and blue;
Where love is sweet,
And laughter gay,
And all my dreams come true!
When song birds sing,
The voice of Spring,
My heart is singing, too!
For I would know,
Wherever I go,
My Happiness—is YOU!

Note: — That talented writer of poetry Miss Eve Parshalle, whose beautiful collection of literary gems is soon to appear in book form, has created a melodious tune of exquisite charm for this lovely ballad, suitable as a song number for the leading character, male or female, in almost any of the forthcoming sound productions of a romantic theme.—The Lyric Editor.

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"I STILL BELIEVE IN YOU"
By Mabel La Vake

1—I long for you at twilight,
I dream of you each night.
I still believe in you!
Love may come,
And love may go,
Life seems somehow
Always so,—
But your face, forever near,
Holds for me
Sweet mem'ries, Dear,
For I believe in you!

2—I pray for you at sunset,
I call to you each dawn,—
I still believe in you!
Fly on wings
Of love to me,
For I need you,
Don't you see?
Come, I pray, Dear, why delay?
Come, my one love,
Come today!
For I believe in you!

Chorus:—
Lovely castles in the air,
Dreams of you and love, so fair!
Beckoning from my castle's bower,
Calls my voice to you, each hour!

I still believe in you!
Give me sunshine, never tears,
Through the coming, happy years!
Give me love that is divine,
Let me take your hand in mine!
I still believe in you!

Note:—A complete waltz score for this ballad has been written by Will Livernash, well known local composer, who has set his music in a harmony strain befitting this romantic lyric. Manuscript will be submitted upon request. — The Lyric Editor.

By a coincidence, Anne Caldwell, lyricist, and George Herman, contortionist-dancer in Radio Pictures' original operetta, "Dixiana," occupied similar positions when Herman made his debut on the stage 20 years ago.

Miss Caldwell instructed him in his stage dialogue. On the "Dixiana" set she did likewise. They were Herman's first lines for the screen.

"THE LOVE PARADE"

Songs and fine music need not be excused when introduced into stories for the talking screen. It is only when the songs are attempted by people who cannot sing and when the music is inferior that apologies should be made by the producer of the picture, or by its director, both of whom should have known better.

So believes Ernest Lubitsch, Hollywood's most consistent director of fine motion pictures and maker of the currently sensational "The Love Parade." In that picture, Lubitsch has Maurice Chevalier and Jeanette MacDonald sing when and wherever it seemed to him that a song would fit nicely, Queen Louise (Miss MacDonald) even taking it for gronted that a handy orchestra would be just outside her bedroom window when she felt the urge to sing of her dream lover upon awakening.

SING? WELL, HE SANG THIRTY-FIVE YEARS!

Question Number 23 in talking picture circles today is:

"Can you sing?

Thats because of the musical embellishment of over half the features made today. Singing has become a valuable, if not necessary, qualification.

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Programs Arranged for Radios, Clubs and All Musical Occasions

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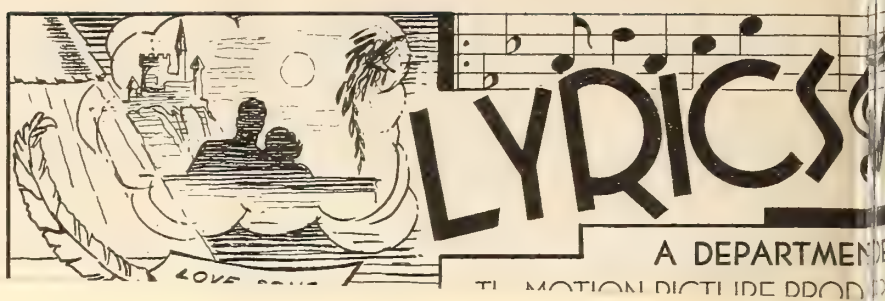
672 So. Lafayette Park Place, at Wilshire and Hoover

DUnkirk 1941 or HOllywood 6173

And How They Can Dance to Your and Their Hearts Content



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Carolyn Irwin Mehr
DRAMATIC COACH
Phone HEmpstead 2616
Tuesdays and Fridays
Hollywood Playhouse, 1735 N

FO
JOHN

"Song c
Directed
Story by TOM BARRY
GRAUMAN'S CHINESE
Direction Fox West Coast Theatres
Twice Daily—2:30-8:30

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PERSONAL INTERVIEW BY APPOIN

And How They Can Dance to Your and Their Hearts Content



Left to Right: Ruth Squire, Mary Butler, Gladys Isabel Williams, professional artist pupils of Mlle. Gita Rayeva (Dance Studio, 5923 Carlton Way), who are famous with their "Danse Orientale" (In a Persian Marquet). This trio appeared at the second Annual Dinner Dance of Ionic Chapter No. 446, Order of Eastern Star, at Ray West's Cafe, April 29, when Mlle. Gita Rayeva presented twenty of her older pupils in Spanish, Gypsy, Russian and Ballet dances. Ruth Squire, Mary Butler, Gladys Isabel Williams, always meet with tremendous success appearing in dance programs which Mlle. Gita Rayeva puts on in different clubs: L. A. Athletic, Ebell Breakfast, Brentwood Country, at the Shrine Auditorium, Chamber of Commerce, and various Masonic Temples. The audience is usually thrilled with the exceptionally fine, original dance routines, with the thorough, beautiful and pure classical work of Mlle. Gita Rayeva.

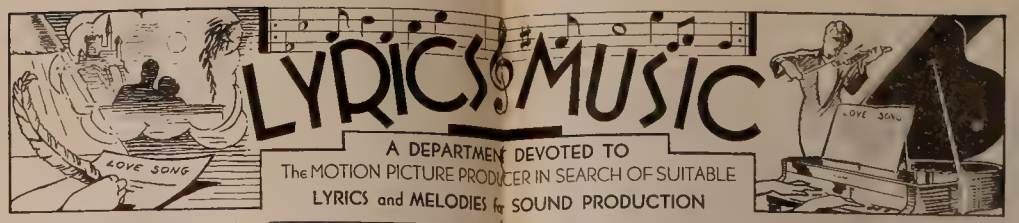
DEL LORD DIRECTS "I'LL FIX IT" FOR VITAPHONE AT FIRST NATIONAL

Billie Kent has been engaged by Bryan Foy for a Vitaphone short, "I'll Fix It," written by Clarence Hennecke and directed by Del Lord, who has been meeting with very fine success at the First National studio where they have been producing the Vitaphone Shorts. An extra fine supporting cast will aid the funmaker to cavort his funmaking antics.

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Directed by FRANK BORZAGE
Story by TOM BARRY
GRAUMAN'S CHINESE
Direction Fox West Coast Theatres
Twice Daily—2:30-8:30



A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION

For the information of those interested in the writing of song lyrics as well as in reply to several requests the mailman brought to the desk of the Lyric Editor, it seems to be very appropriate to discuss here briefly some of the fundamentals that go to make up song lyrics of merit.

Apparently many people have the idea that there is no difference between the writing of poetry and song lyrics, just writing verse, as it were. Nothing could be more erroneous and farther from the truth.

Many excellent poems would never lend themselves to musical transposition, as they were written strictly as poetic literature, with no thought in mind of ever having been set to music, aside from various other reasons. The fundamental laws governing the writing of good poems are considerably at variance with those applied when writing song lyrics.

Thus it follows, that first of all you must decide if you are going to write "straight poetry," so to speak, or if you intend to set down the lyric verses for a musical number to be composed later or composed already, as the case might be. At times the two activities take place simultaneously.

These two items, words and music, should always enhance each other's rendition, should match in quality, should harmonize in rhythm, rhymes and cadence, so that they present a complimentary as well as a complementary unit to each other, in order to deserve a one hundred per cent workmanship rating!

After you have decided to write a song lyric, you should then proceed to either choose your subject or your title next. There are lyric writers, who will get sufficient inspiration for an entire song lyric solely from some certain title of a "catchy" quality that particularly appeals to them.

On the other hand, you might have your subject matter and theme well in hand, but no title as yet. Often it will come to you, while still writing on the lyric verses, while at other times you have to devote much time and concentrated effort for just the proper title wording and phrasing.

Always remember, the title is of greater importance than the average person thinks. Some titles have "made" while others did 'break' a whole number. More on this subject in the next issue!

VALCOUR VERNE.

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

"MY HAPPINESS"
By Eve Parshalle

1—I've put away
My yesterday—
Just a web
Of shattered schemes!
And live today,
As poets say,
In a wonderland of dreams!
That night in June
Can't come too soon
To end my loneliness!
Then I shall live,
Just as you give
To me—My Happiness!

2—I seem to feel,
That you reveal
The goal where
My search will end!
My restless mood,
Your love subdued,
Until fate was kind to send
That gift divine,
That makes you mine,
And takes my loneliness!
This mystery
Gave you to me,
And all—My Happiness!

Refrain:—
When summer flowers
Smile at me,
It gives me happiness!
When rainbow colors
Paint the sky,
It gives me happiness!
I'm living in a fairyland,
Where all is gold and blue;
Where love is sweet,
And laughter gay,
And all my dreams come true!
When song birds sing,
The voice of Spring,
My heart is singing, too!
For I would know,
Wherever I go,
My Happiness—is YOU!

Note:—That talented writer of poetry, Miss Eve Parshalle, whose beautiful collection of literary gems is soon to appear in book form, has created a melody tune of exquisite charm for this lovely ballad, suitable as a song number for the leading character, male or female, in almost any of the forthcoming sound productions of a romantic theme.—The Lyric Editor.

"I STILL BELIEVE IN YOU"
By Mabel La Vake

1—I long for you at twilight,
I dream of you each night.
I still believe in you!
Love may come,
And love may go,
Life seems somehow
Always so,—
But your face, forever near,
Holds for me
Sweet mem'ries, Dear,
For I believe in you!

2—I pray for you at sunset,
I call to you each dawn,—
I still believe in you!
Fly on wings
Of love to me,
For I need you,
Don't you see?
Come, I pray, Dear, why delay?
Come, my one love,
Come today!
For I believe in you!

Chorus:—
Lovely castles in the air,
Dreams of you and love, so fair!
Beckoning from my castle's bower,
Calls my voice to you, each hour!

I still believe in you!
Give me sunshine, never tears,
Through the coming, happy years!
Give me love that is divine,
Let me take your hand in mine!
I still believe in you!

Note:—A complete waltz score for this ballad has been written by Will Livernash, well known local composer, who has set his music in a harmony strain befitting this romantic lyric. Manuscript will be submitted upon request.—The Lyric Editor.

By a coincidence, Anne Caldwell, lyricist, and George Herman, contortionist-dancer in Radio Pictures' original operetta, "Dixiana," occupied similar positions when Herman made his debut on the stage 20 years ago.

Miss Caldwell instructed him in his stage dialogue. On the "Dixiana" set she did likewise. They were Herman's first lines for the screen.

"THE LOVE PARADE"

Songs and fine music need not be excused when introduced into stories for the talking screen. It is only when the songs are attempted by people who cannot sing and when the music is inferior that apologies should be made by the producer of the picture, or by its director, both of whom should have known better.

So believes Ernest Lubitsch, Hollywood's most consistent director of fine motion pictures and maker of the currently sensational "The Love Parade." In that picture, Lubitsch has Maurice Chevalier and Jeanette MacDonald sing when and wherever it seemed to him that a song would fit nicely, Queen Louise (Miss MacDonald) even taking it for granted that a handy orchestra would be just outside her bedroom window when she felt the urge to sing of her dream lover upon awakening.

SING? WELL, HE SANG THIRTY-FIVE YEARS!

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Fox To Hold Convention Here May 26th

Winfield Sheehan and James R. Grainger Will Announce Program

The week of May 26 will be an epochal one in the history of Fox Films. During that week Fox salesmen and executives from all over the world will foregather here for their annual sales convention, and during that session Winfield R. Sheehan, vice president and general manager, and James R. Grainger, general sales manager, will announce the lineup of 52 feature productions for the coming year.

Though detailed information is not available currently the word has gone out from the studios that "Personality and Personalities" will dominate the picture productions planned with startling surprises promised.

The Ambassador Hotel, Los Angeles, has been selected as headquarters for the 1930 sales convention of the Fox Film Corporation. Sol M. Wurtzel, general superintendent of the Fox studios, is in charge of preparations for the entertainment of the guests.

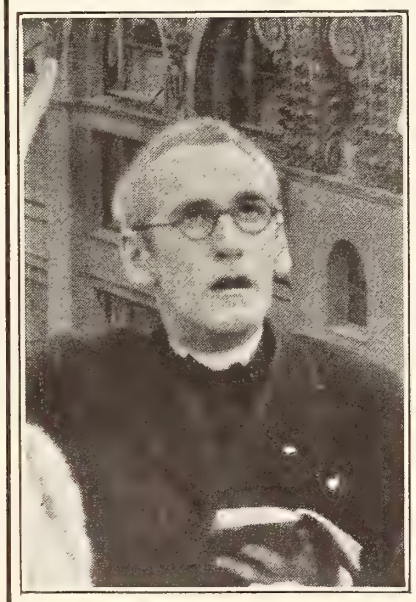
PLAN

Columbia Pictures is considering plans for producing plays on Broadway as a preliminary to producing them as feature pictures.

Plays with screen possibilities will be produced and those that go over with the legitimate audiences will be filmed.

AT M-G-M

Charles Dorety is playing in C. B. DeMille's present picture, "Madame Satan," at the M-G-M studios.



WILLIAM MORAN
playing
WOODROW WILSON
In Title Role
Theatre Mart
605 No. Juanita Avenue
May 5 to May 11



HOWARD HUGHES SIGNS SID GRAUMAN

Joseph M. Schenck, president of United Artists, and other noted film executives, were witnesses to the contract signed by Sid Grauman, famous Hollywood impresario, to handle world-wide exploitation and exhibition of "Hell's Angels," $4,000,000 Howard Hughes air spectacle. Seated, left to right: Schenck, Grauman, Hughes; standing, left to right: John W. Considine, Jr., D. W. Griffith, Samuel Goldwyn.

Announcement is made that Grauman's Chinese theatre has been definitely chosen by Sid Grauman for the world premiere of Howard Hughes' production, Hell's Angels," on May 29. Negotiations making it possible for the far famed Hollywood showman to return to the most magnificent theatre yet to bear the Grauman crest were concluded yesterday with Harold B. Franklin, president of the Fox-West Coast Theatres, Inc., which organization has been operating the playhouse ever since Grauman sold out his interests there last summer. The presentation will be entirely under Grauman's personal direction.

As the result of arrangements made with Howard Hughes, the young producer, who has spent more than $4,000,000 and three years in the making of "Hell's Angels," Grauman will roadshow the picture all over the key cities of the nation.

The cast has Ben Lyon, James Hall and Jean Harlow, a Hughes discovery, as principal players. More than 20,000 extras were used in many of the major sequences.

After six months of preliminary research and preparation, actual filming of "Hell's Angels" began on October 31, 1927. It will be presented as a hundred per cent talking picture, and with marvelous sound effects never before achieved on the screen.

During negotiations, Grauman's Egyptian, the first two a day theatre with which Grauman pioneered his way into Hollywood was considered at one time as the logical spot for the premiere showing of "Hell's Angels," but the greater capacity of the Chinese coupled with its more modern equipment and more exotic atmosphere caused the decision to use the larger playhouse. With no theatre chosen and with no opening date announced, checks for reservations already started deluging the Grauman executive offices indicating the interest to be of such magnitude that it seemed advisable to lease the biggest theatre available for the engagement.

PARAMOUNT-PUBLIX

Although Adolph Zukor at the stockholders' meeting pointed out that there is "nothing on the fire right now" in regard to the reported Paramount-Warner merger, he did not deny the rumor that the deal may be closed. This was indicated when he stated, "However, I cannot say what the future will develop."

The name "Paramount-Publix" was adopted for the company at the conference, as well as an issuance of 1,000,000 additional shares for expansion authorized. The stock will not be issued at this time.

TO NEW YORK

Lillian Roth is enroute to New York where she is to appear either in 'Hands Up," directed by Victor Schertzinger, or "Animal Crackers," starring the Marx Brothers under the direction of Victor Heerman at the Paramount Long Island studios.

Miss Roth just finished the greatest part of her career in Cecil B. DeMille's picture, "Madame Satan" at M-G-M.

NEUFELD SIGNED BY TIFFANY FOR SHORT FEATURES

Sig Neufeld, for 18 years associated with Universal or connected companies, has been engaged by Phil Goldstone, Tiffany's chief studio executive, to head the department which will make unusual short novelty pictures.

Neufeld was associated with Carl Laemmle as a film editor from the days of the "Imp," then went with Stern Brothers for thirteen years to handle production of their Universal comedies. Following this, he was in charge of Universal's short subject activities.

Tiffany immediately will make three novel two-reel subjects in technicolor,

SCHEDULED

George O'Brien is scheduled to leave this week for Arizona with Lloyd Ingraham, old-time director, and Everett Cheetham added to the cast of "The Last of the Duanes," Zane Grey's story, which Al Werker will direct.

BILL RAY LEAVES KFWB AND SIGNS WITH KGER, LONG BEACH

Severing one of the longest engagements that any radio announcer has held at one time in these parts when he resigned from KFWB, Bill Ray has affiliated himself with KGER of Long Beach, and will be in complete charge of that station, and expects to build it up like he has Warner Bros.' station. His many friends on the air will be sorry to learn that he has left KFWB, for they have been sort of figuring him a part of the unit that will remain as long as the station does. However, we feel glad that he has made a tie-up that is satisfactory to him.

ROBERT DE LACY DIRECTS "BIGHEARTED" WITH ALL-STAR CAST

Wtih Henry Gribbon, Vivian Oakland, Roy Hughes, Dorothy Gulliver and others in the cast of "Bigheart-ed," Robert De Lacy is very busily engaged directing at the Pathe studios on the two-reel featurette. Terry Spencer is assisting Director De Lacey.

Stoloff To Direct Goldberg Story for Fox

Mei Lan-Fang To Play Week at Philharmonic

Inglewood Community Players to Stage Show

"Soup to Nuts" Title of First Picture Written By Cartoonist

Rube Goldberg, whose cartoons are printed daily in 150 papers, and who has contributed much in late years in the matter of writing magazine articles, vaudeville sketches and syndicated newspaper articles, has arrived in Hollywood and taken up his quarters at the Fox studios where he will write a merry musical play, "Soup to Nuts," which will serve to introduce as a screen personality America's clown, Ted Healey. The latter, with his "gang," rated the greatest assemblage of "nut comics" now living, will arrive shortly to start work. Ben Stoloff is to direct.

* * *



Oscar Balzer, Hollywood business man, was recently elected as chairman of the newly reorganized boulevard division of the Merchantors' Bureau. Mr. Balzer has been serving as temporary chairman since the division's reorganization several weeks ago.

Mr. Balzer promises an intensive program for boosting and beautifying Hollywood boulevard.

Ora C. Matthess was elected vice-chairman of the division. The election was held by the executive committee at a meeting at the Hollywood Chamber of Commerce.

* * *

Mrs. Soledad Jiminez, character actress who has appeared in every production Raoul Walsh has directed in California, will be a supporting player in "Dust and Sun," which features Victor McLaglen and Mona Maris.

Starting May 13th With Fine Supporting Cast

Mei Lan-Fang, China's leading actor, and the idol of five million playgoers in China and Japan, will appear in a series of scenes from his best-known plays, for one week, beginning May 13, at Philharmonic Auditorium under L. E. Behmyer's management.

He will bring not only his own company and his own musicians and costumes and settings, but a kind of theatre which—as everyone knows with or without having had a foretaste of its mysteries in the Chinatowns of our larger cities—is entirely different from our own.

To make his art intelligible for Western audiences, there is a mistress of ceremonies, Miss Soo Yong, who appears before the curtain before each playlet, explaining the theme and directing attention to the conventions of the acting involved. Mr. Mei plays feminine roles, for by virtue of an old tradition women have not until recently appeared on the Chinese stage.

Lan-Fang reaches across a barrier of language. With glances and movements of the hands, with the undulating grace of his body and even with the inflections of his voice—he makes the audience understand most of what he means. In his acting he, like his fellow players, aims not at creating one particularized individual, but a general and idealized type. To speak of Mr. Mei as a "female impersonator" is, of course, to give quite a false idea to those who have not seen him and take the phrase in its usual American sense. He plays feminine roles, to be sure, but the women he represents are not actual everyday women, but embodiment of the Chinese notion of the eternal womanly.

He is bringing with him all the century-old color and artistry and music and dance which makes his nation look upon him as the chief exponent of Chinese drama. His is a subtle and rich art, the product of centuries of accumulated civilization.

* * *

OPENS COMMERCIAL PHOTO ESTABLISHMENT

Paul H. Allen, well known cameraman, has opened a commercial photographic establishment at 1121½ Lillian Way, Hollywood, specializing in portraiture, industrial, catalogue photos, quick news event photos, magazine lay-outs and whatever work a camera may be needed for. He assures twenty-four-hour service and quality, with a camera and cameraman ready at all times, day or night.

DOROTHY JANIS HEADS CAST IN JUNGLE FILM

Dorothy Janis has been signed for the leading feminine role in Universal's jungle drama, "Ourang," which will be filmed in Borneo.

The company of thirty with full equipment will embark May 5 for a five months' expedition to the Malay Peninsula and Borneo. Harry Garson will direct.

Without any previous experience on either the stage or screen, she was selected for the leading feminine role in "Fleet Wing," by Fox. Her ability and talent were immediately recognized, and a successful performance in this picture was responsible for her selection for the lead opposite Ramon Novarro in "The Pagan." She had prominent roles in "Kit Carson," starring Fred Thompson, and more recently, "Lummox," featuring Winifred Westover.

"The Mystery Man," May 15-16-17, at the Women's Club

Betty Farrington who is well-known in film circles here is responsible for the Inglewood California Community Players, and they are staging May 15-16-17 a three-act play, "The Mystery Man," which was produced in New York last year to great success on Broadway.

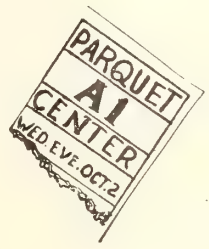
The show is slated for the Woman's Club, located at Hillcrest and Redondo Boulevard, Inglewood, and will be under the supervision of Miss Farrington, who recently appeared in Moran & Mack's comedy, "Anybody's War," in which she played Camilla." Prior to that she worked in "The Fall of Eve" for Columbia. Her last stage appearance was in "The Royal Family" at the Belasco

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DOINGS AMONG THE WRITING CRAFT

Another famous New York playwright and stage producer has moved to Hollywood to lend his talents to talking pictures.

He is William Anthony Maguire, veteran writer for the theatre, who is preparing an original story at the United Artists studios, which he will produce and direct under the terms of a contract with Joseph M. Schenck.

Maguire, a successful Broadway author for the past eighteen years, has scores of plays and musical productions to his credit, several of which have been utilized for the screen, but this is his first original film work and his first experience in Hollywood.

Among Maguire's plays are "Twelve Miles Out" and "Six-Cylinder Love." He wrote and staged the books for Ziegfeld productions, such as "Kid Boots," "Whoopee," "Three Musketeers" and "Rosalie." One of his latest New York assignments was the writing of "Ripples" for Fred Stone.

Maguire's contract with the Schenck organization will permit him to alternate between talking picture production and activities for the New York stage.

The eastern playwright was accompanied to Hollywood by his assistant, J. D. Hereford.

Horatio Alger, Jr., never wrote a simpler, yet more sensational life story than the real life careers of "Amos 'n' Andy," blackface radio stars.

Nine months ago a struggling radio team; today embryonic motion picture stars with a Radio Pictures contract which will net them approximately $1,000,000! The picture will be "Check and Double Check," a sentimental musical comedy drama to be produced in Hollywood this summer.

But before last August, when they began their climb to fame? Here's the simple chronology—the date book of "Amos 'n' Andy":

1890—Charles J. Correll, now "Andy," born in Peoria, Ill.

1899—Freeman F. Gosden, now "Amos," born in Richmond, Va.

1919—Gosden and Correll met in Durham, N. C.

1925—They made their radio debut as singers in Chicago.

1926—January 12, they create "Sam 'n' Henry," blackface radio characters.

1928—March 19, they go on air as "Amos 'n' Andy."

1929—August 19, they become National Broadcasting Company network artists at approximately $100 a week.

1930—April 11, they sign a million dollar contract with Radio Pictures.

Mauri Grashin, well-known motion picture writer who now has his typewriter parked at the Pathe studio, had his rear license plate stolen from his car the other day, but bravely drove it just the same.

As he approached the studio, he was halted by a traffic officer.

"Where's your rear license plate?" the copper asked.

"That's one on you," Grashin replied. "I'm traveling incognito."

"Oh, yeah?" said the copper, a puzzled expression creeping across his face.

"Sure!" replied Grashin and without more ado, the writer gave a snappy au revoir salute and went merrily on his way.

The next day Tom Lennon, who is working with Grashin on a few masterpieces, set out for the studio in Grashin's car.

He was halted by the same copper in the same place.

Queried as to the whereabouts of the license, Lennon, recalling Grashin's ruse, pulled the same line.

'Ha-ha," he caroled, "I'm traveling incognito."

"Well, here's a tag, prince," the copper cracked. "I looked up that word yesterday."

EDNA FERBER'S "SO BIG" IN VITAPHONE VARIETIES

The Vitaphone Corporation continues to acquire stories for Vitaphone Varieties by the most popular authors of the day. It obtained the talking pictures rights to Edna Ferber's "So Big," which ranks with that author's "Show Boat" and "Cimarron" in popularity, and has made it into a two-reel drama. Beatrice Van made the adaptation and Richard Weil wrote the dialogue. Bryan Foy directed.

Helen Jerome Eddy has the role of Selina and John Litel that of Dirk (So Big), her son. Gardner James is cast for the part of Roelf Pool,. George Irving is the Gen. Goguet, Marilyn Morgan is the Dallas and Isabel Keith the Paula.

Other notable American authors from whom the Vitaphone Corporation has recently purchased stories for Vitaphone Varieties are George S. Kaufman, Ring Lardner, Fanny and Frederic Hatton, Guy Bolton, J. P. McEvoy and Gilbert Emery.

AL SHORT RESIGNS FROM TIFFANY

Al Short has severed his connections as musical director with Tiffany Productions, after synchronizing many productions emanating from this studio, during the past few months.

Short has announced his intentions of affiliating himself with one of the big line companies, who are now dickering with him for his services.

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WITH M. & R.

Dixie McCoy, who is well known as a personal representative and producer of legitimate shows, has turned her attention to handling stories and writers for the offices of Mayer & Rapf, located in the Hollywood Bank Building. Miss McCoy has a great colony of friends in the industry and is sure of making a success in her present affliiation.

Florence Ryerson and Colin Clements have returned to Beverly Hills after a five weeks' vacation in Panama and the East. They stopped in New York long enough to see their new mystery novel, "Seven Suspects," off the press and to sign contracts for the publication of another book which will be brought out by D. Appleton and Company late this summer.

Madge Hunt, who has been in pictures for years and has now and then taken a flier into legitimate plays at the Beverly Hills Community Theatre activities, is becoming recognized for some of the fine "mother parts" that she has been playing. Miss Hunt's history in both show business and pictures is indeed a very attractive one, and is worthy of deep consideration whenever a fine part offers itself to some capable character actress.

"PROBATION AFTER DEATH"

Was the subject of the lesson-sermon Sunday in all Churches of Christ. Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The golden Text was from Hebrews, "Follow peace with all men, and holiness, without which no man shall see the Lord."

One of the Scripture selections in the lesson-sermon, chosen from Paul's first epistle to the Corinthians, included assurances as follows: "For other foundation can no man lay than that is laid, which is Jesus Christ . . . Every man's work shall be made manifest: . . . If any man's work abide which he hath built thereupon, he shall receive a reward. If any man's work shall be burned, he shall suffer loss: but he himself shall be saved; yet so as by fire."

A correlative passage from the Christian Science text-book, "Science and Health with Key to the Scriptures," presented the following statements by Mary Baker Eddy: "The old man with his deeds must be put off. Nothing sensual or sinful is immortal. The death of a false material sense and of sin, not the death of organic matter, is what reveals man and Life, harmonious, real, and eternal."

ALL IT TAKES IS A GOOD AGENT AND A LOT OF CONFIDENCE TO BACK HIM UP

It wasn't so long ago that Slim Summerville directed most of his screen activities to the silent pictures, mostly comedies of the short reel variety. No one paid any particular attention to him, he worked here and there and everywhere.

Along came Arthur Shadur, the pair struck up a business arrangement, Arthur makes a business of representing actors, actresses, writers and directors. Slim figured that Arthur knew him and his work best, for Mr. Shadur was at Universal when Slim was doing most of his work out that way.

Well, folks, the rest is history. Slim Summerville, under the eagle eye of Arthur Shadur, gained better opportunities, and his salary went up by leaps and bounds, parts of greater importance came with these improvements, his work seemed to improve with each picture.

His crowning work can now be seen at the Carthay Circle in "All Quiet on the Western Front," and while this picture is being screened the world over, Slim is still climbing upward, and if we cared to, we might even let you in on a little secret that has to do with a long-term contract that is liable to be signed most any time for Slim Summerville through the efforts of his old standby and agent, Arthur Shadur, but—we will put it this way — THAT'S ANOTHER STORY — which will keep until some other day.

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and Panamas
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Salaries to be Slashed by Wall Street---Rumored

Directing Talkies Easier than Silents---Edward Sedgwick

Will Strike Everyone From Top of Payroll List On Down

If bankers have their way, there will be a general reduction in salaries throughout the entire motion picture industry in the near future with none of the high-salaried men escaping. The planned slash will not only be felt by the high-salaried executives but the entire personnel of the studios and theatre chains as well.

The weekly checks issued to heads of the numerous distributor branches and chain theatres will be cut "plenty" according to financiers who contend that the salaries paid in the film industry should be no different from salaries paid to individuals holding similar titles as executives in other lines of business. Film men argue that the financiers fail to consider the difference in the type and kind of work done in the film game and other industries.

Studio payrolls are "up" for the first slash with the main office and exchange personnel of each production company "on deck."

Included in the studio salary-cut will come contracts held by actors, directors, composers and writers. The new policy has already reached the experiment stage with several directors and players receiving salary cuts with the explanation that the "talkies" have placed an uncertainty upon their value as compared to their popularity in the "silents."

Purse strings have been tightening for some time; ever since the banking interests took part in film work. Now that the banking groups are the dominant figures in many of the major production organizations, in many cases being in actual control, the strings will be pulled more rapidly as they are overlooking no opportunities to reduce the overhead.

PLAYS

in "The Girl of the Golden West" and "Under Western Skies" for First National.

Jean Darling former star of "Our Gang," is undecided. Three different companies are negotiating with her and she has not decided which contract she will accept.

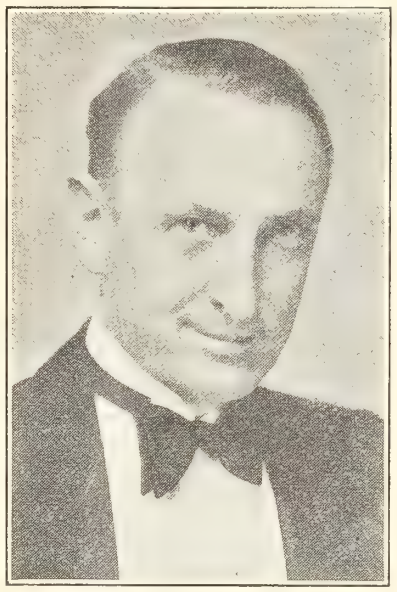
Marie Partridge Price

"Teacher of Voice"

6606 Sunset Boulevard

Studio—GL. 5794

Residence—CR. 6689



WILBUR MACK

Who came out here from the New York stage two years ago and since that time has worked in twenty feature pictures.

Wilbur can play about any type of part having had much of his early experience in dramatic stock and repertoire companies, and later with New York dramatic and musical productions. Past few years he has been a big headliner on the Keith and Orpheum circuits.

Wilbur is often called the Jimmie Walker of pictures—and the way Wilbur can wear clothes is nobody's business. He gave a very fine performance as Sutton, the broker, in "The Girl Said No," an M-G-M picture; also made an excellent showing in the heavy in "Czar of Broadway," a new Universal picture.

Hollywood School Of Dance to Stage Show on May 3

The Hollywood School of the Dance has three sets of twins registered at the school, and it so happens that the Kleimer Twins will celebrate their tenth birthday on May 3rd, which is the occasion for an invitation being sent through all papers to all sets of twins in Los Angeles County to attend the celebration in the spacious dance studio at 5653 Hollwood boulevard on Saturday afternoon, May 3rd, at 3 o'clock.

Judge Guy Bush, and brother Eli, who is also a judge, will officiate, while Congressman Crail and brother, who are also twins, will be present.

Fox Movietone News will record the party on their News Reel Service, while other paper photographers will take snaps of the twins for publication.

Ice cream, cake and candy will be served, and a prize will be awarded the winner for talent.

Theatre Review

"LOVE 'EM AND LEAVE 'EM"

A Comedy by George Abbott and John V. A. Weaver.

Staged by Edwin H. Curtis.

Starring Isabel Withers.

Henry Duffy Players are always good for an afternoon or evening of clean entertainment, as in "Love 'Em and Leave 'Em," in which the quaint mannerisms of Isabel Withers are brought to life very forcibly through the contrasting role that is played by Miss Emily Lowry, as her sister.

The love affair of the two sisers, with Kenneth Daigneau, is the nucleus of a very fine comedy, and they are helped along laugh row through Harold Waldridge and Byron Hawkins, who sort of have the comedy relief of the piece. Three fine characterizations are given by Frank Darien, Lillian Dean and Olive Cooper. Others who help hold up the interest in the play are Thomas L. Brower, Randolph Hale, Dolores Brown, Jeane Wood, John Mackenzie and James Sergent.

You will like Isabel Withers in "Love 'Em and Leave 'Em" and you needn't be afraid to bring your mother, wife or sweetheart to se the show.

HARRY BURNS.



JOSEPH DISKAY

To be able to sing in eleven different languages is a remarkable feat. That is exactly what Joseph Diskay, the Hungarian tenor, has been doing in concerts, theatrical performances and in pictures, for years.

In order that he might give what he possesses to the world at large, Mr. Diskay has opened a very pretentious studio located at Granada Studios 47, 672 South Lafayette Park Place, where he will teach his remarkable art to the aspiring singers of the Southland. Mr. Diskay has sung in more talkies than any other artist in and around Hollywood, but seldom is he pictured along with his singing, although he photographs very well and usually looks the very part that he is supposed to portray in the films.

Oral Films Offer Better Chance to Gain Real Laughs

The much feared and dreaded talkies which were supposed to prove the bane of a lot of the old-line directors, have simplified matters as far as their telling their story, dialogue is mixed with action and when it comes to gaining laughs, why it is just a matter of reaching right out with some bright and snappy dialogue aided and abetted by sound effects, with continuous action and no stopping for titles, and then all you have to do is to clock the laughs as your audiences register them, said Edward Sedgwick, who has directed the best comedies that Buster Keaton ever made. Silent or talkies, they were all box-office winners.

Edward Sedgwick has directed 14 feature pictures for M-G-M over a period of four years, and hasn't had a single one of them put on the shelf, nor to lose money for the firm. Just to remind our readers of what those pictures were we herewith submit the following list:

"Spring Fever," "West Point," "Circus Rookies," "The Cameraman," "Spite Marriage," "There You Are," "Tin Hats," "High Stakes," "Bugle Call," "The Gob," "Sunny Italy," "Free and Easy" (English and Spanish versions), and "Man o' War."

VICTOR SCHERTZINGER

With the postponement of "The Caveman" by Paramount, starring George Bancroft, owing to illness Victor Shertzinger, who was slated to direct the picture, has been sent East to direct Charles "Buddy" Rogers in "Hands Up" at the Paramount studios in Astoria, Long Island.



Victor Schertzinger

Mr. Schertzinger has just signed a new long term contract with that organization which is enough recommendation as to their being satisfied with his directorial work.

ARMIDA RUSHING WEST FOR LEASE-TIFFANY TALKIE

Armida, petite and fascinating product of Old Mexico, whose success in talking pictures and on the stage has been almost phenomenal in the past year, is rushing from New York to Los Angeles to play opposite Rex Lease in Tiffany's musical adventure story, "So This Is Mexico."

The story was written by Harry Frazer, and Richard Thorpe will direct. Clyde Cook also has been chosen for a prominent role.

Robertson Ready To Start 'Beyond Victory'

Clara Bow To Star In "The Palm Beach Girl"

It Is the Most Unique World War Story Ever Filmed

John Robertson, who is preparing to direct "Beyond Victory" for Pathe, has as his technical assistant a war veteran of 44 years' service.

Colonel Frank Scott Long of the Coast Artillery Corps, has been engaged for the post. Colonel Long entered West Point in 1887 and has seen active service in practically every campaign since, including the World War. Bill Reiter is Director Robertson's assistant.

"Beyond Victory" is now in final stages of preparation. It is the most unique World War story which has five distinct stories involved in the central plot and will be enacted by Pathe's leading stars including William Boyd, Ann Harding, Robert Armstrong, Helen Twelvetrees, James and Russell Gleason and others.



"THE TRIAL OF MARY DUGAN"

Another high light in this rare aggregation of kaleidoscopic colors is the performance of Dick Curtis as the district attorney. It was a superb presentation, far superior to the Broadway presentation of that character. Mr. Curtis has struck twelve. Whatever the future may hold for him in the mimic world he can always have the consolation of saying, as did Mulvaney in "Soldiers Three" and "Plain Tales From the Hills": "I was a carp'ril wanst. I was rajooced aftherwards, but, no matther, I was a carp'ril wanst."

RICHARD CURTIS

3 Years Legitimate Stage and
8 Years in Pictures
GLadstone 5636

Management
LORETTA FITZPATRICK
GRanite 3650

This is the character actor's year in the talkies, and any man who can play such parts that loom up in the stories to be filmed, will be numbered among those who will find a place for themselves in the film doings of tomorrow in this industry, and we herewith offer for the producers' attention Charles Hill Mailes as one who will have to be reckoned with, for hasn't he already shown his hand at playing character parts that command only a seasoned actor of ability to perform? His background dates back over 40 years in show business and his picture experience, too, has stood the acid test for years right here in our own midst, so what could be fairer than this, we ask you?



Charles Hill Mailes

VITAPHONE VARIETIES FOR NATIONAL MUSIC WEEK

More than fifty Vitaphone Varieties of an operatic or semi-classical music nature suitable for use in theatres during National Music Week, beginning the first Sunday in May, are listed in the pamphlet, "Music and the Movies," prepared by the Motion Picture Producers and Distributors of America, Inc. The pamphlet is being distributed through the Film Boards of Trade to 1200 local musical clubs throughout the United States with the suggestion that exhibitors will find in it profitable material for tie-ups during National Music Week.

The list does not include the hundreds of Vitaphone Varieties devoted to popular music, such as songs of the day, band and concert numbers. Among the artists whose Vitaphone Varieties are included in the list prepared by the Hays organization are the following: Frances Alda, Pasquale Amato, Harold Bauer, John Barclay, Guido Ciccolini, Giuseppe De Luca, Mischa Elman, the Flonzaley String Quartette, the Florentine Choir, Beniamino Gigli, Charles Hackett, Hope Hampton, Isa Kremer, Giovanni Martinelli, the Moscow Art Ensemble, Eleanor Painter, Rosa Raisa, Cantor Joseph Rosenblatt, Ernestine Schumann-Heink, Vivienne Segal, Albert Spalding, Marion Talley, John Charles Thomas.

The number of classical and semi-classical musical Vitaphone Varieties listed in the M. P. P. D. A. pamphlet is greatly in excess of the short reel musical production of a similar nature from all other companies combined.

OPENS AGENCY, OFFERS PERSONAL REPRESENTATION TO EXECUTIVES, DIRECTORS AND ARTISTS

Howard H. Seiter, brother of William A. Seiter, has thrown his hat into the agency ring, and has opened spacious offices in the Bank of Hollywood Building, where he has under his eagle eye the personal management and representation of executives, directors and artists, and according to all reports, he is meeting with very fine success.

Having made many fine contacts while he was serving his brother in an executive capacity at Universal and First National studios, Howard H. Seiter stands in line with the other well-known agents to render a service to those whom he represents and deals with, for he knows the inside workings of the studio and its people equally as well as any of his co-workers.

Associated with Mr. Seiter is Jack Raymond, who himself has worked in pictures and show business for years and has a wide acquaintanceship, and should prove a very capable aide to Howard H., who makes daily tours of the studios, as does Jack, trying to keep in touch with the producers, casting directors and directors and their needs as far as talent is concerned.

"BABES IN TOYLAND"

Irene Dunne, Broadway musical comedy star now under contract to Radio Pictures, will play the leading feminine role in "Babes in Toyland," the musical screen version of Victor Herbert's immortal operetta!

Announcement of her selection was made today by William LeBaron, vice-president, in charge of RKO production.

The decision to feature Miss Dunne in the Victor Herbert operetta follows closely the announcement of her choice for the featured feminine part in "Present Arms," Radio Pictures' South Sea musical comedy romance, in which she will appear opposite Ken Murray.

Miss Dunne will begin her work in "Babes in Toyland" following completion of "Present Arms," which is scheduled to enter production early in June.

LEW POLLACK

"Penny Arcade," the successful New York play, purchased by Al Jolson, and in turn, to be produced by Warner Brothers, will have one or two songs composed by the well-known composer, Lew Pollack. This marks his first assignment since arriving on the coast a few weeks ago.

Pollack has a long string of successful songs to his credit, starting with "Charmaine," "Diane" and many others.

Frank Tuttle Assigned To Direct Star at Paramount

Having finished "True to the Navy," which is said to be the best picture that Clara Bow has done in years, in which she sings to her heart's content and is a real human being insead of a flippant, namby pamby "It" girl, which they have been trying to force on the public long past the usefulness of Elinor Glyn's big idea.

It looks like from now on Paramount is going to allow this charming personality to really be herself for in "The Palm Beach Girl," which Frank Tuttle is to direct, she is to have Skeets Gallagher in the leading comedy role, and from what we know about the story, Clara will have an opportunity to really act instead of depending upon her physical attractiveness to the stronger sex.

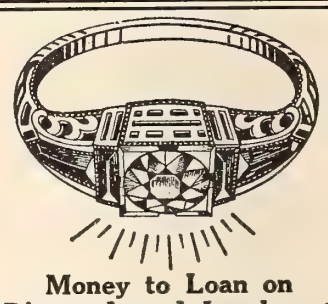
Paramount should watch themselves if they value Clara Bow as a million dollar attraction, and let by-gones be by-gones and put the "It" where it belongs in the discard of motion pictures.

IRVING AARONSON AND HIS COMMANDERS

WORLD'S GREATEST DANCE MUSIC

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Mayor Porter and City Prosecutor After Honky Tonks

"Her Golden Calf" Showing at Loew's

Hold Meeting With Civic Bodies to Try to Clean Up Town

Mayor Porter and city prosecutor Nix held a conference in the mayor's office last Tuesday afternoon to discuss the Main street theatre situation and crime conditions in Los Angeles. The meeting turned out to be quite a surprise affair, and revealed much work to be done by those present.

Speeches were made by Rev. Martin Luther Thomas, chief investigator for City Prosecutor Nix; Eli Bush, Fred Beetson, R. S. Berry, Edward Belasco, John Anson Ford, Adjutant Doctor of the Salvation Army, Mrs. Edmond Lazard, Mrs. Frank Schafer, Mrs. Hattie Doughtey and H. B. Franklin.

Mr. Beetson and Mr. Franklin, in their speeches, stated that the representative theatres and producers maintained a very high standard and they did not feel that their organizations could be held in any way responsible for the present crime wave. However, offering their services in any way possible to help clear up the situation. Mr. Franklin suggested that the taxi dance halls and not the theatres ,are the breeding places of crime dorse the Porter administration; 2. more thoroughly.

That the mayor appoint a commission to make a survey of crime and vice and report thereon. The first motion was carried but the second was taken under advisement by the mayor to do as he saw fit about.

Mayor Porter, in closing the meeting, said that the meeting had taken a different angle from what he had expected and he had thought it was aimed only at the Main street honky-tonks and that he did not want to embarrass any interest to the advantage of another and that he would call the meeting at a later date when and that they should be investigated president.

Friday Morning Club—Mrs. Edmond Lazard, second vice-president; also chairman of public affairs, Friday Morning Club.

M. L. Loman, president, or her rep-
Thomas: 1. That the conference en-

Two motions were made by Rev. his investigators had given the matter a more thorough study.

List of organizations represented at conference in mayor's office, April 29, 1930:

Council of Jewish Women — Mrs. Florine Wolfstein, representative of Mrs. I. Leon Meyers, president.

Ebell Club—Mrs. A. B. Cooke,

Women's University Club — Mrs. resentative.

Women's City Club — Mrs. Joseph W. Hamer, president, or her representative.

Women's Club of Hollywood—Mrs. Alfred Bartlett, president, or her representative.

Parent-Teachers' Association—Mrs. Frank Schafer, president.



JACK RICHARDSON

"Heavies" may come and "heavies" may go, but Jack Richardson seems to stick right on the job and figures among the best known and liked of actors of his type.

With westerns all the go, he is seen as the dyed-in-the-wool villain, and how he plays 'em across the board for place and show, and rightly so, for he has given much to the screen and since the talkies are made to order for him, all the better for a busy season.

Salvation Army—Representative of Brigadier Bell—Adjutant Doctor.

United Church Brotherhood—Eii F. Bush, attorney, and Dr. C. C. McLean.

United Church Federation — John Anson Ford.

W. C. T. U., City Federation—Mrs. Hattie Doughtey, president.

Y. M. C. A. — Representative of Mrs. Gleason, president.

Y. W. C. A.—Mrs. W. D Matthews, first vice-president, or representative.

Belasco Theatre Interests on Coast —Mr. Edward Belasco, Belasco Theatre.

Erlanger Theatre Interest in West —Mr. F. J. Menneiley, manager, Biltmore Theatre.

Henry Duffy Stock Houses on Pacific Coast—Matt Allen, El Capitan Theatre, Hollywood.

Motion Picture Producers' Association—Fred Beetson, executive vice-president. Representing all major motion picture producing organizations.

Orpheum Theatre Interests—Frank W. Vincent, western representative, Orpheum Building.

Theatre Producers' Association—Mr. Kelly, secretary.

West Coast Theatres—H. B. Franklin, representative.

BUD MURRAY STAGING PROLOGUES

"Stage Prologues will again grace the stages this year," was the statement made by Bud Murray, well-known New York and Los Angeles stage and dance director, three months ago. Murray will be remembered for his dance and stage direction of "Good News," Grauman's Chinese Theatre, prologues at RKO Hillstreet Theatre, and Music Box Revue, and more recently "Oh Susanna." This prophecy comes true, by the signing of a contract by Bud Murray to stage prologues at Strand Theatre, Long Beach, which will open this policy May 8. A band headed by Joe Tenner, famous master of ceremonies, and four big-time vaudeville acts, together with a unit of the famous Bud Murray's California Sunbeams, and weekly change of presentation conceived and staged by Bud Murray.

In addition to the Strand Theatre, two weeks later Joe Henner puts another Bud Murray unit in the Spreckels Theatre, San Diego, and Marion Davies Theatre, San Francisco, following that. Murray sends calls for his old girls, or new ones who can do ballet and tap, to apply at his studios any morning next week at 9 o'clock. All units will be known as Bud Murray's California Sunbeams, and 12 girls will be used in each unit.

Millard Webb's Last Picture at Fox's Starts Thursday

At least two Broadway favorites have succumbed to the lure of Hollywood and have no intentions of returning to the street of bright lights.

El Brendel, famous Swedish comedian, and Marjorie White, vivacious comedienne, who until recently delighted Broadway with their performances in musical productions, join in the declaration that if Broadway wants to see them any more they'll have to see them in pictures.

"In Hollywood I have my own home with a couple of cars, a dog or two, real furniture, real bedrooms and all the comforts for which an actor really longs," Brendel said.

"In New York it was either a hotel or,at best, a furnished apartment with bedrooms just big enough to turn around in. It was impossible to keep a car and almost useless to own one as the traffic is so terrible it takes a Houdini to drive across town."

Miss White echoed Brendel's statement.

"For the first time in my life since I started my professional career, I have a real home," she said. "And I have no intentions of ever being without one again."

Both have the best of prospects of remaining in Hollywood indefinitely, as they are slated for early stardom. Brendel and Miss White have featured roles in "Her Golden Calf," Fox Movietone comedy with music, now playing at Loew's State Theatre. Sue Carol and Jack Mulhall have the leading roles of the film which was directed by Millard Webb.

As their current stage offering, Fanchon and Marco are presenting their "Smiles" idea, featuring an all headline cast of stage entertainers, the Sunkist Beauties, and Georgie Stoll and Band.

CALLED TO COACH

Leon Cepparo, vocal maestro of Trieste, Italy, who recently established a studio in Hollywood, has just returned from San Francisco, where he was called to coach his artist pupil, May Taylor Elliott, for the role of Ulrica in "Masque Ball."

Cepparo's studio is a mecca of hope for those serious students of voice who have studied for years, yet have not attained the mastery of vocal technique which would permit them the career of concert or operatic singer. Having many personal friends and artist pupils in the various operatic companies throughout the country, Cepparo has good entree for those of his pupils who are ready for professional work.

Billy Haggerty has been chosen for a nice part at Metropolitan.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheron	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1438 Gower St. Harold Rossmore, Asst.	O'Neil-O'Day Graves-Holt All-Star Cook-Peers Gray-Wilson	James Flood Ed. Sloman Ralph Staub Frank Capra E. Mason Hopper	Frank Gerahty Buddy Coleman Buddy Coleman Sam Nelson David Selman	Ben Kline Ted Tetzlaff Ralph Staub Joe Walker Wm. Marshall	"Sisters" "Hell's Island" "Screen Snapshots" "Rain or Shine" "Temptation"	Graves-Huston Uncredited Staub-Traub Howell-Swerling Leonard Praskins	Shooting Shooting Shooting Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	Al Herman	J. A. Duffy	James Brown, Jr.	Mickey McGuire Series No. 1	Uncredited	Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Lola Lane	Walter Lang	Louie Germenprez	Unassigned	"Fancy Clothes"	Gene Towne	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Richard Barthelmess Loretta Young Marilyn Miller Otis Skinner Unassigned Brown-Claire Unassigned Unassigned Unassigned Revier-Huston Joe E. Brown Unassigned Alice White Loretta Young	Howard Hawks Frank Lloyd Unassigned Unassigned Unassigned Mervyn Le Roy Frank Lloyd Unassigned Clarence Badger Unassigned Unassigned Unassigned Edward Cline Wm. A. Seiter	Frank Shaw Unassigned Unassigned Unassigned Unassigned Scott Beall Unassigned Unassigned Unassigned Ben Silvey Unassigned Unassigned Unassigned Percy Ikerd	Ernie Haller Unassigned Unassigned Unassigned Unassigned Sid Hickox Unassigned Unassigned Unassigned John Seitz Unassigned Unassigned Unassigned Art Miller	"The Dawn Patrol" "Heart of theNorth" "Sweethearts" "Kismet" "Forever After" "Top Speed" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man" "High Life" "Call of the East" "The Widow From Chicago" "When We Were 21"	Hawks-Miller John Russell Uncredited Howard Estabrook F. Hugh Herbert Pearson-McCarty Waldemar Young Helen Carlisle Robert Lee Howard Estabrook Taylor-Perez Uncredited Uncredited V. H. Orkow	Shooting Preparing Preparing Preparing Preparing Shooting Preparing Preparing Preparing Shooting Shooting Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting Phil Moore, Asst.	Lowe-Churchill Fred Kohler Beatrice Lillie Albertson Lynn Rich-Warner George O'Brien	W. K. Howard R. Walsh H. McFadden Leo McCarey Guthrie McClintic Al Werker	Hough-Flint Archie Buchanan Sam Wurtzel E. Hart Horace Hough W. J. Scully	G. Sniderman Lucien Andriot Joe Valentine L. W. O'Connell Joseph August Dan Clark	"Good Intentions" "Big Trail" "Are You There" "Road House" "On Your Back" "The Last of the Duanes"	George Watters Uncredited Harlan Thompson Bradley King Howard J. Green Ernest Haskell	Shooting Shooting Shooting Shooting Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Ann Christie	Mack Sennett	Babe Stanford	Unassigned	"Good Bye Legs"	Uncredited	Preparing
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo All-Star John Mack Brown All-Star	C. B. DeMille Fred Niblo Unassigned King Vidor Hal Roach	Dick Rosson Harry Bucquet Unassigned Red Golden French	Peverell Marley Gordon Avil Unassigned Gordon Avil Singer-Stevens	"Madame Satan" "Red River" "March of Time" "Billy the Kid" "Monsieur Le Fox"	McPherson-Unger Fred De Gresac Uncredited Stalling-Tuchock Willard Mack	Shooting Preparing Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Judith Barrie Red Wing Al Rogell Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Hatton-Loy Robert Bruce Prod. Cliff Broughton Prod. Robt. Bruce Prod. Robt. Bruce Prod.	Victor Halperin Unassigned Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Spencer Bennett Robert Bruce Unassigned Robert Bruce Robert Bruce	Sidney Marcus Unassigned Unassigned Gaylord Lloyd Unassigned Roy Reinze Buck McGowan Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Walter-Lundin Unassigned Martinelli Unassigned Unassigned Unassigned Unassigned Unassigned	"Whoopee-Girl" Untitled Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Rose of the Rio Grande" "Talking Scenics" "The Rogue of Romance" "Many Moons" "Run Away Boys"	Gladys Lehman Uncredited Uncredited Grey-Adler Uncredited Harry Lee Oliver Drake Uncredited Uncredited Uncredited Uncredited	Preparing Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" 'The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst. 1 P. M. to 3 P. M.	All-Star Clara Bow All-Star William Powell Gary Cooper All-Star All-Star Adolph Menjou	Brower-Knopf Frank Tuttle Lawrence Schwab John Cromwell Rowand V. Lee Ernst. Lubitsch George Abbott Louis Gasnier	Wm. Kaplan Geo. Yohalem Henry Hathaway Art. Jacobson Russell Mathews George Hippard Chas. Barton Unassigned	Max Stengler Victor Milner Henry Gerard Harry Fischbeck Chas. Lang, Jr. Victor Milner Archie Stout Unassigned	"The Border Legion" "True to theNavy" "Follow Thru" "For the Defense" Untitled "Monte Carlo" "Manslaughter" Untitled	Grey-Paramore Thompson-Anderson Schwab-De Sylva Garret-Furthman Weaver-Vino Mueller-Lawrence Miller-Abbot Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Gloria Swanson Eddie Quillan Unassigned Gribbon-Farley Gribbon-Oakland	E. H. Griffith John Robertson Alan Dwan Russell Mack Monte Carter Wallace Fox Bob DeLacy	Paul Jones Bill Reiter J. E. Badille Ray McCarey Unassigned Allen Smiley Terry Spencer	H. Forbes Unassigned Oliver Marsh John Mescal Unassigned H. Forbes Harry Forbes	"Holiday" "Beyond Victory" "What a Widow" "Night Work" "College Sweethearts" "Swell People" "Big Hearted"	Horace Jackson Uncredited Josephine Lovett Walter De Leon Monte Carter Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting Preparing Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels Lake-Carol Wolheim-Armstrong Lee-Wheeler Richard Dix Compson-Forbes Amos and Andy	Luther Reed Mel Brown George Archainbaud Paul Sloane Wesley Ruggles Roy Pomeroy Unassigned	Freddie Fleck Dewy Starkey Unassigned Unassigned Unassigned Fred Tyler Unassigned	J. Roy Hunt Leo Tover Unassigned Unassigned Unassigned Nick Musuraca Unassigned	"Dixiana" "She's My Weakness" "The Railroad Man" "Half Shot at Sunrise" "Cimarron" "Inside the Lines" "Check and Double Check"	Caldwell-Reed Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Shooting Preparing Preparing Preparing Shooting Preparing
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.	Tirado	Fred J. Balshofer	Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
ROACH—EM 1151 Jack Roach Casting 1 P. M. to 3 P. M.	Our Gang The Younger Set Laurel & Hardy	Robert McGowan Arch Heath Unassigned	Don Sandstrom Harry Black Unassigned	Art Lloyd Len Powers Unassigned	Untitled "Doctor's Orders" Untitled	Uncredited Uncredited Uncredited	Shooting Shooting Preparing
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Walter Heirs Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato James Starr Unassigned	George Jesse Unassigned Harlan Wohler Bud Shyer Unassigned Bob Brandt Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Anderson Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." "Talkie Topics" "Mulligan-Garrity"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato James Starr Uncredited	Shooting Preparing Shooting Preparing Shooting Preparing Shooting Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	All-Star Rex Lease	Bert Glennon Richard Thorpe	M. K. Wilson Harry Mancke	Max Du Pont Harry Zech	"Paradise Island" "So this is Mexico"	A. P. Younger Harry Fraser	Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All-Star Unassigned Joan Bennett Unassigned McCoy-Ray	Unassigned Sam Taylor Unassigned Unassigned Unassigned Roland West Thornton Freeland	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned Lucky Humerston	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan	"Sea Tang" "Deception" "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee"	John W. Considine, Jr. Uncredited Uncredited Uncredited Uncredited Uncredited Uncredited	Preparing Shooting Preparing Preparing Preparing Preparing Shooting
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	Richard Talmadge Unassigned Unassigned Unassigned	Noel Mason William Craft Tod Browning Henry Mac Rae	Joe McDonough Unassigned Unassigned Unassigned	Jack Stevens Unassigned Unassigned Unassigned	"Yankee Don" "The Little Accident" "Outside the Law" "Indians Are Coming"	Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Preparing
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5128 Joe Marks Bill Forsythe, Asst.	Loder-Langdon Nixon-Halliday All-Star Lightner-Whiting Al Jolson	Michael Curtiz Ray Enright John Adolfi Roy Del Ruth Alan Crosland	R. Letterman J. McKlusky Tenny Wright Unassigned Unassigned	J. O. Taylor B. Rees Ira Morgan Dev. Jennings Hal Mohr	"Soldier's Plaything" "Scarlet Pages" "Penny Arcade" "The Life of the Party" "Big Boy"	Vina Delmar Anthony-Fulton Harvey Thew Uncredited	Shooting Shooting Shooting Shooting Shooting

Lloyd To Go To Honolulu with Company

Wm. S. Hart Should be Brought Back to Screen

Sails May 24 on Malolo For Islands

Arrangements for the largest movement of motion picture players ever to be made from these shores, were completed by the Harold Lloyd Corporation yesterday when Production Manager John L. Murphy closed a deal with the Matson Line for the unit to sail on the Malolo for Honolulu on May 24. At least fifty people will be included in the Lloyd troupe which will sail for Honolulu for the purpose of making scenes aboard the ship and in Honolulu for the new Lloyd talking picture, "Feet First," which has just gone into production.

In all probability the number of motion picture people aboard the Malolo when it sails from San Francisco will be increased to a hundred, for a large number of Hollywoodites have requested the Matson Line to make reservations for them on the trip the Lloyd unit sails on.

Elaborate arrangements have been made for the entertainment of Lloyd and his party in Honolulu, but because of the great amount of work to be accomplished there, it is more than likely that the only invitation to be accepted will be that of the Aloha Temple of the Shrine, who were entertained by Lloyd during the convention in Los Angeles last year. Aloha Temple has arranged a Hawaiian Luau or feast for Lloyd and his company the night the Malolo docks in Honolulu.

All the problems of handling the massive sound equipment aboard ship and transferring it to land at Honolulu have been overcome by the Matson Line. This was one of the principal obstacles that had to be considered in the planning of the trip.

In the Lloyd party which will make the Honolulu trip, besides Barbara Kent, leading lady, will be Lillianne Leighton, noted character actress, who has just been engaged to portray Mrs. Tanner, wife of the shoe king, in "Feet First." Miss Leighton's part is one of the best in the story. Henry Hall, who just finished playing the prosecuting attorney in "Reno" has been engaged to portray the manager of a shoe store in which Lloyd works. He is best known for his stage work as he has been in pictures only since the first of the year. "Feet First" is to be directed by Clyde Bruckman from a story by John Grey, Felix Adler and Lex Neal. Paul Gerard Smith came out from New York to write the dialogue.

Harold Lloyd has assembled for his support in "Feet First," which is now in production, what is probably the best known group of performers he ever brought together in his pictures, according to John L. Murphy, production manager.

Barbara Kent, who won instant success as leading lady in "Welcome Danger," has again been borrowed from the Universal fold to head the support again. Her voice and personality registered so well in the comedian's first talking picture, that as soon as his story for "Feet First" was completed he again started negotiating for Miss Kent.

Robert McWade, the lovable grouch of stage and screen fame, has been engaged to portray the part of old man Tanner, the shoe king, a part ideally suited to the McWade characterizations. For twenty years the noted character star created parts in New York, and for the last three years has been in Los Angeles starring for Henry Duffy. He has done several notable parts on the screen, including "The Home Towners," one of the first of the talking pictures, and more recently has been with M-G-M in "Father's Day" and Fox in "The Fatal Wedding."

For the part of Mrs. Tanner, Lillianne Leighton, well known character woman, has been selected, and in every respect she fills the bill as the wife of the shoe king. Henry Hall, best known for his work on the stage, has been engaged as the manager of the shoe store in which Lloyd starts his escapades in "Feet First." Hall worked for the first time in pictures three months ago but has been kept steadily busy ever since. He just finished as prosecuting attorney in "Reno."

Dickie Brandon is playing the featured child role in the present Robert Bruce production.

WHAT IS THERE IN A NAME—HE CHANGED HIS AND LUCK SEEMED TO FOLLOW



CHRIS PHILLIS

A few years back Manuel Grando, played some featured leads abroad, and then Tom Terris' "The Bandelero," in Spain.

This gained such prominence for him that M.-G.-M. changed his name to Paul Ellis. This seemed to bring the young Argentine lad luck, and he started right out to make a name for himself.

Recently he was seen in Corrine Griffith's "Three Hours," "The Bridge of San Luis Rey," "In All Madrid," "Let's Go Native," his work gained for him the plaudits of the president of the Argentine Republic for his portrayal of "The Gaucho," colorful of his own country.

He wrote an original story, "Alma De Gaucho." Chris Phillis Productions have produced it at Universal City under the capable direction of Henry Otto. It is a color super feature in Spanish dialogue and will be ready to show within two weeks to theatregoers and press alike, as the most unique picture of its kind and with a real star direct from Argentine, no longer Manuel Grando but Paul Ellis, one of the most successful Spanish speaking star actors.

Public Demands His Taking the Center of Stage as Talkie Star

By Harry Burns

The years that William S. Hart devoted to the stage and screen are the best arguments that Hollywood Filmograph makes right now to bring back to the screen this famous star of the westerns, who, through some power that isn't on the surface is being kept in retirement.

Public sentiment should break down all barriers that now stand in his way, and any producer that will bring him back will make a million dollars on every picture that he makes with the "Daddy" of western stars.

In discussing just what stories he would like to appear in Bill Hart, at his ranch in Newhall, cited "Toll Gate" and "The Passing of Two-Gun Hicks." Both of these stories, ye editor feels, would prove sure-fire money makers, and will allow one of the greatest screen personalities to give to the world just what they want, and need, to bolster up the spirit of Young America, who have been educated to idolize William S. Hart.

FINISHES

Victor Fleming has finished directing his first picture for Fox Films, "Common Clay," Cleve Kinkead's play which, in Fox-Movietone form features Constance Bennett. Fleming's next picture for Fox Films will be "The Painted Woman," Larry Evans' story in which Fifi Dorsay and Victor McLaglen will be featured.

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Technicolor Order 18 New Cameras

R. K. O. Sends Director Seitz to Chicago

Agents Producers and Actors Working Together

Extras To Have Better Treatment in the Future

Dr. Herbert T. Kalmus Finds His Business Growing Rapidly

An order for eighteen new technicolor cameras—the largest individual camera contract in the history of the movies—is announced by the Technicolor Corporation, which is rapidly changing the screen from black and white to color.

This new supply of prismatic cameras will supplement the thirty-five technicolor cameras at present in Hollywood, it was stated by Dr. Herbert T. Kalmus, president of the Technicolor Corporation, so that several months hence Technicolor will have more than fifty cameras available for producers using color.

Less than a year ago, when the first all-technicolor talking and singing picture, "On With the Show," was presented by Warner Brothers, there were only nine technicolor cameras in the world.

Technicolor cameras are operated by cameramen especially trained in color photography. The roster of Technicolor cameramen now includes the names of many former outstanding black and white cameramen, who, taking cognizance of the swift advance of color, are devoting their entire time to a study of the new medium.

Will Film Scenes There For Railroad Story Now In Making

To pretty Jean Arthur goes the distinction of being the first film actress to have her likeness shown on the huge dimensions of the Spoor-Berggren wide screen in a feature picture!

The youthful leading woman has been signed for the featured feminine role opposite Robert Armstrong and Louis Wolheim in Radio Pictures' stirring drama of railroad life, according to an announcement today by William LeBaron, vice-president in charge of RKO production. George B. Seitz is to direct.

This will mark Miss Arthur's first part on the RKO "lot." She was borrowed from Paramount, to whom she is under contract.

She will probably travel to the northwestern part of the United States with other members of the cast for exterior scenes, which will be filmed along the right-of-way of a transcontinental railroad, starting first by going to Chicago Friday with the RKO troupe.

Breach No Longer Will Stand; Fair Play For All

By HARRY BURNS

The much-discussed agent situation is righting itself very nicely; in fact to the utmost satisfaction of agent, producer and actor; so much so that all three are working together in a harmonious manner, and when any differences come up all will be treated with the same fairness, which is something to be worth talking about in film circles.

Hollywood Filmograph's fight to clean out the crooked agents has brought about the betterment of conditions, and the committee that are looking after the agents' affairs as far as the producers are concerned, feel that for the first time all is quiet on the agency front, and that producers have agreed to work hand in hand with them.

As long as all parties concerned keep their word, the actors will find life more worth while living in our midst, and since the artists are the backbone of pictures, it behooves all to keep them happy; and if honest and fair treatment by all concerned will bring this about, why let us have it, as long as pictures continue to be the great field that they are today.

State Welfare Commission and Producers Working on Plan

It has come to light that the extras who are working in pictures wil lsoon be better off than at any time since the coming into our fold of the talkies, for the State Welfare Commission have brought to their offices certain extras who have outlined some of the things which have not made for the best in the matter of their earning power, and one of the things that looms most prominently in the affair is order No. 16, as put through by the commission, which has to do with weather permitting calls and other important phases of the day players.

The Producers Association have been working the thing out with the Welfare Commission through Fred W. Beetson, and it has the full and hearty cooperation of both Dave Allen, who handles the placement of the extras through the Central Casting Corporation, and Frank E. Woods of the Academy of Motion Picture Arts and Sciences.

Meetings have been held at State Welfare Commission offices during the past few weeks, and from one on the inside it is gleaned that the extras will gain things in their favor that will increase their earning power and make their work more appreciated by the producers.

Preview

"SWING HIGH"

Joseph Santley has directed Pathe's "Swing High" until you actually smell the sawdust that covers the very ring of the circus atmosphere in the story that he and James Seymour have written for the screen.

James Seymour has so capably adapted the story and written the dialogue from the continuity by Ray McCarey, that you actually forget that you are watching a motion picture talkie production and get into the spirit of the drama being unravelled by the very splendid cast in the picture.

Director Santley hasn't overlooked a single detail in sticking to the real life and habits of the circus folks who reveal their daily life struggles and love affairs. The love triangle, worked out between Helen Twelvetrees, Fred Scott and Dorothy Burgess, so grips you that it would be hard to make you believe other than that it is a page torn out from the history of the circus world.

A clever piece of scenario writing is the manner in which some of the important characters were dovetailed into the story without detracting from the stars of the piece. As in the instances of the villainous ringmaster, Bryant Washburn; the owner of the show, George Fawcitt; a couple of medicine show workers, John Sheehan and Daphne Pollard; star troupers, Little Billy, William Langan, Nick Stuart and Sally Starr; while the comedy relief work of Stepin Fetchit scored heavily. Fine characterization work by John Sheehan, Chester Conklin and Robert Edeson was very much in evidence. Ben Turpin and Mickey Bennett offered some very good bits.

The parts as played by the seven principals, Helen Twelvetrees, Fred Scott, Dorothy Burgess, John Sheehan, George Fawcett, Daphne Pollard and Bryant Washburn, are the best screen work that we have seen them rendered in pictures up to date. Dorothy Burgess turned in a surprising performance of a very thankless part,

While the singing of Fred Scott, of "With My Guitar and You" and "Shoo the Hoodoo Away," written by Mort Harris and Ted Snyder, and other songs by Henry Sullivan and Abner Silver.

aided and abetted by forty negroes, stands out as one of the big features of this circus gem that has been produced by Pathe and which can't prove anything else but fine box-office attraction because it is well staged, beautifully photographed by David Abel, with perfect synchronization by the sound experts, Charles O'Laughlin and Homer Ackerman. The film editing work of Doane Harrison, art direction by Carrol Clark, costuming by Gwen Winkling and the handling of the production by John Rholff, share honors with all concerned in the picture.

Pathe should sign Joseph Santley, and those who aided him in creating this story, to a long term contract, for they worked very well together and know the pulse of audience psychology and what is good story material.

HARRY BURNS.

LUPE RUBIN FULLY RECOVERS FROM ACCIDENT

After almost two weeks in the Santa Monica hospital, Lupe Rubin, the noted Spanish authoress, is once more home and has fully recovered it is reported from her accident that happened while driving along Malibu Road. While she was ill, Miss Rubin wrote a couple of scenarios and other interesting things so as to not lose her interest in writing and keeping in touch with the situation here for which she came to the Southland from her home in Mexico.

"SAY WATERMELON

It happened while shooting "Mickey's Whirlwind's," one of Mickey (himself) McGuire comedies produced by Larry Darmour for RKO.

"Hambone," said Al Herman, director, to the colored Hambone Johnson who plays in these juvenile comedies, "you are to say: 'Dusky, yo' all will get some watermelon if you joins with us.' Get it, Ham?"

"Yes-suh, Mister Herman."

"Okay, now let's shoot it. Everybody quiet."

"Yo' all," started Hambone, amidst the quiet, "will get some ——" and then he stammered!

"Why, Hambone," said Herman, "I never thought you'd forget how to say 'watermelon!'"

"I didn't forget, Mister Herman," replied Hambone, "I was jest thinkin' so hard about watermelon I jest couldn't speak it."

I. A. T. S. E. to Stage Big Show at Shrine

Hays Not Trying to Help Sale of Fox Stocks

Stage and Screen Stars to Amuse the Theatregoers May 6

Stage and screen workers will give a hand to help those who handle their productions in the making when the I. A. T. S. E. on May 6 stage a monster show at the Shrine Auditorium, and the monies that roll into the box-office will be used to put over the International convention slated for here June 2 to 7, according to word sent out by the local here.

Some of those who have agreed to take part in the big show are:

Al Jolson—Wanrer Bros.
Eddie Cantor.
Taylor Holmes—Duffy star.
Larry Ceballos' Black & White Revue—Warner Bros.
Leo Forbstein's First National Recording Orchestra.
Dorothy Mackaill—Warner Bros.
Neil Hamilton—Paramount.
Skeets Gallagher and Jack Oakie—Paramount.
Ruth Chatterton—Paramount.
Buddy Rogers—Paramount.
Joe E. Brown and Winnie Lightner—Warner Bros.
Harold Roberts, U. S. C. Band and Glee Club.
George O'Brien—Fox.
Monte Blue—Warner Bros.
Frank Fay—Warner Bros.
D. W. Griffith—United Artists.
Laura Lee—First National
Tom and Hank McFarland.
Chas. Irvin.
Freeman Lang.
Eddie Lambert.
Anita Page.
Leo Carillo—Henry Duffy star.
Johnny Mack Brown—M-G-M.
Alice Gentle.
Bob Murphy.
Bill Ray—Warner Bros' radio station.
Mary Alice Ross, child prodigy.
Gene Morgan.
El Brendel—Fox.
Laurel and Hardy—Roach studios.
Fred Niblo—M-G-M.
Sid Grauman.
Waring's Pennsylvanians.
Abe Lyman's Band.
R-K-O Theatre—Four acts.
Estalsah, prima donna Ferris Hartman Opera Co.
Ferris Hartman.
Kathryne Campbell's Hollywood Fashion Revue.
Edna Covey, premiere danseuse.
L. A. County American Legion Drum Corps.
Allan Prior, Student Prince Male Chorus.

BATTLING

Paramount-Publix, Warners' Fox and Radio-Keith-Orpheum, the "Big Four" of the motion picture industry, are driving hard and fast for supremacy of the theatre world, with each battling to snatch dominance of the industry by securing all of the remaining important independent chains in the country.



RALPH INCE

When it comes to playing characters that are true to life, you will have to hand the palm to Ralph Ince, for he knows his characters. We herewith show the versatile actor in a couple of studies. Having just finished one of the leading roles in "The Big Fight," he has been signed by First National for "The Widow From Chicago," starring Alice White and directed by Eddie Cline.

DAVEY LEE PROVES ONE OF THE MOST POPULAR OF KIDDIES

Last Saturday evening at the NVA benefit staged at the Shrine Auditorium, Little Davey Lee was announced and was given the ovation of the evening, and the way the capacity audience greeted the youngster didn't equal the encores that they forced him to take after he finished his act. He actually thrilled his listeners with his singing "Mammy" and "Sonny Boy," not overlooking his quaint and innocent way of telling his stories like a seasoned trouper, but still retaining his child-like mannerisms which have made him world famous.

Davey Lee's success is even greater than Jackie Coogan ever dared to try to attain in his palmiest days. There is something different and unspoiled about Davey. He is the idol of every mother and child the world over, and his appearance in public on the stage sort of has the same effect on an audience that some of our greatest idols in public life command, and who can deny that when one controls the public's emotions to such an extent, he or she must be called a real drawing magnet for stage or screen?



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The motion picture industry has never, through either the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, or through the Association of Motion Picture Producers, Inc., which is the Hollywood affiliation of the Hays organization, endorsed any project that would divert the screen to a stock-selling instrument instead of a means of entertainment. Reports which indicate that such is the case are wholly without foundation. Furthermore, Will H. Hays has never been connected in any way whatever with a Fox film drive to sell stock, or has he ever been interested in any such movement.

This announcement is made, therefore, to correct the article which appeared in the April 26 issue of Filmograph in which it was stated that "there seemed to be a well-planned effort of the producers to force this stock-selling propaganda down the throats of the public—the most prominent of these moves being the Fox film drive of Will H. Hays.'

Whatever the Fox company did in the matter of stimulating interest in any stock-sales plan, through the use of the screen or otherwise, was a business enterprise entirely their own, with which Mr. Hays had nothing whatever to do. And ye editor is reliably informed also that the Association of Motion Picture Producers never has had and never will have any thought of diverting the screen to a purpose other than that of entertainment. In other words, the producers have only one aim. to make good pictures.

LEW CODY IS AT HIS BEST IN "WHAT A WIDOW," STARRING GLORIA SWANSON

We have learned from very good authority that when "What a Widow," starring Gloria Swanson, is released, Lew Cody will be able to write his own ticket, for it will prove that his voice registers better than any of his silent day mannerisms on the screen. Outside of being an excellent dramatic actor. he proves himself just as capable a comedian as any of our high class funmakers in filmland; and what's more, he photographs perfectly notwithstanding the fact that he has just passed through a severe illness.

Fifi Dorsay's next role for Fox Films will be that of the girl in "The Painted Woman," with Victor McLaglen as the man. Victor Fleming will direct.

Pictures---Reviewed and Previewed

Preview
"HAY WIRE"
With Laurel and Hardy
At the Ritz Theatre.

"One inch of Joy surmounts of grief
a span
Because to laugh is proper to the
man."

So spake Rabelais.

The art of pantomime was never more exemplified than at the showing of "Hay Wire," with Laurel and Hardy, those inimitable comedians, in their newest and funniest comedy at the Ritz Theatre.

The story is of two bosom friends, who, at the instigation of one of their wives, is commanded to put up the aerial for the new radio.

We have all gone through the pitfalls too numerous to mention, which such an act entails.

While this is a talking picture, these two comedians could just as well put it over in a silent version.

It is a great relief for the "tired business man" to be relieved from listening to a lot of dialogue and they, "the tired business man," enjoyed in full the antics of Laurel and Hardy in "Hay Wire."

Several new gags were introduced and the direction of Jimmy Parrott was clever in the extreme.

Leo Stevens, who photographed the picture, must be given full credit for his work, which was clear and even.

We must not forget Fay Holderness, who enacts the part of Hardy's wife. This valuable player can always be depended upon to give us something interesting.

The Hal Roach studios and the Metro-Goldwyn-Mayer must be congratulated on having such a clever pair of comedians on their pay roll.

While we enjoyed their antics and laughed at their trials and tribulations, we regretted the shelving of so many other comedians, since retired involuntarily, during the transition from the "silents" to the "talkies."

However, we still have Charlie Chaplin and Laurel and Hardy who still give us many laughs and in their latest diversion satisfy us in full.

ARTHUR FORDE.

FREE-LANCING

Robert Ellis is embarking on a free-lance career with the completion of his contract to Universal by whom he was featured in a series of pictures.

BACK AND WORKING

Boyd Irwin, former well-known screen leading man, has returned to Hollywood after a year's absence in Omaha where he had a stock company at the Brandeis Theatre.

Immediately after his arrival Cecil B. DeMille signed him to play the captain of the Zeppelin in "Madame Satan," the producer-director's current comedy with music for Metro-Goldwyn-Mayer.

"Madame Satan" will be Irwin's initial plunge into the sea of talking pictures.

Preview
"THE SOCIAL LION"
Paramount all talking comedy.
Previewed at the West Lake Fox Theatre.
Starring Jack Oakie.

"The Social Lion" brings Jack Oakie into Cinema's twinkling circlet constellation and we are fain to admit that he scintillates with a peculiar luster. This comedy marks his installation into the starry fold. from now on we shall know him as "Smiling Jack" and this smile is the taproot of his success. He is called on to personate a bucolic dumbell, distended almost to the bursting point with a bumptious and overweening complex.

As Marco Perkins he fares forth into the world's coil ready at the beck and call of opportunity to take the place of Professor Einstein if needs be. His first impulse is a fling at the padded-mitts, aided by a wise-cracking though level-headed manager in the form of "Chic Hathaway (Skeets Gallagher). Many of the young bloods of society park at ringside row when Marco takes on "Knockout Schlitz."

Marco has his man in the throes of canvas cholic when he suddenly falls for that hoary headed gag, "you're shoe's untied." As he swings his vision to his dogs, his opponent nails him with a "Sunday" on his unprotected chin and all his pugilistic dreams pass into the Milky Way. Then he is inspired with a yen for polo, and almost in the twinkling of an eye, he becomes a toast on the trampled and pelted field, winning the championship for his team.

This opens the gay portals of society for him and he soon falls for the wiles of a siren in the form of Gloria Staunton (Olive Borden), who, to exploit her smartness before a lot of callow-face, club-house lizards, lures him into making a proposal of marriage. At a given signal, the gang, hidden behind a piano, surprise him with the merry ha ha's and boo him unmercifully.

But we're not going to tell you how his rustic sweetheart Cynthia (Mary Brian) won him back and will leave that part for you to get at first hand. Oakie was excellent as the rural Johnny Wisdom. The part fits him like a glove and gives him ample opportunity to swing those comedy quirks and quick humorous shades of temperament of which he is the sole possessor. Mary Brian surrounded her Cynthia with a glamour of sweet rustic simplicity, and Olive Borden gave a charming touch of budding sophistication to the part of Gloria.

Skeets Gallagher (always good) hit off a wise-cracking boxing manager to a dot and Charles Sellon came through nicely as Oakie's proud dad. Others that helped to round out a good supporting cast were: Cyril Ring, E. H. Calvert, J. Gibson, Henry Roquemore, William Bechtel, Richard Cummins, and Jack Byron.

Sutherland's directing and Seigler's photography were maintained throughout with technical finesse and Joe Mankiewiz's dialogue was chock full of side-splitting japes and humorous sallies. Brethern—make no mistake—"The Social Lion" is sure to go over the top with a fanfare and can be jotted down as a premiere triumph for Jack Oakie.

ED O'MALLEY.

Review
"THE LIVING MASK"
Filmarte Theatre

This week's contribution from the foreign screen is a German production at the Filmarte Theatre, "The Living Mask." This is an adaptation of Pirandelli's play, "Henry the Fourth."

The story is of an actor who played the character of the King so often and accurately that he believed himself to be the real King.

Ultimately this so obsesses him that he becomes insane and his friends humor and do court to him.

Conrad Veidt, that inimitable character actor, is the same artist that came to America and played "The Man Who Laughed" so masterfully.

His facile moods depict the emotions he goes through so artistically that it is at times almost uncanny.

He is ably supported by an excellent cast, among whom are Countess Hazy and Henriette Fantis. Both of these women are not only extremely clever in the parts assigned them, but are very beautiful.

The settings are gorgeous and some very beautiful scenic views are shown. The remainder of the cast, Angelo Ferrati, Robert Scholtz, Herman Valentine, Paul Bienfeldt and Oreste Valencia, are adequate.

"Squadrons of the Sky," a Fox short subject, in which clouds predominate, is remarkable. The photographers have caught all moods of changing clouds and at times the pictures are such as any artist might be proud of.

"Laundry Liz," a Triangle comedy, completes the bill. This is an old comedy of the slapstick variety, but by the extreme laughter indulged in by those present we can easily see that buffoonery will never die.

Louise Fazenda, that clever comedienne, plays "Laundry Liz," and you can always depend on her furnishing much merriment.

"Daughter of Heaven," filmed in China with a Chinese legend as a base, will be shown next. An unusual and beautiful picture is promised.

This pictureplay was written and produced by James B. Leong, than whom no one has a better training in Oriental subjects.

ARTHUR FORDE.

PLAYING

Vera Reynolds is playing the leading feminine role in Columbia's "The Man From Hell River."

SIGNED

George Duryea has been signed by Pathe for a featured role in "Night Work."

Preview
"THE RETURN OF DR. FU MANCHU"
Paramount All-Talking Production.
Previewed at Paramount Studio.

Warner Oland and O. P. Heggie carry the stellar honors in this gripping thriller from the pen of the prolific Sax Rohmer. This is not to say that Neil Hamilton and other members of the cast are not capable in their respective roles.

It is inevitable, of course, that Oland, as the weird Dr. Fu Manchu, and Heggie, as the efficient inspector, should claim our interest in the beginning and hold it to the end. They are marvelous actors, this pair, bound to dominate any scene and prepared to hold their own with the best of them.

The story, in a nutshell, is the graphic portrayal of the determination of a wily Oriental to avenge himself for what he believes the ruthless destruction of his loved ones. Neil Hamilton, as a young English physician, is made to bear the brunt of the insane scientist's hatred—but Jean Arthur comes in for her full share of the horror. She is betrothed to the young physician. Fu Manchu, presumably dead and buried, returns to taunt and torture them. How Heggie, as the Scotland Yard inspector, thwarts him and saves the young lovers makes exceptional entertainment for thrill-lovers.

Manchu, the Oriental, is a wizard—but the actor. is not only up to the task of playing him to the utmost but even outrivals Sax Rohmer's conception of this powerful character. There seems to be no limit to the artistic resources of this actor. He was splendid as a silent player but sound has made him doubly effective. He has a magnificent voice and his modulation is true and effective.

O. P. Heggie, equipped with one of the best voices in pictures, is a consummate actor. He will do greater things.

Neil Hamilton, while wholly satisfactory as the young doctor, can do finer work. He is at his best when not held down too closely, for he has a keen mind of his own, and I have seen him use it to rare advantage. He can do it again.

Other members of the cast were satisfactory, with comedy touches by William Arthur, and a good character-bit by Evelyn Selbie. Those who figured prominently were Evelyn Hall, Margaret Sealy and Shayle Gardner.

Personally, I was disappointed in the speaking voice of Jean Arthur. It has a muffled effect. This places her at a disadvantage. Those who are handling her interests should do something about this.

The production was capably directed by Rowland V. Lee from a scenario by Frances Ryerson and Lloyd Corrigan. Archie J. Stout is responsible for the bright and adequate photography. B. A. Zeidman was associate producer. TOM LEWIS.

Preview

"SAFETY IN NUMBERS"

Paramount A11-Talking-Singing Production.

Previewed at Paramount Studio.

Victor Schertzinger, with characteristic good taste, has given us another fine picture with Charles ("Buddy") Rogers in the stellar role.

It is one of those "rich young man goes east" affairs, with Buddy and three charming girls capering through a series of very interesting seqeunces staged under unusual circumstances.

Richard Tucker, as the uncle of the youthful millionaire, gives the boy five thousand dollars and consigns him to the tender mercies of three Follies beauties—in the hope and belief that there is safety in numbers. He wants the three musketeers to show Buddy the white lights before the lad comes into full possession of his millions.

But the boy from San Francisco is not only musicallly-inclined; he is decidedly impressionistic. He does virtually everything from the trick of writing song-hits to the innocent stunt of sleeping in the pent-house of the leading Follies charmer—with the charmer herself present.

In the end, the uncle is disgusted and infuriated to find that Buddy has fallen for a showgirl, but the three musketeers of Broadway have played the game on the up-an-up. They keep Buddy out of trouble and the "girl in the heart" decides to flee to Paris with the heavy—in order to cut Buddy asunder. However, Buddy has no desire to be cut asunder—and in a smashing climax he fights his way to victory and claims his "heart." Whereupon, the uncle forgives—and all is slick.

On the whole, a most captivating little offering—capably directed and beautifully photographed. Buddy sings and plays with his customary gusto, while Kathryn Crawford is altogether pleasing as the sensible brunette who wins the boy. The other members of the musketeer-trio are Josephine Dunn and Carole Lombard.

These girls are excellent, doing understandable things in a sane manner, and Schertzinger has shown remarkable skill in his groupings and the individual delineations. The characters stand out. Schertzinger has exercised commendable restraint in handling the New York scenes. Where some directors might have "run wild" on song and revue balderdash, this artistic craftsman has resisted the temptation to smear on the lavish colors. Instead, he holds his story in leash at all times, thus strengthening his dramatic appeal and relieving us of the tedium of "just another revue." Schertzinger wisely keeps away from the theatre. He even stages one of the rehearsals in the pent-house where the dark beauty lives. This is a welcome relief. It gets us away from the everlasting monotony of the "stagey" productions which seem so much alike.

Exceptional comedy situations are adroitly handled by Roscoe Karns and Louis Beaver. Roscoe's taxi-driver is a classic. Watch this boy. He is a very clever actor, with a world of experience, and he will go far in restrained comedy. Others who acquitted themselves creditably were Richard Tucker, Jeneva Mitchell and Francis McDonald. Needless to say, Buddy himself is aces up. He is wholesome and lovable and this picture will add to his growing popularity.

Story values, contributed by George Marion, Jr., and Percy Heat, are adequate, while the dialogue, by Marion Dix, is all that could be desired. Dances staged by David Bennett were excellent. Henry Gerrard's camera work merits special praise. Hector Trumbull was associate producer.

TOM LEWIS.

Preview

"DOGVILLE MURDER CASE"

M.-G.-M. All-barkie, featuring Jiggs and other canines. Previewed at Belmont Theatre.

Those clever co-directors, Jules White and Zion Myers, have turned out the best dog picture ever released in this man's country. Kipling should see this one. Years ago he had animals and inanimate objects talking in his quaint way.

But Kipling had to confine himself to cold type. Zion Myers and Jules White, thanks to sound equipment, labor under no such handicap. They have a flexible medium, for a most unique purpose, and they use it to excellent advantage. The dogs talk—and how! The Belmont audience roared its approval of the comedy.

The story, as broad burlesque, is an amazingly clever take-off on Philo Vance, the super detective of S. S. Van Dine fame. All roles are entrusted to dogs, from the heavy to the hero. Briefly, it is the sad, sad tale of a bridegroom who is murdered on his wedding night. The "wife" then goes to the district attorney. The D. A. calls in his friend, Philo, and the plot thickens. But Jiggs, as Vance, is equal to the case. He solves the mystery in a manner that would be a credit to Van Dine himself.

This bright little offering, so very much out of the ordinary run that it stands in a class by itself, will be a treat for the kiddies and a joy to the grown-ups. The dogs are perfect in their difficult roles. Synchronization is adroit and convincing, for each dog simulates the action—and human voices seem to come from canine throats. This is odd but highly entertaining. It opens up a rich vein of comedy possibilities.

Myers and White rate congratulations on this one. We have nothing for them but praise. And the same goes for M-G-M and the actors and sound experts who perfected this quaint masterpiece. As for the dogs, they are marvelous—and their owners and handlers deserve a vote of thanks.

Costuming and settings are keen—and there is a lovely little wedding scene sweetly staged. The bride, a cunning little thing in tulle. has beautiful eyes—like Madge Bellamy's. The minister's tirade is a knockout. The wedding guests howl in unison. Rennie Renfro's dogs play the roles in the story like real troupers.

If we were advising Louis Mayer and Irving Thalberg, which I shall now proceed to do, we would say:

"Hop to it, my genial gentlemen! Make a dozen more equally as good. Then play 'em up strong. You have an ace in the hole. You can't go wrong."

Preview

"LET'S GO NATIVE"

Paramount all talkie-singing comedy.

Previewed at the Fox West Lake Theatre.

"Let's Go Native" smacking much of Hal Roach and Mack Sennett effusions, boasts and comes into the dignity of a Paramount production. Leo McCarey, son of the famous Uncle Tom McCarey in the fistic promotional line, was at the directorial helm and swung the rudder with a deft hand. Leo, who is looked upon in the cinema world as the Young Napoleon of the megaphone wielders, is a pastmaster at celluloid quirks and curlicues in the comedy line and he sure let loose his choicest bag of tricks in "Let's Go Native."

The sequences throughout are greeted with staccato barks of laughter from a machine gun loaded with side-splitting episodes. Moreover, Director McCarey is peculiarly blessed with the felicitous assistance of a coterie of funmakers that is difficult to match in Shadowland, comprising, Jack Oakie, "Skeets" Gallagher, Eugene Paulette, William Austin, Charles Sellon, Jeanette MacDonald, Kay Frances and James Hall. Now if you can beat this galaxy of risible generators you've got to go some. "Let's Go Native" is sort of goofey in its plot, shooting off at a tangent now and then from consistency.

Buenos Ayres wants a whoopee extravaganza with a New York cast, so two Argentine theatrical envoys are sent to turn the trick. We wish to digress here for a moment, lads and lassies, to tell you that no two members of the cast pronounced Buenos Ayres alike. Well, the two envoys, speaking masquerade English, swing everything O. K. but the whole shooting match, on its way to the Argentine, is wrecked, and is thrown upon the tropical shores of "The Virgin Islands."

Then everything goes haywire, especially when the Broadway argonauts discover that the virgins are no other than a troupe of Brooklyn nereids with King Gallagher as the main squeeze. Then "Let's Go Native" breaks loose and the island is shocked from mountain peak to foundation stone with a bombardment of Uncle Sam's latest whoopee gadgets. The funny situations come so fast that one is kept in a continual spasm of laughter. Of course there is a little love huddle woven into the yarn, with Jeanette MacDonald and James Hall as the erotic offenders.

All in the cast are called on to sing songs, the music of which in most cases is catchy. Miss MacDonald really steals the picture with her winsome personality, regal beauty and exquisite voice. She all but dominates the sequences throughout. Jack Oakie is capital as a wise-cracking chauffeur, bent on crashing the thespic gate. Skeets Gallagher is a wow as King of the Virgin Islands. William Austin is there good and plenty as a blundering English lackey. Eugene Pallette was a knockout as a furniture mover, and Kay Francis came through nicely as the jilted fiancee of James Hall.

Charles Sellon and Hall round out a darling cast, Hall especially going over big when he sings with Miss MacDonald. George Marion, Jr.'s, dialogue and Victor Miller's photography are excellent. After the film is whittled down a bit and furbished in certain spots, it should fare forth as a gem of a comedy. Don't miss it, brethren, for you will get the kick of your life if you like to laugh and grow fat.

ED. O'MALLEY.

Preview

"THE CRISCO KID"

Universal All-Talkie Comedy.

Produced and Directed by Nat Ross.

Starring George Sidney and Charley Murray.

Previewed at the Belmont Theatre.

"The Crisco Kid" one of O. Henry's best stories, furnishes a vehicle for that famous twain of funmakers, George Sidney and Charley Murray, to flash forth their best comedy wares. The plot while garbled just enough to give a comic to some of its salient points, it still conserves the original story, which is intensely gripping in its unlooked for denouement. It is a three-reel effusion, but if some of the footage were excised in spots, the tempo would be whipped up to a consistent and intriguing speed throughout.

Director Nat Ross has treated the sequences with a deftly ironical touch, displaying throughout, a keen insight for comic values. He sure has turned out a side-splitting gem. The moment George Sidney fades in on the scene in all his portly bravado as the "Crisco Kid," one is ready to die of laughter. He is especially funny in the barber-shop scene. Imagine a squatty 250-pound bandit hero of the wide-open spaces, dressed like a comic-opera star.

Charley Murray is a knockout as Sergeant O'Hara, a swaggering, pin-hearted, blundering and conceited soldier who adventures forth to grab $5000.00 when he nabs the "Crisco Kid." He manages to cut in on the Kid's love affair with a chiquita of the mesa, a dark-eyed charmer who scatters her favors to the four quarters of the globe. This charmer is extremely hit off by Mona Rica.

The finale, where Murray pulls an awful boner, is ludicrous in the extreme and was acclaimed with cracking good comedy and is sure to go over big, especially with Sidney and Murray's vast army of cinema followers. George Robinson's photography was clever throughout and gives an added charm to the effusion.

ED O'MALLEY.

* * *

"THE PAINTED WOMAN"

Fifi Dorsay, the volatile, black-haired French mamselle who has risen at a record breaking clip as a Fox-Movietone box office attraction, today was assigned to play the title role in "The Painted Woman," to be directed by Victor Fleming and based on a Larry Evans novel. The story deals with a hard-boiled captain, a hard-boiled mate and a hard-boiled lady. Victor McLaglen, it is easy to surmise, will play the hard-boiled mate and he and Mlle. Dorsay proved quite a screen duo in "Hot For Paris."

Let's See---Who's Who

By HARRY BURNS

HARRY POLLARD

Who screened "Show Boat," "Uncle Tom's Cabin" and other stories of the South, will direct Joan Crawford in the picturization of "The Great Day," current stage hit, for Metro-Goldwyn-Mayer.



Harry Pollard

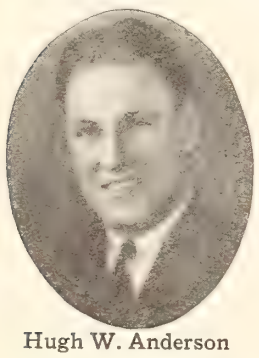
The play by William Gary Duncan and John Wells with its romantic Mississippi River background has been adapted for the screen by James Montgomery and will be filmed with its dramatic strength emphasized. The main song hits, "The Great Day," "Without a Song" and negro spirituals, from the original Vincent Youman's score, will be included.

In the southern romance, Joan will play the part of a roadhouse entertainer, reduced from a position of aristocracy through the flooding of family plantations by the rising of the river. New Orleans race tracks and madi-gras carnivals supply other colorful sequences.

Pollard, who makes his debut for M-G-M with this Crawford film, has been identified with the screen since 1910, directing the original "Leather Pusher" series which elevated Reginald Denny to stardom and also filming the original "Cohans and Kellys." Among his recent films are "Tonight at Twelve" and "I'll Show You the Town."

HUGH W. ANDERSON

Hollywood has been looking eagerly for years for a place where the fair sex can improve their health and beauty along with such treatments amid restful environments with privacy as the keynote, and it fell to the lot of a man who answers to the cognomen of Hugh W. Anderson to build such an institution and to throw it open to the public at 1769 North Cahuenga avenue where Hollywood's fairest ladies can find night and day at their command, attendants in charge who can give them every kind of treatment necessary, making certain weight corrections via intelligent course of treatments aided by certain mechanical appliances, the likes of which can only be found in the Hollywood Baths, Limited, over which Mr. Anderson and his staff preside and offer the public.



Hugh W. Anderson

MATHEW BETZ

Mathew Betz, one of the screen's most villainous characters, has been signed for Richard Dix's third starring vehicle for Radio Pictures.



Mathew Betz

Selection of Betz, who first came into prominence under the Thomas Ince banner in the silent version of "Anna Christie," was announced today by William LeBaron, vice-president in charge of RKO production.

Betz established himself as a film menace in silent pictures, and has proved equally capable on the talking screen. This is his initial role for Radio Pictures.

The new Dix picture will show the star in a gripping dramatic role rather than the farcical portrayals with which he has been identified for some time. The story—as yet untitled—is an original by Wallace Smith.

Mary Lawlor, New York stage star who made her screen debut in "Good News," plays opposite Dix. George Archainbaud will direct.

HALLAM COOLEY

Hallam Cooley has no misgivings with regard to the so-called "unlucky thirteen."

Cooley completed this thirteenth featured role in talking pictures this week when "What Men Want," the Universal production, went to the editors. So far as Cooley is concerned the part went as smoothly as any he has yet portrayed.



HALLAM COOLEY

The juvenile comedian is playing his next role in "Holiday," the Pathe production starring Ann Harding.

A PLACE OF BEAUTY

The El Mirador Apartments is a real place of beauty and convenience. They have separate entrances, lovely decorations maid service and elevator service to the subterranean garage. The apartments run from two rooms up, and they also have roof bungalows. The management of the El Mirador Apartments invites all parties interested in securing a beautiful apartment, to visit them.

IN "OKLAHOMA"

Will Rogers has finished "So This Is London?" his second Fox-Movietone picture, which John Blystone directed, and is now in Oklahoma on business.

JEANETTE MacDONALD

Invariably referred to in show circles as "the girl with the red gold hair and the sea-green eyes," was placed under contract by Paramount-Famous-Lasky in June of 1929 to play the prima donna lead in "The Love Parade." The picture was the talking screen's first original operetta. Maurice Chevalier, France's favorite son of song, was starred. The vehicle was directed by Ernst Lubitsch from a libretto by Guy Bolton and an original musical score was composed by Victor Schertzinger. Lyrics were by Clifford Grey.



Jeanette MacDonald

Miss MacDonald was drafted from the Broadway stage for her part in "The Love Parade," her last previous musical comedy part having been in "Boom Boom."

She is a native daughter of Philadelphia and there attended her earliest grades in grammar school. The rest of her education was secured in New York City, where her family moved when she was in her early teens. She studied dancing and singing as a child and her first work on the stage was in the chorus of Ned Wayburn's Revue at the Capitol Theatre. She secured this engagement through the efforts of her sister, who at that time had a firm foothold in the New York musical show field.

Miss MacDonald's next engagement was with the "Night Boat" company, as a member of the chorus and understudy for the prima donna. In her next show, "Irene," she had a small part and next she secured a better one in the musical show "Tangerine."

Her real "break" came during the following season when she was cast for one of the leading roles in a Greenwich Village Theatre production, "Fantastic Fricassee."

The show was ill-fated but Miss MacDonald was permitted to do her best to give it life and her work came to the notice of Henry Savage. He placed her under contract.

Savage gave her the leading feminine role in support of Mitzi in "The Magic Ring" and Miss MacDonald played in this two seasons, first in New York and then on a nation-wide tour.

She returned to New York and played a leading role in "Tip Toes," which, like "The Love Parade," was from a Guy Bolton libretto. She next was placed under contract by Frazee and appeared in "Dubbling Over." Her next was in "Yes, Yes, Yvette," which is the musical show version of "Nothing But the Truth." When Paramount planned "Nothing But the Truth" as a Richard Dix all-talking starring picture early in 1929, Miss MacDonald was considered for the leading feminine role. Camera tests were made of her, but instead of getting one in the Dix picture she was selected for the more important one in "The Love Parade," in which she played Mary, the Queen of Sylvania.

But before this studio experience, Miss MacDonald had played in three other New York musical shows: "Sunny Days," "Angela," and "Boom Boom." It was just after she had completed her engagement in "Boom Boom" that Paramount called her for her work with Chevalier in "The Love Parade." A contract followed. Her second was in the role opposite Dennis King in "The Vagabond King," and later came the chief feminine part in "Let's Go Native." Having just recently finished the lead in "Bride 66" for United Artists where she was loaned, Miss MacDonald is now at work on "Monte Carlo" at Paramount studios.

NORMA TALMADGE

"Deception" is the permanent title of Norma Talmadge's new starring picture for United Artists, the Sam Taylor production which was temporarily called "Flame of the Flesh."



Norma Talmadge

The story concerns a woman's conflict between love and luxury. Its locale is Paris at the height of that romantic city's splendor. The settings were created by William Cameron Menzies, supervising art director at the United Artists' studios.

In the cast are Conrad Nagel, William Farnum, Ullrich Haupt, Allison Skipworth, Edgar Norton, Henry Kolker, Peter Gawthorne, E. Allen Warren, Edwin Maxwell, Tom Ricketts, Blanche Friderici, Cissy Fitzgerald, Hobart Bosworth, Bertram Marburgh, Maude Truex and Michael Visaroff.



MADGE HUNT

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Producers Backing N. Y. Shows--Romberg

Returns From Two Months on Li'l Old Broadway

Sigmund Romberg, composer of a dozen popular light operas, returned to Los Angeles Wednesday night from New York where he spent the past two months conferring with Broadway producers and writing a new musical score for the films.

The composer was obliged to refuse three offers from Broadway stage producers because his work for the screen will occupy him for the next two years. Any work for the stage that he may turn out during that period will be produced on Broadway by the Warner Brothers Film Company.

"The future of the stage is virtually in the pockets of the motion picture producers right now," the composer said last night. "One by one Broadway producers are aligning themselves with the studios, and there are three shows on the New York stage right now produced with motion picture capital."

Romberg was asked if he believes the commercial stage is on its last legs.

"Many people think that the motion picture producers will not be interested in keeping the stage alive," he explained. "But facts show that a good stage play will make money any time. There exists in every metropolitan city an audience that wants good theatre and will pay for it. The size of this audience, and the influence of a Broadway hit on the sales of its screen version, warrant the production of good stage plays by the film people."

The composer was whisked from the train by a motorcycle escort to witness the preview of his first screen work.

H. M. Warner, president of Warner Bros. ,announces the addition of Charles Butterworth, Leslie Howard, Dudley Digges and Kay Strozzi to the roster of players signed for next year's productions.

VITAPHONE VARIETIES PLAY DATES FOR MORRIS MONTH NEARING 8000

With 138 salesmen participating in the Vitaphone Varieties sales and play dates drives for Sam. E. Morris Month, these short reel entertainments will be represented in a large proportion of wired theatres throughout the United States and Canada during Morris Month.

According to figures given out the Warner Brothers' home office two weeks before the beginning of Morris Month, play dates for Vitaphone Varieties were very close to the 8000 mark and coming in at a rapid rate as the drive entered its final quarter.

Many of the salesmen have made excellent records in both the sales drive and the play date contest. There have been frequent changes in the list of the ten salesmen standing at the head of the lists, and many other upsets are to be expected before the Marris Month drive comes to an end.

Review

"MAMMY"

Motion picture theatregoers everywhere should prepare themselves for another of Al Jolson's sure-fire evening's entertainment in "Mammy." Irving Berlin, who seems to understand Al Jolson's personality and voice better than any other living human being, is responsible for the story and songs that make up one of the closest rivals to "The Jazz Singer" that it is humanly possible to produce through a screen play as written by Gordon Rigby and Joseph Jackson, and last but by far not the least, superb direction by Michael Curtiz.

Warner Brothers spared no expense to give "Mammy," now showing at their downtown theatre, a setting and background that is second to none. If Al Jolson doesn't tug at your heart strings when he meets his mother for the first time, and again when he leaves her after being shown the right road to happiness, then there is something wrong with your own heart.

One doesn't seem to tire of Al Jolson's singing in "Mammy" like other singing stars create in their productions. Each number has a happy-go-lucky air that commands your attention, especially the entrancing and captivating "Let Me Sing and I'm Happy." He makes his emotions ramble and wander from the very screen to your heart, and you can't help but get into the spirit of what he is singing.

Lowell Sherman shared honors with the star by giving one of the most polished performances that we have seen him give on the screen. Next to him comes Louise Dresser, although her part was small compared to what she has done in the past, nevertheless it held you throughout. Others who contributed much to the entertainment value of the picture were Hobart Bosworth, Lois Moran. Mitchell Lewis, Jack Curtis, Stanley Fields and Ray Cooke.

Director Curtiz really accomplished remarkable things in his handling of some very difficult situations. It was easily a director's picture that could have been spoiled by a misconception of what this great singing artist, Al Jolson, tried to convey in this story of the minstrel struggling to attain stardom amid trials and tribulations so that he can put his mother on easy street.

Go and see and hear Al Jolson in "Mammy." If you liked him in "The Jazz Singer," you will like him a great deal more in this one, and exhibitors can play this straight across the boards for all it is worth, from the star to the smallest bit in the picture.

HARRY BURNS.

"ON YOUR BACK"

Wheeler Oakman and Raymond Hackett have been signed for featured roles in "On Your Back," Rita Weiman's story, which Guthrie McClintic is directing for Fox-Movietone. Irene Rich and H. B. Warner play featured parts.



GIVE HIM A HEARING

A young man came to our offie asking us to help him sell his stories.

He said he never published nor sold any of his writings but thinks they are good, and the FILMOGRAPH thinks so too, after looking them over.

He wrote "Forgotten Highway," a Gypsy story; "Song of the Rockies," and a western feature.

Any producer interested can call the Hollywood Filmograph, HO. 6024 or GR. 9131 and ask for Anthony Ponselle.

PLEASES

George Buckman, who operates the Guarantee Tent & Awning Company, reports business is good, but then it is always good with the Guarantee Tent & Awning Company, for they specialize in residence work. They have been at their present location, 8520 Santa Monica Boulevard, for the past seven years.

Among the well-known satisfied customers are Monte Blue, Pauline Fdererick, Clive Brook, Gertrude Olmstead, Corinne Griffith and many others.

A treat is in store for everyone in a visit to their show room where a complete line of lawn furniture, hammocks and beach and garden umbrellas are displayed at their best.

SIGNS 'EM

The offices of William Perlberg has signed Ray Gallagher for "Penny Arcade," directed by John Adolfi; Bobby Callahan for "Road House," under the direction of Leo McCarey at Fox studio; Arthur Pat West at First National for Bryan Foy's picture; all in the course of a day's work.

Little Billee Morely recently completed working in "Night Work," starring Sally Starr and under the direction of Russell Mack at the Pathe studio.

Mary Ann Durkin is selling ticekts at Robinson's Store for the Kiddie's Show at the Music Box for their last show of the season, slated for next Sunday.

NEW YORK.—Maude Adams, distinguished stage star and idol of theatregoers of the last generation, this week had her first glimpse of the multiple activities of a motion picture production plant since sound came to the screen.

Miss Adams was the guest of the executives at the Paramount Long Island studio and visited every department in the huge plant at Astoria during her visit.

In her own words, she "played the part" of "Alice in Wonderland," throughout her tour of the studio.

No detail of the work escaped her scrutiny. She has been keenly interested in many places of motion picture production work, notably the photographic end, since her retirement from the stage and both the camera and the microphone of the audible era came in for intensive study on the part of Miss Adams.

After studying the technical details of production, the star was a keenly interested spectator while a scene from "Queen High," the Schwab and Mandel farce feature, was filmed and recorded with Charles Ruggles, Frank Morgan, Ginger Rogers, Stanley Smith and other principals of the cast before the camera.

Miss Adams was accompanied on her studio visit by Herbert Satterlee, well known New York attorney.



GOING TO HOLLYWOOD?

YOU will find a cordial welcome at the charming and hospitable Hollywood Plaza Hotel...right in the heart of movieland. Enjoy the ideal location, and quiet homelike atmosphere ...the luxurious furnishings, faultless service...and, noted guests. The dining room is operated by the famous Pig'n Whistle Caterers. Rates are most reasonable.

The Plaza is only a few minutes from the beaches, golf courses, studios, downtown loop of Los Angeles, and within a block of Hollywood's famous fashion shops, theatres, cafes, etc.

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MAY 15 1930

HOLLYWOOD
filmograph
10¢

VOL. 10, NO. 17 SATURDAY, MAY 10, 1930 PUBLISHED WEEKLY



Davey Lee

The Acclaim of the Press

and

Increased Booking

of the

Mickey (Himself) McGuire Comedies

"MICKEY'S MASTER MIND"

. . . a natural for any house . . . proof of excellent standard set by Darmour in the comedy field. . .

—Herald World.

. . . Larry Darmour puts production values in his R-K-O two-reelers. . . As smooth running and sumptuously staged a short subject as has been made this season. . . Not a dull second in it. —Daily Review.

"MICKEY'S BIG MOMENT"

. . . lots of laughs plus a few screams. . . Will please anywhere. . .

—Film Daily

. . . created a great deal of merriment . . . acted by a clever cast of youngsters. . .

—Mordaunt Hall, N. Y. Times



Mickey (Himself) McGuire

Based on Fontaine Fox's Toonerville Cartoons

DIRECTED BY ALBERT HERMAN

Produced by Larry Darmour

FOR RADIO RELEASE

Standard Cinema Corp.

— : : —

"Mickey's Luck" is worth playing in the better class houses, and particularly where kid comedies are desired. Where others click this one can't fail.

—Variety.

"MICKEY'S BIG MOMENT"

. . . kind of comedy young patrons will hail with delight . . . plenty to amuse adults . . . proved by reactions of night audience at Globe, New York, where it is clicking nicely in a two-a-day spot. . .

—M. P. News

. . . amusing all the way with enough laughs for anywhere. . .

—Variety

"MICKEY'S LUCK"

"This is unquestionably one of the best kid comedies ever made, and certainly the best turned out in talker form . . . should appeal to adults as well as children . . . of high production value, suitable for first run houses."

—Hollywood Daily Screen World

. . . audience in near spasm state of laughter most of time. . .

—Inside Facts

FRANK LANNING

THE ACTOR THE POET THE PHILOSOPHER THE PAINTER



Photos by Cummings, Hollywood

As The Hunchback with John Barrymore in "Mobey Dick"
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A LECTURE ON CHRISTIAN SCIENCE

Entitled

CHRISTIAN SCIENCE: "THE SUMMONS OF DIVINE LOVE"

By PAUL A. HARSCH, C. S. B., of Toledo, Ohio
Member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

EDITOR'S NOTE: A lecture n the above subject was delivered in Los Angeles recently by Paul A. Harsch, C.S.B., of Toledo, Ohio, member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts. The following is a partial report of Mr. Harsch's lecture.

It was in 1866 that there came to Mary Baker Eddy, since distinguished throughout the civilized world as "the Discoverer and Founder of Christian Science," the experience which resulted in her giving again to mankind the always new, always old message of salvation, the message of divine Love, the message so magnificently brought before by Jesus, but seemingly lost through the murky mists of materiality. This message, during the nine years that followed, was translated by Mrs. Eddy into a clear, definite, simple, and scientific form, and, as "Science and Health," was offered to the world in 1875... In the edition of this book now used in our church services and by all students of Christian Science, God is defined as "incorporeal, divine, supreme, infinite Mind, Spirit, Soul, Principle, Life, Truth, Love" (p. 465). It is of major importance to keep these synonyms or alternative names for Deity fixed in thought if one desires to grasp quickly the teaching of Mrs. Eddy. The close relation of Christian Science to the teachings of Jesus will also be the more readily observed.

God had long been defined as Spirit, and Mrs. Eddy insisted upon the very obvious and logical deduction that His creation must therefore be wholly spiritual. Mrs. Eddy's second deduction, equally as logical as the first, but more disturbing to the human or mortal consciousness, followed; namely, that every other seeming creation, the material universe and all things in it, was only a belief, that is, false and untrue, merely a delusion of the physical senses. Consider this for a moment. Matter nothing and Spirit all! How very upsetting to all human calculations—quite as disturbing as was Jesus' statement to the Jews, "I and my Father are one." Nor had God been before considered as Mind, all-knowing, directing His spiritual universe with a scientific exactness and perfection that the so-called human or mortal mind could but faintly conceive; divine Mind ever present and revealing itself to its children, its ideas, at all times. In addition, God is now presented for the first time as Life—divine Life—indestructible and eternal. The human or mortal sense of life, temporal and transitory, is explained a sa phase of belief, something to be cast aside for the life-giving reality. In this correct concept of Life as God, it may be added, there is no room for sin, sickness, poverty, failure, or even death itself.

The call of Christian Science is the summons of divine Love to accept this good God as the all and only God; ti accept divine Life as the only life; to accept divine Mind as the only intelligence; to accept divine Truth as that which only declares the reality and perfection of God; to accept divine Principle as the source of all supply, ever present and always available.

* * *

ATTENDED

Bert Wheeler and Robert Woolsey, accompanied by Mrs. Wheeler and Mrs. Woolsey, attended the Pacific Coast premiere of Radio Pictures' "The Cuckoos" in San Francisco. "The Cuckoos" stars the comedy team.

IRVING AARONSON AND HIS COMMANDERS

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HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor
Office Phone, HOllywood 6024

Vol. 10 Saturday, May 10, 1930 No. 17

WHY NOT BE FAIR TO HOLLYWOOD?

Los Angeles, recognized motion picture producing center of the country, takes the lead in exhibition premieres. This last distinction has been claimed by New York, where exploitation forces have had their headquarters; from New York they have launched their exploitation campaigns involving the expenditure of millions of dollars.

The fact that all the great producing studios are located in Los Angeles (Hollywood being a suburb) gives to the business community of this city the major part of motion picture investments; heretofore the exploitation angle has been considered the legitimate right of New York. Recent developments justify the claim that exploitation campaigns are going to originate in Los Angeles.

The whole world looks to Hollywood for news of what is doing in the motion picture industry. Now that world premieres in Los Angeles are on the increase, first news of public reactions to great pictures must come from here, not New York.

This has a direct bearing upon the origin of exploitation campaigns conducted by the New York selling departments of the various large picture producing companies. It indicates that, when they start spending exploitation money, Los Angeles publications are rightfully entitled to a generous part of the business. Giving all of it to New York papers to the exclusion of Los Angeles is not justified by conditions surrounding the launching of the pictures and the campaign for public favor.

Publications printed three thousand miles from the place of a first showing are not in position to do full justice to a new production. Their wired reports cannot be as complete as the work of the local critics.

Los Angeles is one of the best show cities in the country. Its picture theatres, as a whole, do better business than the general average in New York City. Good road stage plays always do a fine business in this city.

Recently two great pictures, "All Quiet on the Western Front" and "The King of Jazz," had their world premieres in Los Angeles. Shortly, what is declared to be the greatest war picture ever made, "Hell's Angels," will open here, presented by the world's greatest showman, Mr. Sid Grauman. Its producer, Howard Hughes, has given Mr. Grauman full charge of presentation and exploitation. The total cost of exploiting these three huge productions amounts to several hundred thousand dollars. A good part of this money should be spent in Los Angeles.

New York publications interested in motion picture business pugnaciously fight for the lion's share of the advertising exploiting new pictures; and there is ample reason to believe that they get the lion's share because the picture men are afraid to refuse them.

This condition is not found in Los Angeles. The public press of this city is uniformly fair to picture producers; there is a certain amount of civic pride in the fact that Los Angeles produces the pictures. And the producers are treated with the consideration due them as large contributors to the general commercial prosperity of the section. For this reason, when they present a new picture, local critics attend the shows hoping they shall see something to praise. It is only with the greatest reluctance they condemn. They want to be fair. If fairness to the public compels disapproval, there is no pleasure in what they do.

The attitude of the New York critics is just the opposite. They usually want to be "cleverly" cynical, because that is the kind of criticism they are paid to write. Readability of criticism with smart-Alec cracks at the production is their sole object—and they make the producers like it!

The general public is not that way. The great American city of Los Angeles holds sounder, more decently polite, views. The reactions of the people who go to see new pictures are normal and sound; something one may rely upon. For these, and many other, reasons, Los Angeles, real home of the motion picture, is entitled to its fair share of exploitation business.

THE WATSON KIDDIES SURE HAVE SOME RECORD

Just take a glance over what four of the eight Watson Kiddies have done recently in pictures, especially talkies, and then let your judgment carry you along to some of the children's work, and you will have to admit that this is some record.

COY, JR.—Speaking parts in "So This Is College," M.-G.-M.; "Nix on Dames," Fox; "Little Johnny Jones," First National; "Songs of Kentucky," Fox; "The Czar of Broadway," Universal; "Putting on the Ritz," United Artists.

HARRY—Speaking parts in "Love, Live and Laugh," Fox; "The Valiant," Fox; "Drag," First National; "An Irish Fantasy," United Artists; as Willie in "Dames, Ahoy," Universal; "College Racketeers," Universal; "The Medicine Man," Tiffany; "The Unholy Three," M.-G.-M.

BILLY—"Drag," First National; "Love, Live and Laugh," Fox; "The Very Idea," R-K-O; "Sonny" in "Wonderlust," Robt. Bruce scenic Educational; as "Sunny Boy," in "No Questions Asked," Vitaphone Short; "The Unholy Three," M.-G.-M.

DELMAR—Italian Baby in "Love, Live and Laugh," Fox; "Charlie Parker" in "Drag," First National; "Woman Trap," Paramount; as "Paulie" in "Undertow," Universal; "Hot Curves," Tiffany; as "Ronold" the baby that crys, in "Cry Baby," a Vitaphone Short; "Potters," First National.

GARRY—"Drag," First National; "Love, Live and Laugh," Fox; "The Island of Lost Ships," First National.



Ralph Ince

This Week Appearing

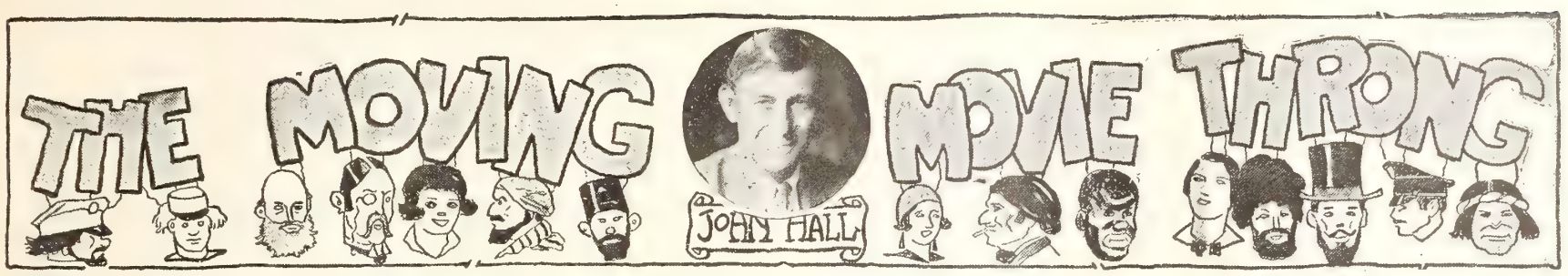
in

"NUBERED MEN"

at

Warner Bros.

Downtown Theatre



Bankers now interested in motion pictures say the salaries of movie executives should be no higher than executives in other lines of business.

* * *

But what about the "geniuses?" A lot of Hollywood movie executives are "geniuses": their press agents say so. "Master Minds" are different from ordinary business executives.

* * *

The bankers say this is boloney. They say one big gun, a flat tire on his own, draws more money than the president of the steel corporation. He is an executive. The bankers wonder why?

* * *

In Hollywood, if a man does his job up to requirements—he's a "genius." A carpenter failing to build a chicken coop as per specifications and within the price set would be a flop. Why the difference?

* * *

The Hollywood "geniuses" drawing the ridiculous salaries fatten at the expense of writers, directors and actors, including extras, all of whom are held to the minimum, the maximum going to the "geniuses."

The industry of making talking pictures is founded upon mechanical processes entirely dependent upon the co-operation of our great American industrial leaders and their associate bankers. These men are practical; generous to ability—but not foolishly so.

* * *

They hold that failure to make a good picture with the right material and plenty of money is INCOMPETENCE, and that doing a job right is the expected thing and not necessarily a sign of genius. Times DO change.

* * *

In motion picture Hollywood, the tail always has wagged the bull. The entire structure is top-heavy, creating contrasts in compensation beyond all reason. While actors and extras starve executive "geniuses" wallow in wealth and luxury. With all its picture story morality, Hollywood presents to Americans our blackest picture of social contrasts. From the garish Beverly Hills mansion of the movie "genius" executive to the hall room of the hungry actor is a road jammed with nepotism, clannishness and the call of "sex appeal." Maybe American business men will change all this.

* * *

Relationships, friendships and "pull" pack Hollywood studios with ridiculously overpaid incompetents. Bankers and industrial leaders KNOW that no business can thrive with oppressed workers. They KNOW that extreme contrasts in pay for work well done is destructive of ANY business. They KNOW that abused toiling men and women will FIGHT —even while going hungry.

* * *

Hollywood plants with large lists of stockholders are facing close scrutiny by the bankers; and the outrageous "salaries" of the alleged "geniuses" are going to be slashed to par with executives in our general business structure. Great stars; great writers and great directors are the real men; if high salaries are paid, they should receive them. The "geniuses" have been stealing their thunder, taking the money and pushing them out of the picture. That's not business; and business men know it.

TRUE STORIES: It was a great story. Called to the office of the big producer, the scenario writer modestly received the high praise of the mogul.

"How much do you want for it?" asked the big producer.

"Five thousand dollars," answered the writer. He KNEW he had written a great story. He told himself so.

"What?" roared the big producer—

"Ten thousand dollars," snapped the man of letters, inwardly deciding to make the big picture mogul pay, and pay and pay! It was his hour of triumph! After lean and hungry months of hard work, he pictured glorious victory!

"Say!" bawled the big mogul. "Say! Are you cra—"

"Fifteen thousand dollars!" yelled the scribe. "Not a red cent less! Hurry up!" he roared, "or—or—"

A heavy hand roughly shook him: "Hey! mister!" growled the burly waiter in the little beanry, "Wake up! Them yells of yourn is scarin' the customers!"

Shocked to full wakefulness, the poor guy rose from his chair, shuffled out, and was lost in the crowd on Hollywood bull-e-vard.

George Hill to Direct Marie Dressler

Conway Will Direct Lawrence Tibbett and Grace Moore

Francis Marion and Marian Jackson Adapt 'The Dark Star'

Marie Dressler, who recently played one of the outstanding character roles of the season in "Anna Christie," will again appear in this type of part. She is to play the featured character role in "The Dark Star," which Metro-Goldwyn-Mayer will film.

"The Dark Star," sensational novel hit by the late Lorna Moon, recently purchased by the studios, is one of the literary bombshells of the season. George Hill, who directed "The Big House," is to direct the film play, from an adaptation by Frances Marion and Marian Jackson

It was Hill, incidentally, who first directed Marie Dressler when she returned to the screen to play the mother in "The Callahans and the Murphys." Since then she has played in many outstanding roles, including those in "The Swan," "Let Us Be Gay," "Anna Christie," "Caught Short," "The Hollywood Revue," "The March of Time," and others.

THE KIDDIES AND THE CENTRAL CASTING CORP. PROGRESS HAS DONE MUCH FOR THE INDUSTRY

Just what the kiddies mean to the motion picture industry, the handling of these kiddies by the Central Casting Corporation means.

Dave Allen, general manager of the Central Casting organization, has long known the necessity of having the women and children looked after by kind and considerate women, and has had Miss Mel, his right-hand bower, supervise the department; and she has had Ruth Campbell in charge of the kiddies.

Anyone that has any dealing with these women will tell you that they know their business, are kind and considerate, and whenever a difference arises they are quick to see the artists' side of it all, and they have tried hard to give them the best of it, rather than the worst of the bargain.

Since this is our special Kiddies Number, Hollywood Filmograph feels it in order to pay tribute to the untiring efforts of these ladies, to bring to the attention of the world at large the task that they have undertaken.

Every Mother feels that she has a Davey Lee or another Baby Peggy, and that they ought to be working these children night and day, certain laws govern the children, certain rules, types must be engaged, producers, directors, casting directors demand certain qualifications of the kiddies, still the mothers have only their own problems to think about, and they sometimes blame Miss Mel or Miss Campbell for not giving them work.

The truth of the matter is, that they are not to blame. They no doubt pray nightly that Producers will have work for every child in the motion picture industry, but since the talkies have come into life, there isn't half the work there used to be for Kiddies in the silent picture days.

IF THERE ISN'T ANY WORK TO GIVE THEY CAN'T MAKE WORK FOR THE KIDDIES. SO DON'T BLAME THEM, PITY THEM, THEY ARE DOING THE VERY BEST THEY CAN.

HARRY BURNS.

'New Moon' Is Vehicle Selected by M.-G.-M. Studios

America's foremost singing voices are teamed by Metro-Goldwyn-Mayer in announcement that Lawrence Tibbett and Grace Moore will be starred in the picturization of "New Moon."

Jack Conway, who directed Lon Chaney's talkie debut in "The Unholy Three," is slated to guide the motion picture version of the Oscar Hammerstein operetta with the original Sigmund Romberg music score. The book by Frank Mandel and Lawrence Schwab is being adapted for the screen by Sylvia Thalberg and Frank Butler. Dialogue is by Charles MacArthur.

Tibbett and Miss Moore, who won outstanding recognition with the Metropolitan Opera Company, are recognized as the nation's foremost concert stars and Tibbett's recent debut in pictures with "The Rogue Song" has placed him upon new pinnacles of success.

Joseph Cawthorn's fifty-seven years of stage and screen experience have brought him another important role in talking pictures.

The veteran character comedian has been assigned one of the principal parts in Victor Herbert's immortal musical fantasy, "Babes in Toyland," which Radio Pictures will produce as one of the largest productions on its 1930-31 program.

This was announced today by William LeBaron, vice-president in charge of RKO production.

Cawthorn will join a cast which includes Bert Wheeler, Robert Woolsey and Dorothy Lee, with Everett Marshall, Metropolitan opera baritone, and Irene Dunne, Broadway musical comedy star, cofeatured. Luther Reed is to direct.

Before filming of "Babes in Toyland" begins, Cawthorn is scheduled to play the leading role in an original musical drama by Samson Raphaelson. He recently completed an important part in "Dixiana," an operetta starring Bebe Daniels.

Browsing Around With The NIGHT HAWK



The famous Cocoanut Grove still continues to be one of the favorite playgrounds for cinema's classiest stars. The new decorations have intensified the exotic atmosphere of the Grove and in certain nooks, under the sheltering palms, the thrills of romance steal in as the crooning notes of Johnny Hamp's matchless orchestra die away into aerial whispers. Skipper Ben Frank has recently proffered some new numbers for the entertainment of patrons, prominent among them being the clever dancing of Patricia and Terry Kendall, famous terpsichorean artists, who are on their way to England on a globe-circling tour. Their wonderful twirling went over big. The Three Phantoms, adagio experts, offered one of the most daring turns of its kind ever swung at a cabaret or night club.

Of the trio, two of them (men) toss between them and about in the air, a young girl whose marvelous work seems to defy the laws of gravitation. The stunt must be seen to be appreciated... Within the last week or so the Grove proved a haven of joy to many of the screen's highlights. Little Betty Bronson was present at the cup-dancing contests. Then there was Sally Blane, one of the Grove's most beautiful and charming devotees. Marshall Neilan, who never misses a dance number, can always be banked on for one or two nights a week. Last Friday night, to the hymeneal strains of "Here Comes the Bride," in walks Mr. and Mrs. Jean Rubini, newlyweds. Jean has just returned from a successful Australian engagement and was given a big hand.

With him came his famous Amati, one of the world's rarest specimens of fine violins. Last Tuesday night found Edwin Carewe and his lovely wife keeping enthusiastic and perfect rhythm to "The Woman and the Shoe," a peach of a fox-trot. Across from them sat Charles Furthman and the adorable Jeanette Loff, one of the outstanding hits of Universal's "King of Jazz." Jeanette's dainty little toes proved to be the most nimble of all the intermingling mass of merrymakers on the polished floor. Bert Lytell and wife were full of rhythmic fervor. Bert's dancing pose is the personification of grace. He bunny-hugs with his right arm and holds his left (and his partner's) far up like the Statue of Liberty's torch of enlightenment. Not far from Bert sat Leon Errol, Sid Grauman and Joe McCloskey. Then there was Dr. Reynolds of The Gaylord, and party of twenty; Jetta Goudal, Vincent Cates and party of ten, and Jack Holt.

The Blossom Room's third profferings under the astute eye of Purveyor Al Kingston proved a veritable whirligig of high jinks last Monday night. The packed room voted it Al's best program since he grabbed the helm as entertainment caterer. Topping the list was Paramount's three-diamond-special youngster, Buddy Rogers, the most versatile talkie star in the cinema constellation. Buddie sang (playing his own accompaniment on the piano) "I'm Feeling Good." The darned piano boasted only two octaves, and as Buddie attempted a bravura passage that required about four octaves, his right digits flopped over onto Joe McCloskey's desert of Sahara and then skidded into Sid Grauman's Circassian tresses.

Buddie then played every instrument in the orchestra and would have tackled the bassoon, but the pesky old thing was suffering with a cold and failed to articulate. Sam Coslow, famous song writer, was the honor guest of the evening. He sang some of his best effusions. Ben Bard was the big highcockalorum of festivities (master of ceremonies is obsolete), and he sure came through with a rattle. He marshalled his program together in fine style. Those that did special turns were Gaga DeLys, Regis Toomey, James Hall, Bing Rosby, Murray Smith, Ruth Roland and Ben Bernie, all being greeted with vociferous acclaim. One of the big hits of the evening was Jack Warner's josh when asked to sing his famous "Dawn."

Jack meekly acknowledged that he was rather unprepared but that if they would stand for a double he would send for Jack Benny. Now get a load of this, ye midnight worshipers; the old Night Hawk is not quite sure as to which of the two Jacks is the better comedian. Among those introduced were Eddie Kane, Eddie Elkins, Charley Irwin, Bill Powell, Mrs. Helen Garland, Myrna Kennedy, Charles Musconi, Max Fisher, Mary Brian, and Dolores Del Rio. Among the gay revellers were Eddie Tierney and Margery White (Margery is a juvenile Marie Dressler—she steals almost every picture she throws her peppy personality into), Jack Kearns, Larry McGrath and Phil Kessler; Andy Deliman; Mushy Callahan; B. B. B., prince of submarine comedians; Danny Danker; Lew Brice; Clara Bow; Frank Kerwin; Frederick V. Bowers, famous song writer.

Sol Wurtzel; Clarence Brown; Manager Frank Cummings, Jr., and wife; Darryl Zanuck; Mike Levy; Sam Cohn; Alphonse Strahl, Maitre D. big shot; Jean Eastman and her manager, Joe Sullivan (Jean recently won the Florida beauty contest); Herman Politz; Chuck Riesner; Bob Goldie; Ray Hallor; and Arnold Staunton gallanting Miss Constance Dawn, not only a native daughter but a vision of loveliness to gaze upon. Aaronson's Commanders were at their best, and his inimitable trio, Saxe, Stanley and Taylor, drew gales of laughter with their side-splitting stunts.

"Genial George" Olsen's supper club, just below the Metro-Goldwyn-Mayer Studio on Washington Boulevard, has been swinging nothing but S.R.O. signs since he started in some two weeks or so ago. Last Saturday this creme de la creme of night clubs, despite threatening and inclement weather, was packed to the doors with a hilarious assemblage of Diana's devotees. George has spun together a peculiar arrangement of "Happy Days Are Here Again." When the dance floor presents a serried and milling mass of jazz-thrilled dancers, Olsen begins to bear down on the loud pedal. Suddenly he shoots his battery of brass with a metallic blast that almost raises the roof, quickly following the barrage with a boxing contest indulged in by the entire orchestra.

The result is electrifying and works the merrymakers into explosive shouts of ecstasy, but they never lose the rhythm of the music, and at the end shout their heads off with delirious joy. Just as the main squeeze,, Joe Spagat, predicted when he took charge of Olsen's, he has gotten together the greatest night-club entertainment that the nocturnal owls of Los Angeles ever have witnessed. His sixteen birds of paradise, the selected cream of thousands of singing and dancing girls, are still the night-club talk in local circles. The entertainment in its entirety is a wow and is going over big.

Among the first to arrive Saturday night were Jack Schulze (prince of interior decorators) and Miss Florence Tarbell; Ken Harlan; Ruth Roland; June Marlowe; Lew Brice and party; Mr. and Mrs. Hugh W. Anderson of Hollywood Baths, Limited, fame; Hope Dare, who was Miss Southern California in 1926; Maurice Gebber with Ben Cohn (biggest fur man of New York) and party of four; Mrs. Sylvia Mann; August Werner, famous baritone and Victor-recording artist of New York, who will undoubtedly be quickly grabbed by one of the big local studios; Jack Mulhall; Mack Sennett and party; Miss Chicago; Mildred Miller, the Texas beauty; Mrs. Healy, dazzling blonde; Ben Bard; Jack Blythstone; Eleanore Barnes, regarded by many as the best young woman dramatic and cinema critic in the far west; Paul Engstrom; Danny Danker, Lucille O'Brien; Mr. Jack Blum; and Mildred Harris, gorgeously gowned in one of Paris' latest swagger creations.

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FADS AND FASHIONS

"WATCH OUT"

Time hangs heavy around the neck of Sally Blane.

To be more explicit, it isn't the time that hangs heavy but the time's container.



Sally Blane

Sally surprised friends at the Radio Pictures' studio yesterday by giving them exact time from a pendant on her necklace. It's the tiniest of timepieces, too—a very small watch set in a larger crystal globe.

Looking through the crystal, the small dial and hands of the watch are magnified so as to be visible.

ARTHUR AOYAMA

Featured in US-Bunch comedies for the past three years, has just finished playing an important part in the Mickey McGuire Comedies for Darmour RKO release. Arthur is very busy these days studying his dancing and singing lessons, also speaking dialogue for the talkies.



Arthur Aoyama

He stands in a class all by himself, and producers know it, and whenever a part comes up that calls for such a kiddie Little Arthur is given the call to play it, and his reputation has been climbing by leaps and bounds with each picture.

Wear Period Dress

Doris Lloyd, who was recently signed for one of the featured supporting roles in "Old English" starring George Arliss which Al Green is directing for Warners, adds another production when period dress is worn. The time is the first of the new century when dresses were longer than woman's freedom. Miss Lloyd plays the impecunious wife of Old English's love son and has a fine character role.

Raymond McKee has an annual hobby of collecting old newspapers. In his collection world happenings are recorded that date back to 1890.

LARRY DARMOUR

Using close to 3500 kiddies in his pictures during a twelve-month period, which cost him close to the $40,000 mark for their talents, Larry Darmour, producer of the Mickey McGuire comedies, has built up his great organization really on the kiddies that he has used in his pictures, both silent and talkies.



Larry Darmour

The love in his heart for children, although he hasn't any of his own, is what has always won the respect and best work out of the youngsters.

In this direction you will find Albert Herman, his director of the Mickey McGuire comedies, the very self same type of a man, beloved by the kiddies. They take instructions like seasoned troupers and the pictures can't help but be the great success that they have proven all over the world.

FOR GRANDMA

Modern Dresses Cost Much Less Money

Put this in your memoirs, grandma!

Perhaps the modern flapper was not so sacrosanct as her feminine forebears of 1840, but she is ten times as economical in dress.

This point was proved graphically during the filming of Radio Pictures' original operetta "Dixiana."

In this colorful photoplay of the old South in which Bebe Daniels is starred, 150 beautiful crinoline dresses were created for use in lavish ball and Mardi Gras scenes.

This involved the use of 5,259 yards of cloth—silks, satins, white cambrics, and several thousand yards of lace and ruffles for the nether wear and pantalettes.

This amount of cloth will provide 150 flappers of today eleven and two-third dresses each, according to figures given out by Walter Punkett, chief designer for Radio Pictures.

And figures don't fib!

Sixteen electric sewing machines, twenty flat-irons and a new building became necessary to produce this extravagant wardrobe.

Miss Daniels has no less than a dozen changes of costumes which cost many thousands of dollars.

Virtually the same staff that produced "Rio Rita" was behind the production of "Dixiana", Luther Reed, director; Max Ree, art director; Victor Baravalle, musical director; Pearl Eaton, dance director, and Harry Tierney, composer.

NOW IN "ROAD HOUSE"

Bela Lugosi, the vampire of "Dracula," is playing in "Road House," which features Frank Albertson, H. B. Warner, Sharon Lynn and Joyce Compton. Leo McCarey is directing this Fox-Movietone production.



BOY WONDER

Sid Miller, 11-year-old vaudeville headliner and radio star, has just arrived from New York City to appear in the movies. Sid is a natural musician, as he plays violin, guitar and trumpet and sings jazz and classical numbers equally well. He is known as the "Little Al Jolson" of Radioland and frequently brings tears to the eyes of the audience by the pathos which he puts into his ballads. Little Sid Miller is a good bet for pictures and welcomes studio calls. Telephone HE. 1141 or Mayer & Rapf. GL. 3310.

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"AND A LITTLE CHILD SHALL LEAD THEM"

It is with something of vaster importance than mere satisfaction that ye editor of Hollywood Filmograph publishes this Kiddies' Issue.

Memory goes back to the early days of the motion picture, when one of our first important assignments as a director was the making of a Kiddie picture; and from that day, for a period of years, we made many more, until other fields called.



Davey Lee

In this new day we find the kiddies mighty important factors in the making of the new talking motion picture. We find one little lad, Master Davey Lee, the inspiration for a great star, Mr. Al Jolson, whose first talking picture, "The Jazz Singer," revolutionized the industry and at the same time brought to public attention the most lovable little child actor since the early days of Jackie Coogan and "The Kid."

.....A glance through this Kiddies' Issue of Hollywood Filmograph will show between our covers a group of our most famous Kiddie picture players, most of whom are known throughout the entire world; know and loved by every mother and father movie fan; loved for their irresistible qualities as unspoiled children, and remembered for their unquestionable juvenile artistry.

It is a happy coincidence that we have the satisfaction to publish this Kiddies' Issue during the week in which Mothers' Day occurs. It is an omen of happy mutual satisfaction between the mothers of the world and the little people of the screen: An emphasizing of a bond every living man comes to know as the most sacred known to humanity; the bond between mother and child.

The little folk of Movieland carry to mothers and fathers throughout the world a message conveyable in no other way. They tell all mothers and fathers everywhere of peace, contentment and real happiness in their homes; for what home could be otherwise when blessed with little boys and girls who are doing what they are doing?

These gifted motion picture children, contrary to belief in some quarters that they are overworked and ill-treated, are successful because they are the children of parents who have had the good sense to recognize that the little ones are gifted; and, for that reason, they have been carefully schooled along the lines of their natural talents. Only tender, loving care can shape the lives of such children.

In their professional duties our picture Kiddies, happily receive from studio officials the greatest consideration. Their hours before the camera are suited to their ages and physical condition; public teachers from the schools of the City of Los Angeles being in the studios, giving them their daily lessons, just as in any public school of the city.

This to inform our many readers outside of Hollywood who might be misinformed by irresponsible parties who know nothing about conditions. The cry has been raised; it is our duty to public and studio officials to set them right.

The appeal of a little child touches the heart of the whole world. In our great motion pictures, such as "The Jazz Singer" and "The Kid," the enormous pull at the heartstrings, because of the little tike in the story, amply illustrates. The master director uses this kind of material as a great painter uses his colors—with masterly discretion; otherwise the pathos would cloy. Chaplin and Jolson, the first using Jackie Coogan, and the latter Davey Lee, never overstepped the line, and the result is forever established among the classics of the screen.

What fan will forget "The Kid" and Jackie Coogan? What fan will forget "The Jazz Singer" and Davey Lee? Both pictures were great productions; and they produced the two most famous boy stars of the silver sheet.

Among our little people in this issue are other children who face a brilliant future. All can't be fortunate enough to be selected to support great stars like Jolson and Chaplin; but we feel that each one of our little artists is going to have his, or her, opportunity. And to make that opportunity a little better, it is our pleasure to gather them all together in this special Kiddies' Issue. Somehow, we feel that this issue of Hollywood Filmograph is going to mean a lot to the little people here presented. We know that they are the kind of children the great talking pictures of the day are going to need; and we feel that the industry is indeed fortunate to have them available.

Bless 'em; we must have 'em. To the lonely, childless people of the world, their screen activities can be nothing but a pleasure—a kind of pleasure beyond all other forms of earthly things; because they give to us those things without price, yet immeasurably sweeter than anything our money can buy. The mothers and fathers of the world will understand. The childless it is hoped, will have their way of understanding.

These little children lead us; and their leadership is a thing we feel but cannot explain. They are part of us; the better part of us, and we know it. Bless 'em.

HARRY BURNS.

"TALKS ABOUT STARS"

The nation as a whole would be better dressed if everyone could see himself on the screen is the opinion of Harry Collins whose style creations are worn by many motion picture notables.

"Screen stars," Collins comments, "are able to observe themselves in a way that no combination of mirrors can provide. As their own critics they are thus enabled to correct weaknesses in poise and movement which are so essential to a well-groomed appearance.

"When well-dressed they are made aware of it and acquire personal confidence. In time they know instinctively that they are well-groomed because they have gained sufficient confidence in the creator of their apparel."

Collins believes that given similar opportunities of self-observation, the nation as a whole would become more appropriately dressed and more confident in bearing.

PUTS IT OVER

Daphne Pollard has won a soft spot in the hearts of the powers that be at the Pathe studios by her work in 'Swing High" and "What a Widow." The last named picture affords her a great opportunity to gain some real laughs with Gloria Swanson.



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JEAN DARLING

Joseph Santley Directs "Cross Your Fingers"

This Is His Second Talkie Feature for Pathe

Joseph Santley is next to direct "Cross Your Fingers," starring Helen Twelvetrees, for Pathe. It is his own original story, and will prove one of the most interesting talkies that the company has produced up to date.



Joseph Santley

Seven of the best song writers in America contributed six numbers to "Swing High," just completed and previewed to great success in Pathe's musical circus romance, featuring Helen Twelvetrees and Fred Scott, and directed by Joseph Santley. The result is that this production includes a song cycle that for variety of rhythm, romance and comedy, is the finest that has been presented since the inception of talking pictures.

"Happiness Over the Hill," which is featured in the romantic story and sung by Fred Scott, was written by Henry Sullivan and Ray Egan. Sullivan also wrote the melody for "The Farmer's Daughter," a comedy number sung by Daphne Pollard and John Sheehan. The lyrics were written by John Ruskin.

Ted Snyder and Mort Harris wrote "My Guitar," a sentimental number sung by Fred Scott and "Shoo the Hoodoo Away," a comedy novelty sung by a chorus of negro voices.

Abner Silver and Mack Gordon contributed the other two featured numbers, "It Must be Love," sung by Fred Scott and "Could I Grow on You," a comedy number, sung by Dorothy Burgess and Little Billy.

Lest you already know, one of the outstanding musical features is Jo Trent's Jubilee Singers, an aggregation of twenty negro spiritual voices who contribute two numbers to the production. Their rendition of a typical negro number, "Shoo the Hoodoo Away' 'is one of the high points of the picture. They also sing "Happiness Over the Hill" with Fred Scott.

Jo Trent is one of the outstanding negro composers and interpreters of spirituals in the country. Among the numbers he has written are "Muddy Water," "Wake Up, Chillun, Wake Up," "Love Ain't Nothin' But the Blues" and "Havin' My Ups and Downs."



RICHARD CURTIS

Present engagement, "BUTCH," in "SQUARE DICE," starring Richard Dix. R-K-O Production under the direction of George Archainbaud.

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Cyril Hume, long rated in the first rank of American authors, has signed a long-term contract to write original stories for Metro-Goldwyn-Mayer. In years past Hume has done individual stories for other producers, but this is said to be his first long time arrangement.

"Wife of the Centaur," "The Golden Dancer," "Cruel Fellowship," "Dish for the Gods," are among his literary works which have brought him international attention.

Do You Remember When This Happened?



R. K. O. Columbia Deal Is Closed

Great Theatre Contract Is Closed in New York

Radio-Keith-Orpheum Corporation and Columbia Pictures Corporation announced on Saturday the closing of an important film contract that involves approximately $5,000,000 in bookings and guarantees Columbia Pictures 1930-31 program playing time in every RKO theatre from coast to coast. The deal also involves the playing of over one hundred short subjects featured on the Columbia production schedule for next season.

By the terms of the agreement entered into, the twenty major all-talking film productions that Columbia has outlined for its next year's program will not only play every RKO theatre now in the big chain of theatres owned by the larger company, but automatically will be shown in all the new theatres that RKO is now negotiating for—or that it may acquire during the life of the agreement. In addition, it will give Columbia pictures two large Broadway, New York, theatres for the showing of its pictures—as RKO owns the Globe Theatre in the eastern metropolis and is building another on the site formerly occupied by the Columbia Theatre, at Broadway and Forty-seventh street.

RKO—in addition to being an important motion picture producing and distributing organization in its own right—also operates a powerful circuit of theatres, with houses in every important city throughout the country. It is steadily adding new theatres to its chain. Its holdings at the present time include the Keith theatres in the East and the Orpheum circuit of theatres in the West. It also owns additional units such as Pantages, Proctors, Libson and others. Patronage in the RKO chain is said to total two million daily. The corporation is conceded to be one of the most important producing, distributing and exhibiting organizations in the industry.

The fact that Columbia will now be assured wholesale showing of its pictures by the RKO chain places the enterprising and aggressive smaller organizations on a par with the larger producing organizations. The deal consummated involves the following vehicles, which Columbia has planned as its program for the coming year:

"The Criminal Code"—a prison play by Martin Flavin which is the subject of a great deal of favorable comment. It is one of the current successes of the New York theatrical season, and is also making a record for itself in stock.

"Rain or Shine"—an adaptation of the stage success which ran to capacity business for an entire year on Broadway, with Joe Cook in his original role.

"Bless You Sister"—the Alice Brady starring vehicle written by R. R. Riskin and John Meehan. This will star Bargara Stanwyck, who recently came into prominence with her portrayal in "Ladies of Leisure."

'Madonna of the Streets." This will feature Evelyn Brent, whom Columbia has under contract for next year. The picture is an adaptation of W. B. Maxwell's novel—"The Ragged Messenger."

"Brothers," which will star Bert Lytell in the same role which made the play one of the surprise hits of the year both in New York and on the road.

"Subway Express," another current Broadway success by Eva Kay Flint and Martha Edison.

"Arizona," the well known American classic of the theatre by Augustus Thomas.

"The Lion and the Lamb," the Collier magazine serial by E. Phillips Oppenheim.

"Ballyhoo," stage play by Kate Horton.

"Sure Fire," from the play by Ralph K. Murphy.

"Lover Come Back," based on the McCall magazine story by Helen Topping Miller.

In addition to the foregoing, Columbia has planned a number of other important productions, details of which are being kept secret at this time.

Columbia Pictures Corporation has made phenomenal strides forward during the past few years. The excellence of its product has enabled it to make its way forward to a place of stability and prominence in the industry in the face of many obstacles. During the past year the company has more than tripled its production capacity through the acquisition of more acreage and the building of new sound stages and laboratory structures. The studio is a self-contained plant that is able to take care of all the company output from inception to shipment.

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EDW. H. GRIFFITH HAS FINE CAST IN "HOLIDAY"

Completing the cast which Pathe is assembling for "Holiday," comes the announcement that Creighton Hale, Hallam Cooley and Mabel Forrest have all been signed for important roles in the film version of Philip Barry's stage success.

Both Hale and Miss Forrest, former screen favorites, have recently devoted most of their time to the theatre, and are returning to their original metier with this picture, which Edward H. Griffith is directing.

Ann Harding fills the featured feminine lead in "Holiday," with Mary Astor, Edward Everett Horton and Robert Ames in other principal roles. Hedda Hopper, Audrey Forrester, Monroe Owsley and William Holden also portray important characters.

STAGES RECITAL

Ferike Boros staged a recital at her home, 5668 Franklin Avenue, Sunday afternoon, in which her very clever pupils disported their acting ware. Those who took part in the festivities were Charles Cohan, Betty Megerlin, Beth Lytton, Junior Douglas Cohen, Elsie Love Rutherford, Harold Mitchell, Marjorie McNair, Jeanne and Selma Mikels and Patricia De Cordoba. Miss Boros is deserving of great praise for the way she has taught her pupils. Her years on stage and screen experience in which she played over 1,000 parts, has helped her in a great measure to accomplish what she has with those who performed at her recital.

BARBARA ANN GLANTZ



This demure eight-year-old little maiden possesses a voice of unusual charm. She is known as Big Brother Ken's dramatic star over KNX every Tuesday at 5:15 p. m.

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HOLLYWOOD
TOPICS
By TOM LEWIS

Still they come! The Chinese Mary Pickford! The German Mary Pickford! The Scandinavian Mary Pickford! The woods are full of imitators and pretenders.

Not that it makes the slightest difference, but the fact is, there are no Chinese Mary Pickfords, no German Mary Pickfords, no real Pickfords anywhere except at Pickfair, where they rightfully belong.

Little old Mary, when she was meeting all comers, was the cock of the walk. Some wiseacres tell me she is all washed up now, but I am not so sure of this, and even so, she can act rings around the flock of copy-cats who are trying to cash in on her individual popularity.

In her day, this keen little actress registered in celluloid some things that were practically imperishable. Like D. W. Griffith, who gave us some fine bits hinting at directorial genius, Mary contributed some rare performances which will live in spite of the talkies, the squawkies, the screamies, or whatever you want to call 'em.

And she is still capable of great things. When I look back over the list of greats and near-greats, "beens and has-beens," I am constantly amazed at the wonderful record rolled up by this canny little trouper.

You may call her this, and you may call her that, but I call her a darned clever actress and an even shrewder business woman. If her voice never amounts to a continental in the shouties, Mary should worry. She has made a record, amassed a fortune, lived a deucedly useful life and set an example for all of us. Later she can direct. And don't think she can't!

Once, long ago, I had a wish. One of those weird wishes that never come true. I wished that D. W. Griffith would dig up a very keen story—and that he could induce two of the cleverest picture stars in the world to act in it.

One of the stars was Mary Pickford. The other was Charlie Chaplin.

What a whale of a story Griffith, at his best, could have turned out with this inimitable pair doing their utmost in a worthy vehicle! Charlie, the master of comedy—Mary the queen of pathos! With Griffith at the helm!

Somehow, I have a feeling that Charlie would have put a world of tenderness into that story—some of the beauty and sweetness he wove into the texture of "The Gold Rush" and "The Kid." How this little man can wrench our heartstrings when he tries! No other picture artist has ever succeeded in doing so much with so little. Sarah Bernhardt, by the mere twitching of her lips, could move us deeply. Charlie, by the slightest shrug, can dispose of an entire sequence. When you see this man acting, on the set, and then watch others trying to do the things he tells them to do, you understand at once and forever the difference between artists and artisans.

Long live the Pickfords! Long live the Chaplins! They have given us a mark to shoot at. And a shining mark it is. May their imitators perish by the shipload.



MICHAEL CURTIZ

who directed "Mammy," playing at Warner Brothers Downtown Theatre, has been in America less than three years, during which time he has directed more than fifteen productions.

His pictures have been of widely different types—costume, underworld, western, and modern. At present he is directing a comedy.

Curtiz's American-made pictures have all been done by Warner Brothers. Prior to coming to Hollywood he was affiliated over a period of years with various foreign film companies as director and actor.

"Mammy" is said to be Al Jolson's greatest picture. In it the star plays the part of a minstrel.

Many of the outstanding scenes are in Technicolor.

The title of "Come Easy," Vina Delmar's original story which Warner Brothers are producing as a Vitaphone special, has been changed to "A Soldier's Plaything," according to announcement from Darryl Zanuck, associate executive.

Lotti Loder heads the cast of this comedy-drama which Michael Curtiz is directing, while Harry Langdon, Ben Lyon, Jean Hersholt, Noah Beery, Fred Kohler, Otto Matiesen, Lee Moran, Marie Astaire and Frank Campeau portray prominent parts.

Perry Vekroff prepared the screen play and Arthur Caesar wrote the dialogue.

"YOU BIG DAMN FOOL"

Dedicated to Whom it May Concern: By Frank Lanning

Come on, my God, it's up to You,
To make success for me:
You know that I have prayed, and prayed,
For the truth that sets men free.
I supplicate, the live long day,
'Til I am almost ashamed to pray;
I want the good things of this earth,
Houses, and lands, and joy, and mirth;
Abundance of all kinds of wealth,
Of all good things, including health.
Why have you not been down before,
And laid these treasures at my door?
The answer came, so soft and low:
You will, My child, the secret know,
That I can't do a single thing
'Til your best efforts you will bring
In love, to bear upon your task;
Until such times, in vain you ask
For help from Me.
Are you so blind, you cannot see,
The essence of your heart's desire?
Is God in you a living fire,
Burning, trying to express,
Abundance, health and happiness?
But you have never done your part,
Unthinking fool, just make a start:
And see.
With all My power, I'll rush to thee,
And lift, and boost, and help you through,
Oh, I need such worthy men as you.
For My secret is, I must confess,
Without your help I can't express:
Remember child, when you do your very best,
I am your God, then I'll do the rest.



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THE TALK OF THE TOWN

Alfred Hertz is to Return to the Bowl

Things Are Looking Up Around the Studios

'Symphonies Under the Stars' Concerts to Start July 8th

Guest conductors and soloists for the forthcoming season at the Hollywood Bowl have just been announced by Glenn M. Tindall, business manager. This will be the ninth series of these world famous "Symphonies Under the Stars," featuring an orchestra of 100 notable musicians.

Thirty-two concerts are on the 8-weeks' schedule, beginning Tuesday evening, July 8, and continuing to Saturday evening, August 30. Following the usual custom, concerts will be given on Tuesday, Thursday, Friday and Saturday nights.

Alfred Hertz, distinguished maestro who conducted the initial Hollywood Bowl concert in 1922, will be at the baton for the opening concert July 8, and will continue for the first week. Hertz has just concluded his fifteenth year as conductor of the San Francisco Symphony Orchestra.

Karl Krueger, director of the Seattle Symphony Orchestra, will conduct the week of July 15.

Bernardino Molinari, who proved so popular here the last two summers, returns again to conduct for four weeks, July 22, July 29, August 5 and Augst 12. He is coming to Hollywood direct from Italy for this engagement.

Pietro Cimini will be at the baton for one concert, August 19.

And Enrique Arbos, brilliant Spanish conductor, will direct the Bowl symphonies the final two weeks, from August 21 to 30.

Soloists already signed for this season are Elsa Alsen, soprano; Richard Crooks, tenor; Percy Grainger, pianist, and Margaret Matzenauer, mezzo soprano.

Negotiations for other soloists, ballets and innovations are practically completed, and will be announced during the next fortnight.

Officers of the Hollywood Bowl Association this year are Allan C. Balch, president and general manager; E. N. Martin, first vice president; C. E. Toberman, second vice president; Mrs. Burdette Norton, secretary; M. F. Palmer, treasurer, and Glenn M. Tindall, business manager.

The music committee includes Mrs. Blanche Rogers Lott, Patterson Greene, Isabel Morse Jones, Mrs. J. Boyce Smith, Bruno David Ussher, Miss Katherine Stone, Carl Bronson, Jay Plowe and Arthur Alexander.

* * *

E. V. Durling, editorial supervisor of Darmour-RKO, and Frank Dexter, technical director of the same company, have arranged for ringside seats at the Sharkey-Schmelling fight to be held in New York early in June. The boys will travel by plane. Dexter backs Schmelling and Durling takes Sharkey, loser to pay all expenses.



AL JOLSON (Center)

Introduces Lois Moran to Louise Dresser, while Lowell Sherman and Hobart Bosworth look on to their heart's content. This is a scene taken at the railway depot in "Mammy" which is the "King of Jazz Singer's" best and most colorful picture, directed by Michael Curtiz, and which just closed it's engagement at the Warner Down Town Theatre.

YORK TIMES, WEDNESDAY, JUNE 13, 1928

STOCKS DROP AGAIN IN FURIOUS TRADING

shares for this security in new York and in San Francisco. Yet, because of the disturbance in the market and the excitement attending the trading there is little arbiterage between the two cities is going on, brokers say. They are literally afraid to touch it."

Almost half a billion dollars has been clipped from the open market value of Bancitaly in less than half a month. The corporation has 5,200,000 shares outstanding, and they were worth at yesterday's closing price of 132, an aggregate of $886,400,000. This compares with an aggregate market value of $1,159,600,000 on April 30, when they sold at their best price of 223.

Trading Swamps Exchange

The Stock Exchange found itself unable to handle the 5,052,790 shares

Fidelity Investment Insurance Agency

208 Beller-Gittelson Bldg.

6513 Hollywood Boulevard Hollywood, California

Actors Should Hold On As Better Times Are Due

Considering that Universal studios are opening after a month's shutdown, and that feature productions requiring the services of hundreds of extras are under way at Warner Brothers, Paramount, First National, Fox, Pathe, RKO and Tiffany studios, film prospects for the month of May should prove particularly bright for thousands of Hollywood movie workers.

Prominent among the productions offering employment for extras and players during this month will be the Fox picture, "The Oregon Trail," in which Raoul Walsh, the director, purposes to use more than 20,000 extras!

Mary Pickford's new film, "Billy the Kid," at M-G-M; "Whoopee," the Sam Goldwyn-Florenz Ziegfeld picture at United Artists, and Ernst Lubitsch's new production, "Monte Carlo," at Paramount, offer plenty of work to extras of Los Angeles' film colony.

Pan-American studio will start work on its $1,000,000 production based on the history of the State of Texas, according to latest reports. Hal Roach Studios open up again this month on a vast program of production.

Despite the fact that film production last month was off, as compared to production in April, 1929, the studios are getting under way so rapidly that it has been said the peak will be reached during May.

Based on figures we have, 85 films are shooting, 146 preparing and 42 in the process of editing and cutting. A year ago 88 were shooting, 87 preparing and 11 cutting.

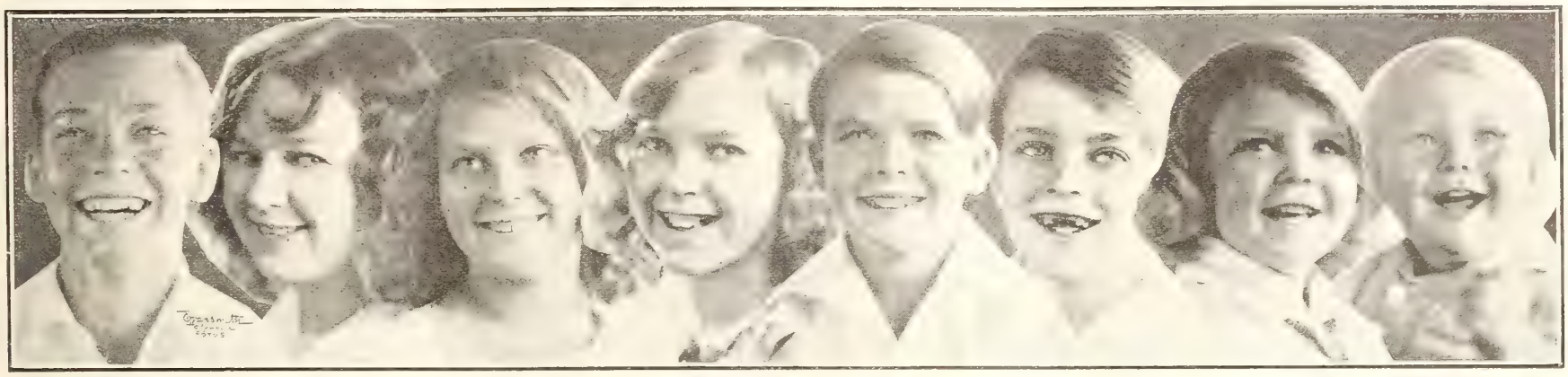
* * *



BERT WOODRUFF

One of the real character actors of the screen, who has not been seen in pictures for some time, is Bert Woodruff, producers surely must not lose track of this veteran of stage and screen, for he has much in his present days to offer, the public love to see real troupers in action, and who can deny that "Bert" doesn't number among the very best men in his chosen calling.

Coy Watson's Natural Kids



COY JR.	VIVIAN	GLORIA	LOUISE	HARRY	BILLY	DELMAR	GARRY
17 yrs.	15 yrs.	12 yrs.	10 yrs.	8 yrs.	6 yrs.	3 yrs.	18 mos.

Photos by Evensmith, 6605 Hollywood Blvd.

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233 Club Milk Fund Show To Top All Shows

J. J. Franklin Is To Be Given Greatest of Co-operation

Broadening its benefits and augmenting its force of active workers, the Monster Milk Fund Show, recently post-poned, has been definitely set for the Shrine Auditorium, May 23, 24 and 25, Chairman J. J. Franklin has announced.

Staged and underwritten by the 233 Club, a Hollywood theatrical organization, the big benefit show will be given in five performances, one evening show, May 23, an evening and special midnight show May 24 and afternoon and evening performances on May 25.

Fifty acts will comprise each performance and at least 20 celebrated stage and screen stars will appear at each show, Fanchon and Marco, who will personally stage the per-various acts ranging from circus numbers to musical and dancing choruses, vaudeville, screen and stage headliners, will contribute more than 100 of their famous Sunkist beauties to the show. Various studios will present their recording singers, musicians and stars, in scenes from various unreleased film plays. Local radio stations will present their favorites and Bill Fleckenstein's orchestra of 35 pieces will furnish accompaniment to the artists on the stage.

Since first outlining the Milk Fund Show benefits its sponsors, with the co-operation of the Los Angeles Social Service department and Mrs. Lieland Atherton Irish, have included in the list of beneficiaries the Sheriff's Relief Association, Mt. Sinai Home, Little Sisters of the Poor and several institutions for the care of convalescent children as well as the 233 Club Building Fund.

Sponsors of the big benefit are bending every energy to the making of each performance a show unlike anything ever seen in Los Angeles before. All seats will be reserved and tickets are now selling at the Shrine Auditorium box office and at 233 Club, in Hollywood.



JOE COBB

formerly the star of Our Gang Comedies, who has recently returned from a vaudeville tour to continue his screen career.

CREATED

Ivan Simpson, stage and screen actor, who created the role of Capper in the original Broadway stage production of "Inside the Lines," has been signed by Radio Pictures to play the same part on the talking screen.

Barbara Bennett Plays Clara Bow's Sister At Paramount

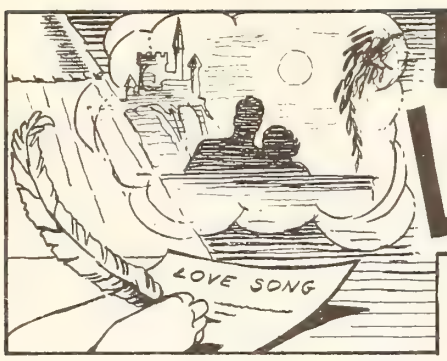
Barbara Bennett, the third of the Bennett sisters to seek a motion picture career in Hollywood, has been signed by Paramount for an important role in "Palm Beach," Clara Bow's new starring vehicle which Frank Tuttle will direct, according to an announcement by B. P. Schulberg, general manager of west coast production. Barbara will portray the sister of Clara. It is quite a dramatic role.

Though not known to the motion picture public like her celebrated sisters, Joan and Constance, Barbara, however, is known to theatre audiences practically throughout the world, having achieved great fame as dancing partner of Maurice Mouvet. She has danced at all the famous watering places of Europe and at various supper clubs in New York.

Off screen Barbara is Mrs. Morton Downey. She temporarily gave up her stage career since her marriage to the famous singer, to accompany him on a world tour.

TOM PATRICOLA PROVES VERY CLEVER COMEDIAN

When Tom Patricola came out here he was known as an eccentric dancer, they figured that was all he could do. He soon disproved this at the Fox Studios, where he has proven himself just as clever a comedian as he is a hoofer, in fact, better, and from now on watch Tom's climb to the front ranks of fun-makers. He was one of the star performers of White's Scandals in New York, and he was a riot of fun at some of our biggest benefits here in between pictures. So that's that and there ain't no more.



LYRICS & MUSIC



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The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

HOLLYWOOD HARBORS A GREAT SINGER WHO SHOULD BE ON SCREEN

(Editor's Note: — Producers continue to bring singers here from the East, while we have just as great artists right here in our midst; all they need is a chance. Here is a great singer of just that type, who was heard May 8 at the Trinity Auditorium.)

Twenty-four years ago in Italy, a small black-eyed boy began to sing his way through life—there the business of living began and when he was very small the winds and waves, the storm and sunshine spelled music to him. Something to be translated into funny little noises even before he could connect words together. Even then, surrounded by his countrymen, the English language of his tutor was understandable. As years rolled by he pictured America as the home of his "future emotion"—this bewildering desire to express in song—his inmost thoughts and desires forced him on. His family thought him strange, theirs were the lives of the court and diplomatic circles. A singer was something they paid to entertain, not a member of their family, and so he planned to go to America.

Eleven years old, big for his age because of his athletic training, seasick, alone, he reached New York and began his fight for existence and a career.

Everywhere everyone marveled at his voice, his knowledge of languages helped him—he drifted to Panama, to Canada looking for the way. Known wherever he went as "the Singing Son of Italy." Discouragement, exaltation, broken promises, rebellion, sleepless nights, all the arrogance of youth and the consuming flame of genius pushed him on. That voice must find expression, be refined and purified by the fires of life and with no one to help him, taking instruction and criticism from everyone until at a party he met a famous singer. He said, "Come to my studio; I will help you find yourself." In a church he met a woman with a wide circle of important friends. Then things began to happen, concentrated effort, society appearances, singing with his guitar, radio engagements, his Metropolitan audition, an opera contract, his discovery by Ziegfeld, a five months fling at musical comedy, concerts through the South.

Six months in California, working and singing in the talkies, appearing in benefits for all nationalities, in churches for all creeds, making a place of his own everywhere. By special request he appeared at the Trinity Auditorium for the American Legion Downtown Post of which Barry Sullivan is the Commander.

Go and hear him. He has a golden voice, temperament, personality and a dramatic sense that makes each song he sings live in your memory.

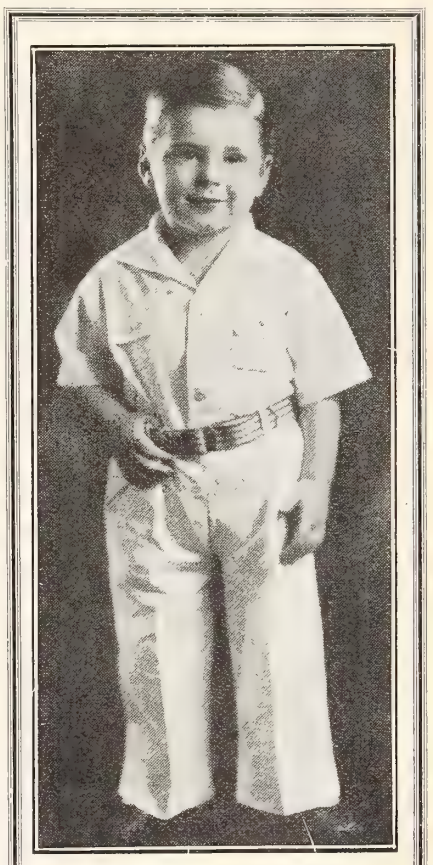
His is a concert that is different, given with phenomenal success through the eastern, southern and central states.

This is like a Command European concert, but in this instance the command comes from many circles in society and from many types of people.

This is a concert for you; go and hear him,—help him by your presence for this boy is striving hour by hour(day by day, to make his voice really worthy of your praise. The path of genius is a tempestuous one. He has given unfailingly. Fill the auditorium with people. He has so graciously given his gift, too—reciprocate.

DIRECTS JOLSON

Alan Crosland, ace Warner's director, who directed the first Al Jolson picture, "The Jazz Singer," is now directing the blackface mammy singer in "Big Boy," from the recent stage success.



JERRY MADDEN
The Boy With a Past

record of achievements that stand out. Jerry just finished working in "Night Work" (Pathe); "Billy, the Kid" and "The Unholy Three" (MGM.); "Born Reckless" (Fox). He is six and a half years old and blessed with red hair and freckles. When two years old he was placed under a long-term contract with the Wm. Fox Studio, and having been practically raised with "pictures" makes him adaptable to all occasions, as he always acquits himself with honors in any given part. GLadstone 8458.

GERSHWIN, FAMOUS COMPOSER, TO FOX
Creator of "Rhapsody in Blue" and His Lyricist Brother, Ira, Sign Contracts

George Gershwin, whose song hits are Broadway history and whose classics in jazz rhythm have won world recognition, and his brother, Ira Gershwin, lyric writer extraordinary, have put their signatures to contracts with the Fox Film Corporation, whereby they will compose and write directly and exclusively for Movietone productions.

Two of the greatest names in the realm of American music and musical comedy are thus added to the roster of Movietone celebrities.

The Gershwins, who have teamed in hits galore for New York and London, are already at work on their first original Movietone production. Frank Borzage, director of "Seventh Heaven" and other memorable films, is slated to direct the first Gershwin feature. It will be his first assignment to an all musical picture. The book will be by Sonya Levien.

Entry of George and Ira Gershwin into the field is heralded as signal recognition of the future of films with music, and a notable victory for the Fox organization, as big producers have been angling for the Gershwins for the past year.

George Gershwin has revolutionized the trend of American music by his startling application of jazz rhythms to accepted forms. The radicalism of his Concerto in F, his "An American in Paris," and other compositions, gave music lovers an electric shock and proved tremendously popular. Another famous composition of his is "Rhapsody in Blue."

George Gershwin's life is one of Broadway's brightest romances. He was born in Brooklyn, absorbed the usual education of a New York youngster, and received his Broadway initiation as a song plugger at $15 a week. When he was 20 years old his first musical show was produced. After that, in rapid succession and with consistent success came "Tip Toes," "Oh, Kay," "Funny Face," "Treasure Girl," "Rosalie," "Show Girl," and numerous others.

Ira Gershwin, two years older than his brother, launched himself under a pseudonym, modestly unwilling to trade on George's fame, but his spirited lyrics soon made him the most sought after figure in his field. "Strike Up the Band" is his latest and one of his best shows.

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Story by TOM BARRY
GRAUMAN'S CHINESE
Direction Fox West Coast Theatres
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Mickey McGuire Comedies Sweep World with Success

Craft Directs "The Little Accident"

Larry Darmour Puts the Kiddies Across; Director Herman Scores

Beginning their fourth year as a standard release, the Darmour-Mickey McGuire comedies find themselves in a more invincible position than ever before. These juvenile comedies felt the change that sound imposed as all other forms of feature and comedy production did, but that they have profited by the change no one can deny. All of the youngsters from Mickey (Himself) McGuire to Hambone Johnson and the rest have shown that they are versatile and as capable of reading lines as the older and more experienced members of the acting profession.

In a large measure the success of these comedies is due to the skilful handling of the children by their director, Al Herman. He has directed every comedy of the series since their inception and no one is better equipped to continue the direction of these clever youngsters than this capable director. The stories for the series have been supplied by E. V. Durling, story-editor of the Darmour Productions.

An indication of the extreme popularity and the cleverness of the Mickey productions, can be gained from the fact that they have played many long-runs in support of outstanding feature productions. At present "Micky's Luck" is in its fourth week supplying the comedy to the picture "Ingagi" now running at the Orpheum, Los Angeles. The same comedy opens in San Francisco with the Radio picture "Cuckoos" for an extended run. In many other cases when comedy of a sure-fire nature was required a Mickey (Himself) McGuire comedy was booked.

Continuation of the series is assured for some time to come. Larry Darmour on his recent visit to New York signed contracts with the Radio organization for an additional number of the short-subject juveniles that will assure the theatregoer and the exhibitor the hearty laughs caused by the antics of the "Toonerville Kids" for an indefinite period.

* * *

"Lottery Bride" has been chosen as the title for Arthur Hammerstein's pretentious dramatic operetta for United Artists, recently completed under the direction of Paul L. Stein. The picture was filmed under the title of "Bride 66."

This is the New York stage impresario's first of a screen series to be produced in his affiliation with Joseph M. Schenck. It has an original score composed by Rudolf Friml, noted light opera composer, with a musical arrangement by Dr. Hugo Riesenfeld.



JIMMY TOLSON
(The Boy Jolson)

A HIT IN "BE YOURSELF"
UNDER LONG TERM CONTRACT TO UNITED ARTISTS

"Mother's Day" To Be Honored By Producer Of Short Subjects in Keeping With Sentiments of Late President Woodrow Wilson

MOTHER'S DAY

"Thoughts for Mothers' Day," a new FitzPatrick short subject, is announced for release around May 11—the holiday itself.

Although it possesses no legal, patriotic nor religious significance, "Mothers' Day" is universally celebrated and recognized as the most sentimental of American dates.

"Mothers' Day" first received official recognition in 1913, when a resolution by Congress approved the observation of a day under this title. In May, 1914, President Woodrow Wilson issued the first proclamation for "Mothers' Day," fixing the second Sunday in May for its annual event. Since that time each succeeding President has formally proclaimed that day as an annual day of recognition and respect to America's mothers.

The FitzPatrick film embodying the theme that "today, tomorrow—every day—is Mothers' Day, but let us take advantage of at least one day in the year to emphasize the love and devotion that are due to every mother in the world," the contributing words of James A. FitzPatrick, will play an extensive part in the commemoration of Mothers' Day, inasmuch as it will be shown in over six hundred theatres throughout the United States, with an estimated attendance of over twelve million people, about one-tenth of the population of the country.

All-Star Cast Promises to Make Great Talkie Out of Play

In line with Universal's new policy of fewer and more distinguished productions, Carl Laemmle, Jr., general manager, today announced an all-star cast for the forthcoming picture "Little Accident" which is scheduled to go into production immediately. This will be the first picture on the new policy program of twenty to be made during the 1930-31 season.

Douglas Fairbanks, Jr., Anita Page and Sally Blane have been cast for important roles, with "Slim" Summerville and Zasu Pitts in prominent parts.

Joan Marsh, a charming discovery of Universal's, has been listed in this all-star group. Other characters who add distinction to the cast are Roscoe Karns, Albert Gran, Nora Cecile and Henry Armetta.

The screen version of "Little Accident," the stage success by Floyd Dell and Thomas Mitchell, will be directed by William J. Craft.

* * *

A one reel Technicolor Vitaphone Varieties just completed is "College Capers," with original songs and music by M. K. Jerome and Harold Berg. Carl McBride directed. In the specialty numbers introduced are such artists as Ken & DeBard Brothers, Baron & Janet Gilmore, and Parvis & Crowell. The songs include "Since I've Learned To Love," "It's Wonderful To Be Collegiate," "Ev'ryone's In Love" and "Sophomore Swing."

* * *

PIONEER AGENT GIVEN HIS FINAL "CALL" INTO THE GREAT BEYOND

Ben H. Rothwell, who has given some of our best know actors and actresses their studio calls and jobs, has been given his last call—yes, into the Great Beyond.

After a brave battle for almost three years with his health failing, the beloved and best known of old timers in the agency field, has left only the sweet memory of his past transactions behind him, and has gone on to the land from which we never return.

His co-workers will tell you that Ben H. Rothwell knew more about the ability of actors', actresses', directors' or writers' ability and qualifications than any other man inside of our industry, and it is indeed a shame that he had to be called away from our midst just at a time that he could have rendered even a greater service than ever in his whole life.

May his soul rest in peace, may his many good acts bring upon him the blessings of "Our Maker" who rewards deeds well done as only "He" can and does when our work is done to lighten the burdens of mankind.

HARRY BURNS.

Fox Films Sign Many New Contracts

Eason to Direct William Boyd for Pathe

Sol M. Wurtzel Announces Present Studio Line-Up

Seventy-one players are included on the new contract list of the Fox studios in Hollywood, made known today by Sol M. Wurtzel, general superintendent.

There are also seven associate producers, 19 directors, one stage director, 27 writers, 16 composers, five dance and ensemble directors, 34 dancers, 24 singers, two fashion creators, a test director, a music teacher, and numerous other officials and technical experts.

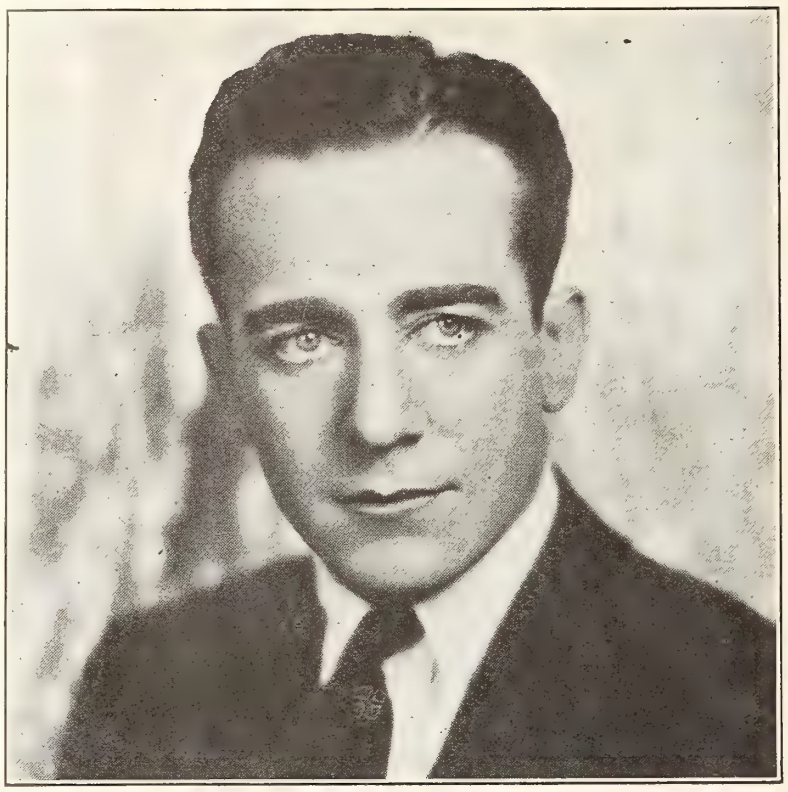
The actors include John McCormack, Warner Baxter, William Collier, Charles Farrell, Edmund Lowe, Victor McLaglen, Will Rogers, Don Jose Mojica, Milton Sills, Frank Albertson, Robert Ames, Edwin Bartlett, Rex Bell, Humphrey Bogart, El Brendel, Robert Burns, Walter Catlett, Thomas Clifford, John Garrick, George Grossmith, William Harrigan, Mitchell Harris, Ted Healy, Gus Howard, Warren Hymer, Richard Keene,, J. M. Kerrigan, Kenneth MacKenna, Paul Muni, J. Harold Murray, George O'Brien, Tom Patricola, Nat Pendleton, Frank Richardson, David Rollins, John Swor, Lee Tracy, Henry Victor, John Wayne and Charles Winninger.

The actresses include Janet Gaynor, Lois Moran, Beatrice Lillie. Luana Alcaniz, Lucille Brown, Ilka Chase, Marguerite Churchill, Mae Clark, Joyce Compton, Irene Day, Fifi Dorsey, Noel Francis, Althea Heinly, Rose Hobart, Louise Huntington, Roxanne Curtis, Elizabeth Keating, Helen Keating, Dixie Lee, Claire Luce, Sharon Lynn, Leslie Mae, Mona Maris, Frances McCoy, Goodie Montgomery, Maureen O'Sullivan, Jillian Sand, Marie Saxon, Marjorie White and Ruth Warren.

The only male players who did not come to motion pictures with stage experience are Farrell, Albertson, Bell, Clifford, O'Brien, Rollins and Wayne. Miss Compton and Miss O'Sullivan are the only feminine players on the list who have not had stage training.

Contract writers included Tom Barry, Samuel H. Behrman, Andrew Bennison, Edwin Burke, Homer Croy, Earl Crooker, Owen Davis, Sr., Hal G. Evarts, Jules Furthman, Frank Gay, Tom Geraghty, Rube Goldberg, Howard Green, Norman Hall, Llewellyn Hughes, Harry Johnson, Sonya Levien, Russell Medcraft, Dudley Nichols, Marion Orth, Ernest Pascal, General Aylsworth Perry, Willard Robertson, Lynn Starling, Hayden Talbot, Harlan Thompson and Maureen Watkins.

The directors are John G. Blystone, Frank Borzage, David Butler, Irving Cummings, A. F. Erickson, Victor Fleming, John Ford, William K. Howard, Sidney Lanfield, Hamilton MacFadden, Leo McCarey, Guthrie McClintic, Alfred Santell, Chandler Sprague, Benjamin Stoloff, Berthold Viertel, Raoul Walsh, and Alfred Werker.



JACK MULHALL

Having just finished his first picture on the R-K-O lot when he played the leading role in "The Fall Guy," Jack Mulhall through his personal representative, Freddie Fralick, signed to appear in three more pictures for the same organization.

Melville Burke is the only stage director.

The associate Producers are Ralph Block, E. W. Butcher, Harold Lipsitz, Ned Marin, J. K. McGuinness, George Middleton and Al Rockett.

The list of composers numbers Buddy DeSylva, Lew Brown, Ray Henderson, Joseph McCarthy, James Hanley, James Monaco, William Kernell, Albert H. Malotte, Richard Fall, Grace Henry, Morris Hamilton, Cliff Friend, George Gershwin, Ida Gershwin, Jean Schwartz, and Troy Sanders.

Joseph Urban is creator of settings while Sophie Wachner is fashions creator, assisted by Dolly Tree.

John Stone is editor of the silent pictures department; Jack Gardner is casting director; Joseph W. Reilly is director of safety; Ben Jackson is manager of the music department; Rolla Flora has charge of the Movietone effects department; Barney Wolf heads the cutting department, with Charles Dudley as chief cosmetician, and Ben Wurtzel, in charge of the maintenance department.

PARIS OFFICE'S REPORT

The William Morris offices cabled from Paris that they have signed Marcel Andre, Tania Fedor, Andre Berley and Georges Manloy. All sail for America and are coming here to the M-G-M studios. Andre, Fedor and Berley sail on the Olympic while Georges Manloy sails on the Begronia for the good old U. S. A.

BREAKFAST CLUB STAGES GALA MEETING

Singing in the rain, did you say? Well, the Breakfast Club, that nationally known group of idealists, did just that at their regular Wednesday morning breakfast at their clubhouse on Riverside Drive, before a thousand guest and members April 28. It would take more than a heavenful of dampness to deter the splendid spirit of that organization.

After their usual fine breakfast, during which men and women of nation-wide prominence were introduced, an especially delightful program was presented.

Outstanding in uniqueness among the array of artists was Joseph Black and his Hungarian Symphonette Orchestra, featuring the zymbalum, the Hungarian national instrument. All of the musicians were attired in red velvet coats and, together with their fine playing, made a pleasing impression on ears and eyes.

The other artists and speakers were John Mears and Joseph Scott, who gave talks; the Ramblers Male Quartet from the Paramount studios; Calvin Hendricks, the Atwater Kent baritone, and Nina Tonelli, Metropolitan and San Carlos Opera Company singer.

—Alyse Whitaker Kimball.

Robert Woolsey, owl-eyed, bespectacled RKO comedian, has completed his comedy characterization in "Dixiana," an operetta of the old South.

"In Rawhide" From His Original Story Written for the Star

Reaves "Breezy" Eason has been signed by Pathe to direct his original story, "Rawhide," with William Boyd playing the stellar role, announcement comes from the Culver City studio this week.

Immediately upon being assigned this production, the well known writer-director left for Bridgeport, near June Lake, Calif., to search for scenic locations for the picture, and to write the dialogue and continuity. He will probably be absent for three or four weeks and upon his return will immediately begin filming of the story.

In producing, "Rawhide," Eason who recently completed a long-term agreement as a writer-director for Universal Studios, will use a number of scenes he photographed at the rodeo held at Saugus, Calif., several weeks ago to furnish thrills in the script.

FISTCUFFS A LA LEGION GALLERY BUILDS UP SPORT

"If you want to meet anybody who is anybody in public life, especially in the movies, go to the fights at the American Legion on Friday nights," sand one of our Native Sons to an Easterner who had just come out from New York.

"What about the old line gang who used to meet you at the Lambs' Club, the Friars, the N. V. A. and other old landmarks of old Broadway?" asked the Easterner. "They can be found among those present," chirped own Californian booster.

This, kind readers, about tells you the truth of the Friday night fistcuffs as dished up by the American Legion through the match-making of Tom Gallery, who is the chief of the art of fistiana, as dished out in four, six and ten round set-tos staged weekly.

Boxing, as handled by the American Legion, has done much to build up the Marquis of Queensberry swapfests of this land of the good old U. S. A., and as an old line fight producer as chief aid of Uncle Tom McCarey, who in the 20-round days was the Dean of fight promoters in the Southland, we take our hat off to Mr. Tom Gallery and the splendid organization that he represents, the Hollywood Post of the American Legion.

HARRY BURNS.

"COME EASY"

Harry Langdon's latest picture, "Come Easy," which Michael Curtiz is directing for Warner Brothers, is nearing completion. Several organizations are dickering with Langdon, but none of the offers have been definitely accepted as yet.

Goldwyn First to Agree to Pay Author's Percentages

"He Knew Women" Directed by Hugh Herbert

E. H. Griffith's Next Picture to be "In Deep"

Lowell Sherman to Direct "Lawful Larceny"

Hollywood Filmograph Weeks Ago Predicted That This Would Happen

Hollywood Filmograph exclusively stated some weeks ago that the auditors were going to demand that they receive percentages or bonuses on their stories.

Samuel Goldwyn recently announced the signing of Frederick Lonsdale, premier English playwright, to a contract whereby as his first screen production, he will write an original play for Ronald Colman's next starring picture to go into production this summer, with options on his services by giving the producer a chance of renewal.

The contract with the noted English dramatist, was characterized by Mr. Goldwyn as the first contract of the new era of the screen wherein the playwright is given a percentage of the gross receipts earned by his works.

"I am leading the way with this form of contract," said Mr. Goldwyn, "because I believe that the future hope of the screen lies in offering to the greatest living playwrights, the same inducements to write directly for the talking pictures as is today offered them by the stage."

Lonsdale, who has won international renown with "The Last of Mrs. Cheyney," "Spring Cleaning," "Aren't We All" and "The High Road," recently arrived in Hollywood to spend a two weeks' vacation and study the talking picture. Until his contact with Mr. Goldwyn he had no intention of remaining here permanently.

"I am aligning myself with talking pictures," Lonsdale stated, "because I believe that in the future they will offer a greater medium of expression than is possible on the stage."

In joining the Goldwyn organization, Mr. Lonsdale aligns himself with two of the greatest American authors, Sidney Howard and Louis Bromfield, both winners of the Pulitzer Prize.

"WHOOF! WHOOF!"

Samuel Goldwyn took his young son, age 4, on the "Whoopee" set to watch Eddie Cantor sing a song in blackface.

Sam, Jr., took one look at the comedian and burst into tears.

"Take me away, Daddy," he sobbed. "I don't like that sunburned man!"

Is Showing This Week at R-K-O Theatre, Los Angeles

It was his directorial work on "He Knew Women," starring Lowell Sherman, now showing at the R-K-O Theatre, Los Angeles, that gained for Hugh Herbert a long-term contract with the R-K-O studios.

Director Herbert proved that he knows his story and dialogue to the extent that the organization felt that they didn't want to allow the man who was capable enough to put across such a winning picture sign up with some other company.

CROWNED

Janet Gaynor and Charles Farrell, Fox Films players, won the annual "Queen and King" popularity contest conducted by the Chicago Tribune, it was learned in Hollywood today. Readers of the papers voted for their favorites from a list of players covering every prominent screen player.

LEAVES

Zelma O'Neal has finished her first picture for Paramount, "Follow Thru," and leaves Hollywood Saturday for New York, where she will embark for England. She will be met in London by her husband, Anthony Bushell, and the young couple will spend the summer in England and on the continent.

Now Directing "Holiday" at the Pathe Studios

As the first of four features in which she will be starred by Pathe on its new program, Constance Bennett will make "In Deep," an original story written for her by Eugene Walter. Rehearsals will start within the next ten days.

Although under a five-year contract to Pathe, "In Deep" will mark Miss Bennett's first appearance at her own studio since she completed "This Thing Called Love" nearly a year ago. Her absence was occasioned by her trip to Europe, where she procured a divorce from Phil Plant, multimillionaire, and because she was loaned by Pathe to First National to appear opposite Richard Barthelmess in "Son of the Gods," to Warner Brothers to play the featured feminine role in "Three Faces East" and to Fox where she has just completed the leading part in "Common Clay."

Edward H. Griffith, who previously directed Constance Bennett in "Rich People," will direct "In Deep." Forrest Halsey has prepared the continuity and dialogue.

"In Deep" will mark Eugene Walter's first contribution to the Pathe program since signing with this organization as supervising editor of dialogue a few months ago. Because of his reputation as the author of such outstanding stage hits as "The Easiest Way," "Paid in Full" and, more recently, "Jealousy," the story of "In Deep" carries unusual importance.

Will Also Play Same Role He Did on Broadway

When Radio Pictures produces "Lawful Larceny" as an all-talking picture, Lowell Sherman will play the same role he created on the Broadway stage several years ago. In addition to his work in front of the cameras and microphones, Sherman will direct.

Announcement of these facts was made today by William LeBaron, vice-president in charge of RKO production.

Sherman recently was signed to a long-term contract by Radio Pictures as a result of his performances in "He Knew Woman," hailed as the smartest society drama of the year, and "Midnight Mystery," an adaptation of "Hawk Island."

His assignment as director and featured player in "Lawful Larceny" is his first under the new contract. His performance on the stage in Samuel Shipman's sophisticated comedy-drama is considered among his best.

"Lawful Larceny" will be his first directorial work for RKO, although he has made several pictures at other studios.



RUTH and RUBY KLEIMER

Known as "The American Beauty Twins"
Protegees of Peggy Hamilton
Sing—Dance—Professional Models
Five Years Stage and Screen Experience

Telephone HOllywood 9998

Phoenix Plans Luke Memorial in Honor of Hero

William C. DeMille to Direct at M. G. M.

Tickets Are Now on Sale To Help Build Ex-Service Men Home

With the World War suffering from senility, and with the Armistice but a month off, a young man of 21 hopped into an army plane and flew off toward the German lines. It was not long before he found himself leading a group of eight German pursuit planes. During this hectic chase Frank Luke, Jr., found time to shoot down three observation balloons. Finally the youngster's plane was crippled and he was forced to land in German territory. The enemy rushed toward him, but rather than surrender he drew his revolver and killed six of the enemy with neatness and dispatch before he was finally killed by machine gun fire.

And now the Frank Luke, Jr., Memorial Association at Phoenix, Ariz., will erect a million-dollar home for ex-service men, to the memory of this boy. A beautiful block in Phoenix, valued at $75,000, has been offered free for the location of the building.

It has been rumored that representatives of several film companies are considering the production of a film based on the facts of Luke's seventeen hectic days on the front. We understand that the producers plan to build the film play from a story by Norman S. Hall published in Liberty Magazine over two years ago, and called "The Balloon Buster of Arizona."

Luke was the only aviator in the World War to receive the Congressional Medal (awarded after his death). He was also awarded the D. S. C. with oak-leaf cluster; the Marguerite Fischer Medal, Medal of Aero Club of America, and the Groce di Guerra (Italy).

The nation-wide campaign to raise $1,000,000 is spreading like wildfire. Sponsors of the movement ask for a donation of one dollar—"for a sack of cement." Our local American Legion Post is cooperating with the Phoenix Boosters Club in this campaign, as are Legion posts from the Pacific to the Atlantic.

* * *

BERT LYTELL TO SCREEN "BROTHERS" FOR COLUMBIA

Shortly after Bert Lytell completes his local stage engagement as guest star for the Henry Duffy Players in 'Brothers," at the El Capitan Theatre, Mr. Lytell will prepare to transfer his dual role characterization to the talking picture screen for Columbia Pictures.

Harry Cohn, head of Columbia studios, announces that the talking picture rights to "Brothers" were secured during the successful run of the play in New York, where it ran an entire season with Mr. Lytell in the double stellar roles.

Mr. Lytell has been a particularly popular Columbia star in the past, especially in the series of 'Lone Wolf" stories.



MARY LOUISE MILLER and YVONNE LE BLANC

Late of the French Stage,, who is teaching Mary Louise French, Spanish and Singing

Now Singing Over Radio Stations KFWB and KNX for the Children's Playhouse

Dances Tap, Spanish, Indian, Ballet, Dutch Clog and Lanchaster Clog

MARY LOUISE MILLER — Telephone OLympia 2631



LINA BASQUETTE

When it comes to knowing public sentiment, you will have to hand the palm to Lina Basquette, who is a real show woman. She knows how to sell her talents to the public, never overdoes anything that she sets out to do on stage and screen. Right now she is ready to take up her place in the talkie world.

"Passion Flower" Is the Story Selected as His Vehicle

The new and much-discussed "best seller," "The Passion Flower," by Kathleen Norris, has been purchased by Metro-Goldwyn-Mayer and is to be made by Director William C. DeMille.

The adaptation and dialogue for this latest discussion of modern romance and married life is in the hands of Martin Flavin, the distinguished author of "Criminal Code," "Broken Dishes" and "Spindrift." It is Flavin's first contribution to talking pictures since his advent into talking pictures.

DeMille has not yet picked his cast. The photoplay will go into production in about three weeks.

* * *

SUB-RENTS

Oscar Balzer has sub-leased his annex store, 6330 Hollywood boulevard, to Harry Kaye of New York, who will open a lingerie, hosiery and infants wear shop in this location about May 15. This shop will probably be known as "Treasures of Paris," a name which he controls.

Oscar Balzer will continue his Hollywood Gift Shop at 6326 Hollywood boulevard and his Wilshire shop at 5510 Wilshire boulevard in the Wilshire Tower building. The Hollywood shop has been rearranged so as to give better service and improve the display of merchandise.



MATHEW BETZ

Having finished in "The Big House," at the M.-G.-M., Mathew Betz was signed by R-K-O where he is right now playing the heavy in Richard Dix's picture, "Square Dice,' under the direction of George Archainbaud.

STAR SYSTEM PASSING--SOL LESSER

Lewis R. Foster Directs Dane-Arthur for Darmour

Present Style and Rules To Be Replaced By New Aristocracy

The trend of talking pictures is away from the star system so long in vogue, according to Sol Lesser, Inspiration Pictures producing executive who has completed a study of the matter.

Lesser points out that the vocal film has created a new film aristocracy of ability rather than prestige.

"In the last two years," he said, "we have gone through a disturbing period of revolution which has seen the dying of old institutions and faces and the birth of a new era.

"The old silent film was perfected on the personalities and to some extent on the good looks of the stars we exploited at great expense. But now that the spoken line is as great an element in production as pictorial value, the story and the star were two years ago, we have come to value lingual and dramatic versatility in our players above the old requirements of mere prestige and beauty.

"Experience has taught us—as it taught the legitimate stage years before—that it is utterly futile to cast favored contract players in any old roles that come at hand, just because these players are assumed to be valuable from the standpoints of national and international popularity.

"In the silent days it would have been impossible to make a successful picture without an established motion picture star in the leading role. Many of us have tried and failed. Today, however, there are innumerable instances where unusual success is directly attributed to some new player who was chosen for his ability rather than his name.

"I think the new order is for the best. Certainly it seems to please the public."

J. FARRELL MacDONALD

Warner Brothers are gathering an outstanding cast of stage and screen talent to appear in the Vitaphone production, "River's End."



The first name announced in the cast is J. Farrell MacDonald, who will enact one of the featured characterizations, it is announced by Darryl Zanuck, associate executive. Famous for his comedy parts, MacDonald portrays a comedy role in the picture.

"River's End" is to be one of the big specials on the current Warner Brothers program and will be filmed entirely in natural colors. Gordon Rigby and Charles Kenyon are preparing the screen play.

Michael Curtiz, who is now directing "A Soldier's Plaything," is to direct this technicolor special.

THE MOTION PICTURE MAKE-UP ARTISTS ASS'N PROVE GREAT HOSTS AMID AN ARRAY OF JOLLITY AND FUN

By HARRY BURNS (Honorary Member)

With every seat taken in the beautiful grill room connected with the Roosevelt Hotel, the Motion Picture Artists' Association, Thursday evening, May 8, staged what proved one of the best affairs of this kind ever put on by any organization of this kind around these parts.

The evening's festivities were started by Rev. Neal Dodd, Chaplain of the organization, by offering up a prayer for all present before they started to dine, and with that done with sacred feeling and devotion, everyone set about making it one of the happiest nights of their lives.

Entertainment was offered with Charlie King, of M.-G.-M., singing "Happy Days" amid great applause; Earl Askam sang two songs and won round after round of applause. He was followed by Young Sidney Miller, a boy Jolson, who sang one of the King of Jazz Singer's latest hits, "I Am Happy When I Sing," and another ditty. Here is a youngster that is a "Find" for someone to grab up and put in talkies. Then came a nice speech by Rev. Neal Dodd, who told of the opening of his new church, "St. Mary of the Angels," at 4510 Finley Avenue, Cor. of Hillhurst, on May 18th, and he invited everyone to attend the services.

Gifts make up boxes donated by Perc and Max were won by Cecil Holland, and Carl Herlinger, Joe Bonner, who acted as master of ceremonies then introduced Ye Editor who made a speech, and told how the make-up artists had raised themselves to great heights, from going to the studios with their make-up wrapped in handkerchiefs or paper, to such beautifully electrically lighted make-up boxes as were donated by Perc and Max, the advancement of the makeup artists was as illuminating to the great industry as were the electrically lighted make-up boxes.

There was a fine dinner served, excellent music and plenty of dancing. It was indeed a great night, and Max Factor, who has done much to make the association and the art of make-up what it is, sat there and enjoyed every minute of it with his family.

The officers of last year and those installed at the dinner are herewith listed.

The Retiring Officers of 1929-1930 are: Ernest Westmore, president; Guy Pearce, secretary; Mel Burns, treasurer and Al MacQuarrie, sergeant-at-arms.

The Incoming Officers for 1930-1931 are Walter Rogers, president; Max Firestein, vice-president; Vern Murdock, secretary; George H. Westmore, treasurer, and Phil Gastrock, sergeant-at-arms.

The celebration was in charge of a Banquet Committee composed of the following members: George H. Westmore, chairman; Bert Hadley and Jack Peirce. Master of Ceremonies, Rev. Neal Dodd; Installation Officer, Joe Bonner.

The incoming officers and all members of the Motion Picture Make-up Artists' Association will endeavor to live up to the following motto of the association:

BOOST!

Boost and the world boosts with you;
Knock and you're on the shelf;
For the world gets sick of the one who kicks,
And wishes he'd kick himself.

Boost when the sun is shining,
Boost when it starts to rain;
If you happen to fall, don't lie there and bawl,
But get up and boost again.

Boost for the world's advancement,
Boost for the things sublime;
For the person that's found on the top-most round
Is the booster every time.

"ALMA DE GAUCHO," TO BE GIVEN ITS PREMIER SOON

"Alma de Gaucho," latest all-Spanish talking picture produced by Chris Phillis as the first of a series of twelve special Spanish dialogue features, is scheduled to have its premier showing in a few days at a leading down town theatre in a midnight performance.

Reports from those who have seen the picture at a private showing, are all enthusiastic and complimentary. It is said that Henry Otto, the well known director, has succeeded by his capable and artistic direction in presenting a cinema that will have the unanimous approval of all Latin motion picture patrons.

Mr. Phillis, in producing "Alma de Gaucho," spared no expense in endeavoring to faithfully give the picture a genuine Argentine mounting. The Gaucho background—the native dances—the languid folk songs—the highly dramatic and subtle situations have so vividly been brought to the screen, that when this picture is presented to the public it will mark a new milestone in the history of the talking cinema.

The "Alma de Gaucho" also boasts of a fine cast, having for its featured players such artists as: Mona Rico and Manuel Granado (Paul Ellis). They are ably supported by, Francisco Amerise—celebrated stage actor from Buenos Aires, George Rigas, Christine Montt, Humberto Bonavia, and many real Argentine Gauchos.

Elaborate plans are now being made for the opening of the picture at Mexico City with the personal appearance of both of the featured players.

Yola D'Avril Selected for Lead Opposite Stars

That Larry Darmour is intent on maintaining a high standard of production for his new comedies became evident, when the producer this week signed Yola D'Avril, French actress, to appear in support of the recently reunited team of Karl Dane and George K. Arthur in their first comedy, "Men Without Skirts." Miss



Lewis R. Foster

D'Avril has just recently scored heavily in "All Quiet on the Western Front."

It is the plan of Darmour to secure the best support for Dane and Arthur and plans are now under way to secure one of the best known comediennes to play in their second comedy. Lewis R. Foster, responsible for so many of the Darmour outstanding comedies of this season, has been assigned to direct Dane and Arthur in "Men Without Skirts," which is to be a burlesque on war-time stories.

NECESSARY

Marilyn Morgan, 16-year-old dancer and actress, has been placed under a term contract by Samuel Goldwyn and will play the role of "Harriett Underwood" in Eddie Cantor's "Whoopee."

As Miss Morgan is under age it was necessary for her to appear before a Los Angeles Superior Court Judge and have the contract affirmed.

Miss Morgan is a blonde with green eyes and was born in Trinidad, British West Indies. She is five feet two inches tall, weighs 106 pounds and has bobbed hair.

Upon completion of his first film role in Radio Pictures' "Dixiana," Everett Marshall, Metropolitan Opera baritone, motored to Agua Caliente in Mexico.

Life History of Jeanette MacDonald Revealed

State Industrial Welfare Commission to Help Extras

Paramount Lets Us In on Secret of Her Success

Luck, persistence, and ability, is the combination that has brought many girls to the top in Hollywood. Jeanette MacDonald is one of them.

Luck first stepped into her life through a sister who made good in the show business.

As a Philadelphia high school girl, Jeanette went to visit sister Edith, who was playing in a Ned Wayburn show in New York.

Luck made another timely entrance when she guessed right when Wayburn asked her to do a "time step" for him. That happened when Edith MacDonald took her younger sister, who was seething with theatrical ambitions, to see the producer. Wayburn listened to her sing and praised her voice.

"Can you dance?" he asked her.

"Yes," she answered without hesitation.

"Let's see you do a time step."

The golden-haired high school girl didn't know a time step from a lock step, but she took a chance with what she knew. It proved to be a time step.

Wayburn offered her a place in the chorus of his show, but parental consent had to be obtained before she could accept. The producer, sensing that the girl had genuine possibilities, did his share by calling upon the MacDonalds and urging that they allow their daughter to start upon a career in which she had every chance of success. They finally consented.

During her season with the Wayburn show Miss MacDonald continued her schooling in New York.

Persistence did its first bit when this show ended. Miss MacDonald went to the office of Charles Dillingham, seeking a place in one of his productions. As she entered, she met another girl coming out.

"No use going in there," the girl said. "He won't even see you. There's nothing doing."

Miss MacDonald was born in Philadelphia, but she had to be shown. She walked in through a door marked "exit" and found herself face to face with a man.

"What do you want?" this individual greeted her.

"To see Mr. Dillingham," she replied.

"Well, you've got your wish. How did you get into my private office?"

"I walked in."

The result of that conference was the opportunity for her to go to Buffalo and join the "Night Boat" company which was to open the show there preparatory to bringing it to Broadway. She was to understudy one of the principals who was ill. Accompanied by her mother, she made the trip, only to find that the principal was well again and that chances for doing any playing were slim.

Enter luck again. Miss MacDonald had scarcely joined the troupe when another of the feminine principals fell down stairs and was injured so badly that she had to leave the show. The blonde newcomer got the place and her future was assured.

When that production ended, she began to choose her roles.

They were not all big. Stardom seldom comes that way. A small part in "Irene" was followed by a more important one in "Tangerine." The next season she was featured in "Fantastic Fricasee" at the Greenwich Village Theatre and New York began to wake up to the fact that it had a new personality in its midst.

With her recognition as a prima donna in "Tip Toes," "Bubbling Over," "Yes, Yes, Yvette," "Sunny Days" and other shows, came attention from motion picture producers. Talking films were creating a demand for beautiful actresses who could talk, sing and dance.

Paramount sought her for the feminine lead opposite Richard Dix in "Nothing But the Truth." She was given a test at the Long Island studios and luck, not evident at the time, lurked in that event.

Conflicting stage engagements prevented her from playing the part. The test film, resting on a shelf in the studio library, was yet to play its part in getting her into motion pictures.

Ernst Lubitsch went east seeking a girl to play opposite Maurice Chevalier in the screen's first original musical romance, "The Love Parade." When he arrived, Miss MacDonald was in Chicago with the Shubert show, "Boom Boom."

Lubitsch sought and did not find. The girl he wanted simply was not on Broadway.

Luck stepped out of hiding. Lubitsch found and ran the test Miss MacDonald had made for "Nothing But the Truth."

Lubitsch caught the next train for Chicago. He witnessed a performance of "Boom Boom" and immediately wired his findings to B. P. Schulberg, general manager of west coast production.

As soon as her contract with the Shuberts ended, Miss MacDonald was enroute to Hollywood and there is every indication that the films will keep her. After portraying the queen of Sylvania in "The Love Parade" she was cast opposite Dennis King in the all-Technicolor song romance, "The Vagabond King."

While those who know Miss MacDonald, through her work on stage or screen, or personally, are inclined to minimize the part that luck has played in her success, she, herself, isn't.

"I've had my share of it," she says, "and it has saved me a lot of time in getting me where I am now. I hope it continues."



MANUEL GRANADO and MONA RICO

Chris Phillis just completed an all-talkie Spanish feature, "Alma Gaucho," starring this pair. Miss Rico has just been signed by Fox for "The Big Trail." Some of her late pictures were "Eternal Love," with John Barrymore, for United Artists; "Famous Vamps," "Hearts and Hoofs," "Blaze O' Glory," and many others. Mr. Granado appeared in "Bandelero," "Three Hours," "Dancer of Paris," "Bridge of San Luis Rey," "Old Madrid," "Let's Go Native," and many others. They work very well together. Both speak Spanish perfectly, and should prove a great attraction in the Latin countries, in fact be made real stars with their forthcoming release.

'Self Government' Policy of Producers to Change Order Number 16

Within seven days, The State Industrial Commission will issue, in keeping with the Motion Picture producers' progressive self-government campaign, a revised Order Number 16, which will give extras better working arrangements, better wages, than they have received since the inception of the Central Casting Corporation over which Dave Allen presides.

Since Central Casting was started in 1926 there has been placed one million one hundred and eighty-six thousand and four hundred and forty-four extras at the total cost to the producers of ten million, three hundred and thirty thousand, five hundred and eighty dollars and thirty-seven cents.

This looks like the extras have made plenty of money, but it is not true. At present time there are seventeen thousand, five hundred and forty-one extras registered in the Central Casting offices, and only an average of eight hundred and forty are used daily. There are right now twenty applicants for every job the producers can give to the extras.

The supply by far exceeds the demand, steady employment is out of the question as an extra, very few players average four days work a week, the majority of those working have special qualifications, as desired by the studios. This is true especially since the advent of the talkies, In spite of all this, the crowds still hang on in hopes of getting a break.

The revised regulations of the State Industrial Commission on Order Number 16 will apply particularly to women and minors earning $15 a day or less or weekly wages of $65. It will affect number of working hours, calls for interviews, weather permitting calls, payment for length of actual work, and the same rules that now affects the stars and featured players through the Academy of Motion Picture Arts and Sciences rest in between working hours and calls will affect the extras when it is formulated.

This has all been made possible through the Association of Motion Picture Producers, in conjunction with the Central Casting, State Industrial Commission and the producers making pictures in Hollywood and Los Angeles which use the Central Casting and have as its representative Dave Allen in charge.

RADIO FLASHES

Schnitzer Outlines Great Radio Plans

Pickups Here There and Everywhere for Your Approval

Did you catch Robert L. (Believe It or Not) Ripley's program during the Colonial Beacon Lights presentation over an NBC network, Monday evening, April 28, at 7:30 o'clock, Eastern Standard Time? The town that rains fish, the ruler with almost a thousand progeny, the army of Chinese walking four abreast past a definite spot that would never stop marching and the mystic story of the Bird of Soochow are but a few of the startling phenomena vividly described by the Cartoonist. And it is said that Mr. Ripley, whose cartoon is syndicated throughout the land, has enough material on hand to go right on drawing for at least five years!

We understand that Vitaphone is making a series of shorts in which Ripley describes the oddities encountered in his travels, and draws pictures for his talk as well. Here is an opportunity for mutual exploitation by movies and radio of novelty that has taken the public by storm. It seems to us that exhibitors could take advantage of Ripley's broadcasting by booking these shorts for local presentation . . . ! At any rate, don't say we didn't tell you!

Radio Pictures is the sponsor of one of the most comprehensive radio campaigns ever broadcast. RKO has embarked upon a nationwide radio drive to publicize its Amos 'n' Andy feature picture. Combining as it does the novel and the entertaining in high-class broadcasts, with a coast-to-coast hook-up at regular intervals, Radio intends exploiting its "check and double-check" blackface prodigals in smart fashion.

Playing on the popularity of the pair over the air, Radio claims that its regular programs will feature great names of the entertainment world. It also declares that its programs will prove a departure from hackneyed material of the past!

Daylight Saving Time became effective in New York and other Eastern States Sunday, April 27. To date there has been little confusion reported in broadcasts or nationwide networks. All transcontinental programs will therefore reach the Pacific Coast one hour earlier than in the past. Eastern Standard Time will be resumed next September.

Mary Lewis recently signed a contract for Pathe for a talkie. She will be guest artist, incidentally, on the Atwater Kent hour on Sunday evening, May 4, over WEAF and thirty-three other NBC stations in a coas-to-coast hook-up. The broadcast will start at 9:15 Daylight Saving Time.

We saw the opera star sign the contract in a talkie short. As we understand from reports being circulated around the Pathe lot, Miss Lewis to receive $4000 for every minute that she sings in her forthcoming picture!

The Columbia Broadcasting System recently sent Otto V. Gardner, negro prisoner in the Columbus, Ohio, penitentiary, a check for $500. It was convict X46812, in the person of Gardner, who described the horrors of the fire Monday night, April 28.

Gardner is a graduate of the Moody Bible Institute and secretary of the Protestant Church in the penitentiary.

The check was sent to him by William S. Paley, president of the Columbia Broadcasting System, as a reward for his description of the fire, which he broadcast from the penitentiary over a nationwide coast-to-coast Columbia Broadcasting System hookup!

The Federal Radio Commission announces the extension of all radio-broadcasting station licenses of stations in good standing from April 30, 1930, until July 31, 1930.

Will H. Hays, in a special movietone address, says that 115,000,000 people attend the movies every week. And if you'll pardon us, we'll say that it has been estimated that upwards of 326,000,000 individuals listen to an average of over 50 programs weekly from coast-to-coast! It suddenly occurs to us that with the movies tied up with the radio, rapid strides have been made in both movie attendance and in the number listening in on broadcasts! So there!

Paul Whiteman's Old Gold Hour on the Columbia System network recently introduced none other than Catherine Dale Owen to radio fans. It is to be remembered that Miss Owen starred in "The Rogue Song" with Lawrence Tibbett, recently. As a background for the introduction of Miss Owen, Whiteman played a new song entitled, "Swing Me in a Hammock of Moonbeams," as well as "When the Little Red Roses Get the Blues for You," a hit from the Warner production, "Hold Everything."

Freeman Lang knows more famous people than any other man in Hollywood, for he is always in charge of the broadcasting at all of the world's premieres staged by the leading film producing companies. Ye Editor has always been treated very courteously by Mr. Lang, as he treats all others with whom he comes in contact.

R-K-O Have Some Fine Pictures on Their Program

In a recent interview given to Arthur James, editor of Exhibitors' Daily Review and Motion Pictures Today, Joseph I. Schnitzer, president of Radio Pictures gave out the following statement on future productions of the company which he heads:

"We preceded our talking picture making for the new season," said Mr. Schnitzer, "with the completion of the largest sound stage in the world and two more with all equipment and accessories will be ready by May 1 to enable us, with the competent producing organization we have developed, to deliver satisfactory sound entertainment merchandise. We started from scratch with the others of the industry and the record speaks for itself."

"For the new season we will produce 34 pictures, 24 big ones and 10 which are equally big in entertainment value but not so sizable in spectacle. They will receive the same care and expert attention as the others and there will be no skinning in the matter of proper expenditure."

"Amos and Andy" loom like a great mountain as an attraction and their picture will be an outstanding vehicle of a quality that would stand up as great entertainment even without the presence of these outstanding entertainers—the greatest without question—in the world today."

"Then, there's 'Dixiana,' now about completed, with Bebe Daniels, and that grand young singing personality, Everett Marshall. This operetta is better right now than 'Rio Rita,' fine as that was and is. Wheeler and Woolsey are the comedians and Harry Tierney with the music, eclipses his 'Rio Rita' score. And Luther Reed directs.

"Edna Ferber's 'Cimarron,' a blazing success that tops the stage 'Show Boat' and of which Richard Dix is the star, and Wesley Ruggles the director. It's the great Oklahoma rush of the Eighties, vibrant, colorful, gripping—a great big picture!"

"Then there's 'Present Arms,' the Fields musical comedy which may be renamed, two by Rex Beach—'The Silver Horde' and 'The Iron Trail,' a Wheeler and Woolsey comedy of rare value called 'Half Shot at Sunrise,' two big ones by Herbert Brenon, and among the star talent signed are Richard Dix, Bebe Daniels, Lowell Sherman, Jack Mulhall, Everett Marshall. In our stock company are included Edna May Oliver, Irene Dunne (Ziegfeld's 'Show Boat'), and Joseph Cawthorn.

"Our production policy for 1930-31 is predicated on the greatest line ever spoken in show business. It's from George M. Cohan and it runs: 'Always leave 'em laughing when you say good-bye.' In other words, it's the final note of cheer that completes the show and brings the customers back.

"Radio Pictures. on performance, preparation, talent, attraction vehicles—an organization eager, competent and stepping with a tremendous enthusiasm for nothing but the best,—will make records for the exhibitor's box office in the season shortly to begin."

Radio fans will soon have an opportunity to help along a good cause when a nationwide broadcast appeal is to be made for the Frank Luke, Jr., Memorial Association, to obtain donations of $1 for a sack of cement in order that a home for ex-service men can be built in Phoenix, Arizona, on a site valued at $75,000, which has been donated for the express purpose of placing a temple in honor of the hero who lost his life after having eight pursuit German planes trail him, and when he was captured he drew his revolver and killed six of the enemy before their machine guns made him pay with his life.



DOT (LENSKY) DAY

Recent Productions
"HOLLYWOOD REVUE 1929"
"THE DUMMY"
"BABY FOLLIES"
"THE WEDDING OF JACK AND JILL"
Toured West Coast Circuit in Act
"THE CLASSY PAIR"
GL. 5585 —Phones— VA. 6228

PRODUCERS WORK HAND IN HAND WITH P.-T. A.

Pictures Are Previewed So That They Can Place Official O. K. Before They Reach World's Screen

Parents of more than 175,000 out of the 250,000 children in the Los Angeles public schools have daily recommendations on motion pictures as they are released from the studios made available to them to aid in the selection of suitable entertainment for their boys and girls through efforts of the Los Angeles District Parents and Teachers Associations.

This free service to parents was described recently by Mrs. Leo B. Hedges, chairman of motion pictures for the organization.

Through Mrs. Hedges and a corps of fifty women, motion pictures are previewed daily at the Academy of Motion Picture Arts and Sciences, and the recommendations placed at the disposal of the 49,700 mothers and fathers, members in the Parents and Teachers Association branches. In addition, the lists are posted in 227 out of 394 schools in the city having P. T. A. groups, in the playground club houses, and are accessible to parents of all other school children in the city on request.

Members of the Board of Education, recognizing the value of the work, are cooperating with the women, and through the visual education department information is filed and on hand daily for the use of principals, teachers, or any mothers desiring it.

The whole plan of previewing pictures, Mrs. Hedges explained in an interview, is made possible through the "open door" policy of the Motion Picture Producers and Distributors of America, Inc. Men at the head of the industry have been cooperating with the Parents and Teachers organization, she said, enabling representatives to see pcitures before general rlease, that they may get advance information to pass down the line and help guide children in their recreational activities. The service, while under the local branch, has far wider scope, and reports are being disseminated from Hollywood throughout the United States by state and national Parents and Teachers Association chairmen as a feature of their visual education work.

"It is not censorship but selection by a group trained to give in motion picture entertainment the same service the public library offers in making up lists of books suitable for children and adolescents," Mrs. Hedges said. "Story telling is one of the most charming methods of entertainment for children, and it can be educational at the same time if the right stories are selected. The motion picture, we feel, is a form of story telling, and in this we are aiming to give service of the same type as the trained experts in the library."

"Shop for Suitable Pictures," is the slogan the Parents and Teachers representatives have adopted unofficially in their work, Mrs. Hedges declared.

"While we want women to support their neighborhood theatres, and especially when managers arrange 'Family Night' programs, yet with a limited number of pictures interesting and thoroughly enjoyable to young people, we are urging parents to 'shop around' until they find the ones on our lists for the amusement of their boys and girls," she said.

Questioned as to the type of pictures young people like, Mrs. Hedges made a ready reply:

"Most young people like westerns—pictures of aviation, athletics and those dealing with adventure. We are ever on the alert for pictures offffering real inspiration and beauty, as well as those with comedy elements providing for them just good, rollicking fun."

"But how do the young people themselves feel about it?" she was asked. "Do they like the things selected for them?"

"You would be surprised at the response and the confidence they are beginning to have in us," she replied. "We are grading our lists for children from 8 to 14 years and from 14 to 18. They are learning that what we are trying to do is not recommend their seeing only dry, educational things, but to pick entertainment which will give them an evening's good time rather than one of boredom on occasions when they go out for these special 'treats' from their studies. As for children under 8 years of age, we frankly say we don't think they should go to the movies. Their normal life is too exciting without the added strain of sitting through a picture show."

Mrs. Hedges told of monthly conferences held by the Los Angeles District Parents and Teachers Association, when from 600 to 1,000 mothers come together, and of "motion picture days" staged by the branch groups, at which they discuss their common problems. It is on these occasions, she said, and in comments from the Girl Scouts, Camp Fire Girls, and various church groups dealing with young people who are using P. T. A. lists, that the women learn their reactions.

"It is tremendously encouraging the way mothers are seeking information on pictures for their children," she said. "Where one showed interest when we first began our work, there are ten now. They are beginning to appreciate the value of it and what we are looking forward to in our organization is the day when we may have an office and mailing list of not only every mother in Los Angeles, but the whole United States to whom our recommended pictures go."

THE VOICE THAT STOLE MY HEART

By JEAN RILEY



JACKIE HANLON

Out at M.-G.-M., Clarence Brown was directing a big scene in 'Romance,' starring Greta Garbo. My attention was drawn to a little street urchin who was doing a wonderful piece of emoting. He spoke in convincing tones, yet his voice had such a tender appeal that it stole my heart. The boy in question was 12-year-old Jackie Hanlon, whom I afterward found to be the most charming, gracious kiddie I have met in a blue moon. No doubt his wonderful personality and ease in meeting the public are in-born qualities, for his parents were people of affairs. His mother was a public lecturer and his father an eminent attorney and politician. When Jackie was two years old his father died and shortly afterward Mrs. Hanlon brought the child to Hollywood to put him in the movies. After free-lancing for several years Jackie's remarkable talent was discovered by Universal.

Jackie is the same rugged type of boy that he typifies on the silver screen. He stands out as the only freckle-faced youngster with snappy black eyes. There is not a finer little horseman in pictures than Jackie—besides he is an all-round athlete, having been captain of his baseball team for several years. Jackie would have you know that he is no "sissy" like so many darlings of doting stage mammas. He is a real "he boy" who always remembers to be courteous and polite. Jackie's unusual histrionic ability together with his appealing voice have won him screen credit in the following pictures: "The Shakedown," "Parade of the West," "The Wagon Master," "Fall of Eve," "The College Racketeer," "Copy" and "Romance."



PAT and JERRIE FOYER

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Fox Films Plan Five Year Program

Bert Lytell in "Brothers" at El Capitan - 17th

To Spend $22,000,000 For 1930-1931 Lineup Of Pictures

Fox officials and film salesmen from the thirty-seven branch offices in the United States and Canada will assemble May 26 at Movietone City, near Beverly Hills, California, to formulate plans for a five-year program of pictures, according to an announcement recently made by James R. Grainger, general sales manager.

Twenty-two million dollars has been appropriated for the first year's production by the new financial board headed by Harley L. Clarke, president of the Fox Film Corporation.

Mr. Clarke said recently that few changes would be made in the operating staffs of the two Fox companies, and added:

"I am sanguine that we may all have sufficient prescience for the future to make our contributions to this but of such a nature first, that the public and the companies' stockholders will be always well served and, second, that we will so conduct our business relations that we will earn the good will and respect of all our competitors.

"I have assumed a great obligation to the public, the creditors and stockholders of these large enterprises, and my chief concern is to speedily deal fairly with all. Now is the time for composing all differences and consummating, rather than talking about these obligations.

"The purchase by General Theatres Equipment, Inc., of the control of Fox Film Corporation and also the Fox Theatres Corporation was a logical one when Mr. Fox and the companies' officials decided to sell control. There will be comparatively few changes in the personnel of the very efficient operating staffs of these two great industry not merely expedient organizations.

"General Theatres Equipment, Inc., of which I am president, will bring to the Fox companies efficient executives and engineers and they will aid wherever possible in rounding out a still better organization.

"The company's production program, I understand, is considerably ahead of any previous year both in respect to quality of pictures and in time of completion."

About two hundred men, including a delegation of foreign representatives headed by Clayton P. Sheehan, general foreign manager, will leave New York by special train May 21. They will be the first to view the pictures they will sell during the coming season, many of which are now completed and many more in production.

This enthusiastic gathering will meet upon the two recently completed sound stages, the addition of which increases the total number of stages to fourteen and places Movietone City in the enviable position of being the largest and most modern studio in the world.

Construction on eight additional sound stages for which an appropriation of $1,500,000 has been made was also announced by Winfield R. Sheehan, vice-president and general manager. These additional stages are necessary to take care of the increased program.

Color and Grandeur film, separately and combined, will reveal to the convention this revolutionary step in screen entertainment which plays such an important part in the current and future programs. These two items alone represent years in scientific research and secret experimentation.

The convention will make a tour of the enormous plant and have the production processes explained to them by technical experts. Following this they will be introduced to the celebrities, new and old, who occupy important places on the current program.

Among the pictures that will be in production at that time will be Raoul Walsh's historic film based on the story of the Oregon trail titled "The Big Trail." Ian Keith, Tyrone Power, El Brendel, David Rollins, Mitchell Harris and Russ Powell have already been cast for featured roles.

Films they will screen in completed form or in production include "Common Clay," now being made under the direction of Victor Fleming; a melody-comedy written by DeSylva, Brown and Henderson, to be directed by David Butler; "Alcatraz," the first sound picture with Rex, a black stallion, in the leading role, and Beatrice Lillie, Jillian Sand, John Garrick, George Grossmith and Olga Baclanova in "Are You There?" under the direction of Hamilton MacFadden.

Victor McLaglen will shortly commence "Dust and Sun," an adventure story, following which he will co-star with Edmund Lowe in "Women of All Nations."

Among the other either completed or in production will be: "Basquerie," from the novel by Eleanor Mercein; "Blondie," from the short story by Stephen Morehouse Avery; "The Last of the Duanes," which will feature George O'Brien in another outdoor film; an untitled story of the Northwest Mounted Police; "On Your Back," which will feature Irene Rich; "The Painted Woman;" "The Sea Wolf," which will feature Milton Sills; "See America First," a starring vehicle for Will Rogers, and a comedy prepared by Rube Goldberg for Ted Healy.

"MAKING A REAL CLEAN-UP WITH"



BOBBY AND BARBARA VERNON

Grace Menken Plays Lead Opposite Popular Actor

Bert Lytell, noted stage and screen star, is coming to El Capitan on Saturday, May 17th, to appear in "Brothers," the stirring drama by Herbert Ashton, Jr., in which he has been starring for the last two seasons. The engagement of this popular stage and screen star is considered one of the most important events in the history of the Henry Duffy Players.

"Brothers" will give Lytell a dual role, that of two brothers, separated in infancy and brought up in different environments. They meet under strange circumstances, neither knowing the other's identity and one acting as counsel for the defense to free the other from a charge of murder. Lytell considers "Brothers" the best stage play he ever has had. He long has been a Broadway favorite while his screen popularity dates from his first appearance in the picture, "The Lone Wolf." His last stage appearance here was in the playlet, "The Valiant."

With Lytell come several members of the original Broadway production who have been brought to the coast for the presentation at El Capitan. Among them are Grace Menken, the attractive actress, who plays the chief feminine role; Clara Palmer and Frank Sylvester. Edwin H. Curtis is conducting the rehearsals.

"Love 'Em and Leave 'Em" is in its final fortnight at El Capitan where John V. A. Weaver's and George Abbott's comedy is proving a highly popular attraction, and will give its last performance on Friday night, May 16th. Isabel Withers, as the slangy and good-hearted shopgirl, Mame Walsh, heads the cast, which includes Kenneth Daigneau, Frank Darien, Lillian Dean, Emily Lowry, Olive Cooper, Thomas L. Brower, Harold Waldridge and Byron Hawkins.

AT M-G-M

Russell Simpson is playing a fine part in "Billy the Kid" at the M-G-M Studios, under the direction of King Vidor.

WITH CHANEY

Little Harry and Billy Watson are working in "The Unholy Three," starring Lon Chaney and directed by Jack Conway.

Universal Names 12 Pictures Now In Preparation

Civic Repertory Offer "Goin' Home"

$12,000,000 To Be Spent On New Season's Program

More millions in payroll and greater prosperity for Los Angeles.

This is the significance of Universal's announcement that in 1930-31 they will make but twenty feature length pictures, instead of fifty, as they did in 1929-30, but will spend at least $12,000,000 on these twenty features and about eighty short subjects.

Last year Universal's program, in addition to the fifty features, included more than one hundred shorts and called for an expenditure of between $10,000,000 and $12,000,000.

The drastic change in policy for 1930-31 means a greater expenditure on less than half the number of features, or far bigger and more expensive feature pictures for the new year which begins on July 1, according to announcement just made by Carl Laemmle, Jr., general manager.

Twelve of Universal's twenty feature pictures for the new program have been decided upon.

The twenty and a select number of short subjects will be filmed under a $12,000,000 budget. The twelve stories determined upon are:

"Strictly Dishonorable," a sensational comedy success by Preston Sturges, now playing its thirty-second week in New York to standing room only, will be transferred to the screen with John Boles taking the role created by Tullio Carminatti, noted Italian stage and screen actor.

The new novel by Erich Marie Remarque, author of "All Quiet on the Western Front," will be produced. The title has not yet been selected.

"Ourang," a thrilling drama of whites in the jungles of Borneo, will be produced by Harry Garson. He will take sound equipment and a company of fourteen people to Borneo for five months. They will leave about the first of May. The story was written by Fred de Grasac and the adaptation and dialogue are by Winnifred Eaton Reeve and Isadore Bernstein.

"Sincerity," the new and first modern novel by John Erskine, will be directed by John M. Stahl. Dorothy Yost did the scenario and dialogue.

"Saint Johnson," an exciting western novel by W. R. Burnett, author of "Little Caesar" and "Iron Man," will be filmed under William Wyler's direction and will feature Lewis Ayres, the schoolboy hero of "All Quiet on the Western Front."

"The Boudoir Diplomat," European play by R. Lothar and F. Gottwald, which has been prepared for the screen by Tom Reed, is also listed. It will have an all-star cast. Basil Rathbone and Mary Nash appeared in it on the New York stage.

"Outside the Law," which was written and directed by Tod Browning as a silent picture, will be remade by Browning as a talking picture. In the cast will be Mary Nolan and Edward G. Robinson. The adaptation was done by Wells Root and the dialogue by Garrett Fort.

"The Little Accident," a stage play by Floyd Dell and Thomas Mitchell, which was adapted from Dell's novel "The Unmarried Father," will be filmed as a screen play with William Craft directing an all-star cast. Douglas Fairbanks, Jr., plays leading role.

"East Is West," sensational stage play of several years ago by Sam Shipman and John B. Hymer, has been purchased as a starring vehicle for Lupe Velez. The dialogue has been written by A. E. Thomas. This production will be part technicolor.

"The Love Cavalier," an hitorical story of early England, will be made as an operetta starring John Boles and Jeannette Loff will play the lead. The story was written by Arthur Ripley and Charles Webb and will be directed by John S. Robertson.

"The Cohans and Kellys in Ireland," written and produced by Albert De Mond, will be filmed as a musical farce starring George Sidney and Charlie Murray. It will be part technicolor.

"The Oregon Trail," an epic of the old West, also appears on the schedule.

Eight other stories of similar caliber also are planned. John Murray Anderson, director of Paul Whiteman in "King of Jazz," will make two big musical stories, which have not been selected.

Four chapter plays will be filmed. These are "The Indians Are Coming," in twelve episodes of two-reels each. Henry MacRae will direct. The others will be "Big Circus," in ten episodes; "Fingerprints," by Arthur B. Reeve in ten episodes, and "Mutiny," a sea serial in twelve episodes.

On the comedy program Charlie Murray and George Sidney will be starred in ten two-reelers directed by Nat Ross. Ten all-talking "Leather Pushers" also will be filmed.

Walter Lantz, head of the cartoon department, will make fifty-two animated cartoon subjects; 26 will be Oswald cartoons, thirteen Fanny the Mule cartoons and thirteen Novelty cartoons.

The directors already set to make the program, include Lewis Milestone, John Robertson, Tod Browning, John Murray Anderson, John M. Stahl, William Wyler, William Craft, Henry MacRae and Edward Laemmle.

The stars and players who will be prominent on the program are John Boles, Lupe Velez, Mary Nolan, Lewis Ayres, John Wray, Jeanette Loff, Rose Hobart, Kathryn Crawford, Edward G. Robinson, Barbara Kent, George Sidney, Charlie Murray, Helen Wright and others.



BELLE BENNETT

Astonished the world as the lovely mother in "Stella Dallas." Now she has the role of the mother of seven precocious children in "Courage," a Warner Bros. Vitaphone picture now showing at Warner Brothers Theatre, Hollywood. There is no greater portrayer of mother roles on the screen than Miss Bennett.

Geo. Renevant Directs Play at the Music Box

Ransome Rideout, California playwright, comes to the front locally when the Civic Repertory Theatre presents his prize play at the Music Box in Hollywood on Monday evening, May 12th, immediately following "The Imaginary Invalid," as the sixth production of the season.

Under the name of "Deep River," this play won first honors in the Pasadena Drama League contest. Subsequently it was entered in the National Drama League prize contest where it came out first and won a production in New York by Brock Pemberton. It aroused widespread discussion and will be revived there shortly.

Georges Renevant, well known actor and manager, who staged the play for Pemberton, is directing the Civic Repertory production. Robert E. Griffen, known locally as a singer and actor, will appear as the central figure, Israel DuBois, an American Negro, who, joining the French army, falls in love with and marries, Lise, a young French girl. Their romance is a happy one, Israel painting a vivid picture of his old home and fine possessions in Louisiana to which some day they will return and live in luxury. The armistice brings an influx of dough-boys, white and colored, to Paris and the little cafe where Israel and Lise eke out a living. Lise is quickly disillusioned by Major Powell, a fiery southern officer, whose racial prejudices are outraged by the union of white and black. There is stark tragedy—inevitable because of the situations into which circumstances fling these human beings. Israel DuBois is a pathetic figure, sensitive, finely attuned to spiritual values and because of an inherent loyalty to his country, the man he served faithfully and his tragic love, he goes to his death. A fine piece of writing with rich, racy comedy intermixed with the sombre note.

Mr. Renevant has assembled an excellent cast. John Litel, popular leading man, will play Major Powell. Richie Ling, Walter Vaughn, Carleton Young, Eric Snowdon, Kenneth Duncan and Mears Pitcher appear as French officers and soldiers of the A. E. F., anticipating eagerly their "goin' home." Leyla Georgie, the young French actress who created the only woman's part in "What Price Glory," will again be the only woman in the cast.

The fourteen colored actors, responsible for the comedy relief, have been selected from the best talent available in the city. Elbridge Lee, six feet tall and a linguist, will play the picturesque Samba Saar, a fighting Sengalese. Spencer Williams, Charles Moore and Charles Grant, singers and dancers, play important parts.

Mother's Day

Mother's Day should remind you of your REAL OBLIGATION TO HER.

One can never tell how long you will have "YOUR MOTHER" in our midst.

The grim reaper takes its toll too soon to satisfy us.

How hard have you tried to show her your appreciation?

Every Mother's Son and Daughter, listen to our plea.

Remember that you would never be here if it wasn't for her.

So wire today and say "GOD BLESS AND PROTECT YOU, MOTHER."

Dearest Mother o' Mine, the greatest of all in this world.

Always know that I am thinking of you and all you have done.

You sweetest, dearest, and most beloved inspiration to me.

Harry Burns



MONTE CARTER

With Robert Agnew as the star, Monte Carter is directing another musical comedy short for Pathe. This is his third; and what's more, he has written the stories and dialogue as well as doing the directing of the two-reelers.

Others who are in support of Mr. Agnew in the present story, which has been titled "Mind Your Own Business," are John Hyams, Dorothy Gulliver, William Eugene, Mary Foy and a chorus trained by George Cunningham.

WHEELER TRIUMPHS

Bert Wheeler's comedy performance in "The Cuckoos," Radio Pictures' all-singing and dancing revue, is a distinct triumph, according to critics in the key cities where the RKO special has opened.

O'BRIEN FINISHING

George O'Brien, Fox star, is completing his stellar role in Zane Grey's "The Last of the Duanes," a picture of the great wide open spaces of the old West.

QUITS RESTAURANT TO RETURN TO SCREEN



HARRY LAMONT

After acting on stage and screen for years, Harry Lamont decided that he knew how to serve the public as a restaurant proprietor and so he opened a fine Italian eating place on Cahuenga Avenue. Things ran along very smoothly, but with the talkies coming into our midst, the old urge to act was stronger than the glad handshakes of his customers and friends who visited his place. So Harry Lamont closed his cafe, and has refilled his makeup kit, and is now once more a full-fledged character actor.

Harry Lamont has built up in the past a very fine colony of friends inside of the industry, and he has proven that he has a good speaking voice along with his ability to emote, and it is certain that he won't have any difficulty keeping busily engaged when folks learn that he actually is going to devote his entire time to working in the oral films.

Walter Wills Makes Many New Improvements

The demand from motion picture studios for talent at the Walter S. Wills Studio of Stage Dancing in Hollywood has been so great that it was found necessary this week to inaugurate a special department to take care of this phase of the school's dancing activities. According to an announcement of Mr. Wills, Edward McKiernan, former business manager of the Motion Picture Producers' Association in Los Angeles, has been placed in charge of the booking department of the school. Mr. McKiernan is well known at the motion picture studios. He will contact the producers, directors and casting officials in booking dancing acts from the Walter S. Wills school, declared Mr. Wills.

The inauguration of the special booking department was found necessary owing to the fact that Mr. Wills' special technique for motion picture productions resulted in many calls coming from the motion picture studios for dancers trained by the Wills method. The Wills school is furnishing entire dancing units for single, double and ensemble work in sound pictures.

In addition to the motion picture productions, Mr. Wills is also furnishing talent for stage productions, revues and dance ensembles for clubs. Some of the foremost motion picture actresses have developed special dance routines at the Walter S. Wills school, declared Mr. Wills.



THELMA WOODRUFF

Those of you who have seen "The King of Jazz" will no doubt remember the work of Thelma Woodruff. She has grown up with this business, and is right now growing into a beautiful girl who ere long will make a sweet leading lady for the best of leading actors. And lest you already know, Thelma was heard Thursday evening over KMTR as part of the Chamber of Commerce program to very fine success.

New Developing Machine to Revolutionize Talkies

C. R. Hunter and Robert Pierce Are the Inventors

The greatest improvement in talking pictures since their advent was announced by Universal Pictures Corporation today.

It is a technical improvement which greatly clarifies sound and is the invention of C. Roy Hunter, director of sound and head of the photographic division of Universal, and Robert Pierce, superintendent of the Universal laboratory.

Their invention on which patents have been applied for, is a developing machine for motion picture negative and positive film.

The machine has a capacity of 1,000,000 feet of film per week. It makes all present methods of developing obsolete and will shortly be adopted by all the big motion picture companies, it was stated.

Sound is improved by finer development of the sound track in Movietone. Smaller lines can be developed than heretofore, due to slower processing and the fact that the slower movement of the film through the various baths eliminates the slipping of the emulsion of the film. The film moves at the rate of ten feet per minute, permitting the development of frequencies as high as 12,000 per second. Thirty minutes from the time a frame of action goes into the machine it is out completely developed and dried and on a reel ready for projection.

The machine itself is 50 feet long, three feet wide and eight feet high, exclusive of the air drying system on top. This space is divided into four compartments. There are three trays, 50 feet long by three feet wide. The top tray contains developing fluid, the center tray contains hypo or hardener and the bottom tray contains distilled water for rinsing.

The film is run through this as a continuous ribbon, being taken off reels at one end, passing over metal rollers and into the baths in the order named. After the washing it is led over rollers to the fourth compartment which is on top and which is dust proof. Here the film is drawn back and forth throught filtered air kept in motion by a vacuum ventilating system, the air passing over the film being alternately warm and cold.

The film is lead from this compartment and automatically wound on 2000-foot reels. When a reel is nearly full, the operator cuts the film at the end of a scene and starts a new reel.

The motive power for the movement of the film is furnished through a single sprocketed roller just ahead of the final reels. The machine is so finely calibrated that very little pressure is needed for the movement. Twelve strands are run through the baths at one time giving each machine a capacity of 7200 feet of film per hour. Universal is now building two more of these machines which will be housed in a new laboratory building.

The Hunter-Pierce machine is built largely of white pine with very few parts and a minimum of metallic parts. The machine handles all widths of film from 16 mm to 100 mm; it develops either negative or positive; is less expensive than present apparatus; can be run with a third the man power and is ideal for the use of color baths in conection with the processing of color film.

So slight is the tension on the film in the machine that a break in the film can be repaired without slowing up the machine. This film is easily accessible to the operator. The baths are but a few inches deep and the film is always visible to the naked eye. Through a pumping system connecting with the large vats, the fluids are continually kept afresh.

Not only is the Hunter-Pierce machine a revolutionary advancement in film developing but the slower movement greatly clarifies sound on film.

Arthur Gregor Play "Decency" Soon to Open at Mayan



CLAUDIA DELL

Warner Bros. have a "Find" in Claudia Dell, who came to the Southland after making a great name for herself back East on the stage. Her work in "Sweet Kitty Bellairs" proved so fine that they placed her in the lead opposite Al Jolson in "Big Boy." This is enough evidence that they think like we do about her ability.

Katherine Wilson Given Leading Role; Perry Ivins Directs

When Los Angeles has seen enough of Tiffany's filmization of "Journey's End," now holding down the boards at the Mayan Theatre, we are promised a chance to view Arthur Gregor's play, "Decency," with Katherine Wilson, a New York star, playing the leading role, supported by G. Pat Collins, and other will known players.

Franklin Productions are staging this play for Mr. Gregor, who is well known in cinemaland as both an author and director of ability, and Los Angeles in general is interested in his latest effort, which will have its world premier opening here very soon.

ARRIVES IN HOLLYWOOD

The arrival in Hollywood last week, of Mara Keval, Broadway stage actress, last seen in "The Constant Wife" and "Poppa," is by no means a newcomer to the motion picture colony.

Miss Keval appeared in many silent pictures prior to her debut on the legitimate stage in New York.

Her appearance in the motion picture colony is the result of numerous requests from the various producers here, to appear in the "talking" pictures.

KNOWS HIS SPANISH

Enrique Vallejo knows his Spanish just about as well as anyone in Hollywood. This goes as fas as directing, acting, photographing, obtaining locations and gaining permission to enter in and out of Mexico, which includes the use of official buildings in that country.



CHESTER CONKLIN

It is the proud boast of Chester Conklin, who plays the sheriff in Pathe's circus romance, "Swing High," that he is perhaps the only comedian on the stage or screen who has never had the desire to play Hamlet. Paradoxically, most comedians are very serious in private life, but the years of laugh-making have put their stamp on Conklin who always radiates merriment. Helen Twelvetrees and Fred Scott are featured in "Swing High" with an all-star cast of sixteen. The picture was directed by Joseph Santley.

Composers Celebrate National Music Week

Public Favored Screen Over Vaudeville — Lasky

Harry Tierney Talks About Screen Activities of Composers

Celebrating National Music Week, Harry Tierney, famous American composer and author of "Rio Rita," "Irene" and other successes, held a reunion of some of America's most popular song writers and librettists at the RKO studios, where he is under contract.

Those present included almost the entire galaxy of composers who have spent their most productive years on Broadway, writing the great hits of the stage in past seasons.

Selections from the musical comedies, light operas, and revues of the past ten years were presented. Tierney himself played numbers from his "Kid Boots," "Up She Goes," "The Royal Vagabond," "Rio Rita" and from various editions of the Ziegfeld "Follies" and Schubert's Winter Garden "Shows" for which he wrote the music.

Composers of all the various studios in Hollywood are celebrating National Music Week with soirees, musicales, group gatherings and other affairs which tend to bring out the importance and significance of this "week."

Harry Tierney, RKO's premier composer, embarking upon his third original musical play for Radio Pictures, titled "Heart of the Rockies," points to the development of an entirely new school of "camera conscious" composers, whose future creative efforts will be directly adaptable to the films.

According to Tierney, the stage operettas brought to the screen, revealed very clearly their defects for screen purposes. The music in them was so written that when the hero or heroine came to a song, they were almost compelled to cease all action, turn to the camera and deliver the number.

Tierney asserts that the music written directly for the screen will permit the characters a definite amount of action. Thus the hero will, perhaps, like the principal in Rostand's "Cyrano de Bergerac," sing merrily as he cuts down his foes or climbs the clinging vines to his lady's boudoir.

"Rio Rita," which Tierney wrote originally for the stage but which was later taken over by the films, was somewhat unlike the other stage light operas in that the songs permitted a certain latitude of action. That is the reason, perhaps, why this operetta succeeded more in appealing to the screen fans than most of the transcriptions from the legitimate stage.

Tierney is the composer of two original musical plays for the sound screen, 'Dixiana," an operetta of the old South, and "Half Shot at Sunrise," a musical comedy with a war background.

QUITE DIFFERENT THAN HER CHARACTER PORTRAYAL OF "TOMBOY TAYLOR" IN MICKEY McGUIRE COMEDIES



DELIA BOGART

For three years Delia Bogart has had the world laughing at her antics as "Tom Boy Taylor" in the Mickey McGuire comedies that Larry Darmour has made such a great success with over the FBO and R-K-O. Little Miss Bogart loves to play characters, but, take a peek at her in the above illustration and you will find that she can look as cute and sweet as any of 'em.

Producers can engage Delia Bogart in between pictures at the Darmour studios, and lest you already know, she is even better in the talkies than she was in the silent fun-films. Recently she has been appearing at the Orpheum Theatre with Mickey McGuire and the rest of the kiddies and has been meeting with extra fine success.

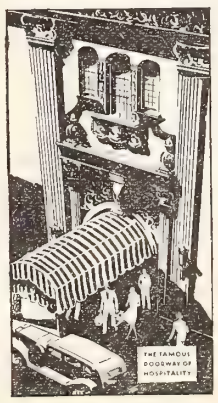
"WILD COMPANY"

Is the final and definite title of "Road House," John Stone's original story which Leo McCarey is directing as a Fox-Movietone production. Frank Albertson, H. B. Warner, Sharon Lynn, Richard Keene, Joyce Compton and Frances McCoy.

ADDED

Mildred Van Dorn, youthful actress, has been added to the cast of "Devil With Women," adapted from Franz Molnar's play. Others in the cast are Charles Farrell, Rose Hobart, Lee Tracy, Nat Pendleton and Estelle Taylor. Frank Borzage is directing.

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Vice-President of Paramount Tells of His Early Variety Days

"Entertainment is necessary and vital to the world's welfare; take away entertainment and the people will starve. It follows, then, that entertainment is an essential industry and such I believe the motion picture industry today to be."

This is the view of Jesse L. Lasky, first vice-president of Paramount, and one of the pioneer film producers of the amusement field. Lasky's belief was expressed in answer to a question as to the future of vaudeville in America.

"The passing of vaudeville has been a sad thing to me," Lasky said. "Prior to entering the motion picture field, I was a vaudeville producer, and before that I was an actor in vaudeville. I hold a real affection for that branch of entertainment. I say with all sincerity that I feel badly that I, as an advocate of the talking and musical screen, have in part been responsible for the decline of a business in which I was once engaged.

"When we had vaudeville in almost every community of the country, the public had a choice of entertainment between it and the screen. But now, in general, only the screen remains. It has become essential to the welfare of men and women in the mass."

"THE FALL GUY"

Pat O'Malley, who recently completed a prominent role in "The Fall Guy" for RKO, is spending his spare time in studying Spanish.

BOBBY BELL



Baby Prima Donna Star of "Hansel and Gretel"
Telephone HEmpstead 5161

E. B. Derr Becomes Head of Pathe--- Kennedy Resigns

George Fawcett Returns to Stage at Vine St.

Will Handle Affairs of Company From the West Coast Studios

With the resignation of Joseph P. Kennedy from the active management of Pathe Exchanges, Inc., and the apopintment of E. B. Derr, executive vice pjresident in charge of West Coast operations for the company, in the capacity previously occupied by Mr. Kennedy, Los Angeles becomes for the first time the actual headquarters of an international film concern.

Not only will this city be the headquarters for the production of Pathe pictures but it will be the center of management of the entire organization, which has branches in every principal city in the entire world.

Mr. Kennedy in announcing his resignation from the active management of the affairs of Pathe from his New York office stated that he will remain in his capacity as chairman of the board of directors of the company.

Explaining his reason for his unexpected resignation, Mr. Kennedy said that he had promised Elisha Walker, head of the Blair and Company banking interests, that he would remain in active charge until such time as he was confident that he had perfected an organization capable of managing the Pathe company to the best interests of everyone concerned. He now has, he said, an organization which he believed would fulfill this agreement.

Mr. Derr will remain in Los Angeles because he believes that the most important part of a motion picture organization is the production of motion pictures. He has been in active charge of the Culver City studios for the past six months, assisted by C. E. Sullivan, vice president and business manager. Mr. Sullivan will remain in his present capacity.

Prior to coming to Los Angeles Mr. Derr was elected president of all Pathe subsidiary corporations, including the Pathe Studios, Inc., and all the foreign corporations operating under the Pathe trademark.

C. J. Scollard, treasurer of Pathe Exchanges, Inc., will remain in New York City in his present capacity and Phil Reisman, general sales manager, will continue in charge of the entire world-wide sales department, according to Mr. Derr.

"We are making the headquarters of the Pathe organization on the West Coast because we believe that the producing of good screen entertainment is the most important part of a motion picture organization. We have changed the entire production policy of the company and the results thus far have been most gratifying."



JIMMIE (HAMBONE) ROBINSON

Appearing in MICKEY McGUIRE COMEDIES for Larry Darmour
R-K-O
Appeared in 36 Pictures — 14 Talkies
ECCENTRIC DANCER AS WELL AS ACTOR **ATlantic 5613**

ROBERTA ROBINSON NEW RADIO SINGER

With an impressive array of big musical productions such as "Present Arms," "Babes in Toyland" and "Heart of the Rockies" on their 1930-31 program, Radio Pictures is leaving no stone unturned to enclose within the gilded cage of its studios a host of song birds from grand opera and the musical comedy stage.

The latest songbird to be signed to a long-term contract by this company is Miss Roberta Robinson. She will leave for Hollywood within ten days following her debut on the air over the NBC on the RKO hour next Tuesday evening.

Miss Robinson is perhaps the youngest artist to have been signed for important singing roles in pictures. She is only seventeen.

Her contract with Radio Pictures was the swift culmination to considerable excitement over her voice and screen charms aroused by a film test completed for her by Radio Pictures officials while Jos. I. Schnitzer, president, and William LeBaron, studio production chief, were in Chicago conferring with Amos 'n' Andy on their forthcoming production for this company. The test film was rushed to Chicago and resulted in wires to Lee Marcus, executive vice-president, to sign up the young lady at once.

Miss Robinson has a rich mezzo-soprano voice which should act as an effective foil to the light soprano of Irene Dunne, whose signing by these producers was recently announced. She joins a constantly growing aviary of singers which includes besides Miss Dunne, Everett Marshall, grand opera baritone; Bebe Daniels, Raymond Maurel, June Clyde, Jobyna Howland and others.

Jason Robards Shares Lead in "The Great John Ganton"

Jason Robards, who has a fine record of achievement on stage and screen, has been signed and has begun rehearsals for the featured male lead in "The Great John Ganton," starring George Fawcett, which will open at the Vine Street Theatre May 19. Negotiations for Robard's services have been active ever since Fawcett began his plans to make his return to the stage, for the latter considered him ideal for the part. Robards will play Will Ganton, son of the "Great" Ganton, played by Fawcett.

Jason Robards has not been seen by the local theatre public for about two years, his last performance being in "Best People." Last summer he played in San Francisco in "Cooking Her Goose" which was his last appearance on the stage. Other local successes include "New Brooms," "Two Girls Wanted" and "Why Men Leave Home."



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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	MARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO 7940 Cliff Robertson, Casting) HE 1708 1488 Gower St. Harold Rossmore, Asst.	Graves-Holt All-Star Cook-Peers	Ed. Sloman Ralph Staub Frank Capra	Buddy Coleman Buddy Coleman Sam Nelson	Ted Tetzlaff Ralph Staub Joe Walker	"Hell's Island" "Screen Snapshots" "Rain or Shine"	Joe Swerling Staub-Traub Howell-Swerling	Shooting Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darmour Casting) GL. 1794	Mickey McGuire	Al Herman	J. A. Duffy	James Brown, Jr.	Mickey McGuire Series No. 1	Uncredited	Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Lola Lane	Walter Lang	Louie Germenprez	Unassigned	"Fancy Clothes"	Gene Towne	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Loretta Young Marilyn Miller Otis Skinner Unassigned Unassigned Unassigned Edward G. Robinson Revier Huston Joe E. Brown Unassigned Alice White Lila Lee Young-Withers Alice White Richard Barthelmess	Frank Lloyd Unassigned John Francis Dillon Unassigned Frank Lloyd Unassigned Mervyn Le Roy Clarence Badger Unassigned Unassigned Edward Cline Wm. Beaudine Mervyn Le Roy Eddie Cline Frank Lloyd	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Ben Silvey Unassigned Unassigned Irving Asher Unassigned Scott Beal Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned John Seitz Unassigned Unassigned Sol Polito Unassigned Sid Hickox Unassigned Unassigned	"Heart of theNorth" "Sweethearts" "Kismet" "Forever After" "Captain Blood" "Mother's Cry" "Little Caesar" "The Bad Man" "High Life" "Call of the East" "The Widow From Chicago" "Main Street Princess" "Broken Dishes" "College Lovers" "Adios"	John Russell Uncredited Howard Estabrook Pearson-McCarty Waldemar Young Helen Carlisle Robert Lee Howard Estabrook Taylor-Perez Uncredited Earl Baldwin Juliet W. Tompkins Francis Edw. Faragoh Earl Baldwin Bradley King	Preparing Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing Shooting Preparing Shooting Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office CR 3151 M. Rice, Casting	Fred Kohler Beatrice Lillie Albertson Lynn Rich-Warner George O'Brien	R. Walsh H. McFadden Leo McCarey Guthrie McClintic Al Werker	Archie Buchanan Sam Wurtzel E. Hart Horace Hough W. J. Scully	Lucien Andriot Joe Valentine L. W. O'Connell Joseph August Dan Clark	"Big Trail" "Are You There" "Wild Company" "On Your Back" "The Last of the Duanes"	Walsh-Evarts Harlan Thompson Bradley King Howard J. Green Ernest Haskell	Shooting Shooting Shooting Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Ann Christie	Mack Sennett	Babe Stanford	Max Stengler	"Good Bye Legs"	Uncredited	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Denny-Johnson Greta Garbo All-Star John Mack Brown All-Star Buster Keaton Marie Dressler Moore-Tibbett Marion Davies Grace Moore Unassigned Joan Crawford Harry Carey Wm. Haines	C. B. DeMille Fred Niblo Chas. Riesner King Vidor Hal Roach Edward Sedgwick George Hill Jack Conway Unassigned Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair	Dick Rosson Harry Bucquet Chas. Dorian Red Golden Freach Jack Mintz Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Red Golden Unassigned	Hal Rasson Gordon Avil Gordon Avil Binger Len Smith Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Clyde De Vinna Unassigned	"Madame Satan" "Red River" "March of Time" "Billy the Kid" "Monsieur Le Fox" "Man of War" "The Dark Star" "New Moon" "Rosalie" Untitled "College Vacation" "The Great Day" "Trader Horn" "Remote Control"	McPherson-Unger Fred De Gresac Uncredited Stalling-Tuchock Willard Mack Uncredited Marion-Jackson Thalberg-Butler Uncredited Uncredited Uncredited Unassigned Van Avery-Schayer Uncredited	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Judith Barrie Red Wing Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Robert Bruce Prod. Cliff Broughton Prod.	Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Robert Bruce Spencer Bennett	Sidney Marcus Unassigned Gaylord Lloyd Unassigned Edw. J. Snyder Unassigned Buck McGowan	Unassigned Unassigned Walter-Lundin Unassigned Martinelli Unassigned Roy Heinz	"Whoopee-Girl" Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Talking Scenics" "The Rogue of Romance"	Gladys Lehman Uncredited Grey-Adler Uncredited Harry Chandler Uncredited Uncredited	Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Joe Egli, Asst. Melvin Ballerino, Asst.	All-Star William Powell Gary Cooper All-Star All-Star All-Star	Lawrence Schwab John Cromwell Rowland V. Lee Ernst. Lubitsch George Abbott Cukor-Gardner	Henry Hathaway Art. Jacobson Russell Mathews George Hippard Chas. Barton Geo. Yohaleim	Henry Gerrard Charles Lang Harry Fischbeck Victor Milner Archie Stout David Abel	"Follow Thru" "For the Defense" Untitled "Monte Carlo" "Manslaughter" "Grumpy"	Schwab-De Sylva Garret-Furthmann Weaver-La Vine Mueller-Lawrence Miller-Abbott Hodges Anderson	Shooting Shooting Shooting Shooting Shooting Shooting
PATHE—EM 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Eddie Quillan	E. H. Griffith John Robertson Russell Mack Geo. B. Seitz Paul Sloane George Archainbaud Roy Pomeroy Unassigned George Archainbaud	Paul Jones Bill Reiter Ray McCarey Chas. Kerr Unassigned Unassigned Fred Tyler Unassigned Tommy Adkins	L. Forbes David Abel John Mescal Karl Strauss Unassigned Unassigned Nick Musuraca Unassigned Eddie Cronjager	"Holiday" "Beyond Victory" "Night Work"	Marjorie Jackson Uncredited Walter Ireland	Shooting Shooting Shooting
RKO—HO 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Lee-Wheeler Richard Dix Compson-Forbes Amos and Andy Richard Dix	Tirado	Henry Adams	Bill Thompson	"The Railroad Man" "Half Shot at Sunrise" "Square Dice" "Inside the Lines" "Check and Double Check" "Square ice" "The Lions' Cage"	Uncredited Uncredited Uncredited Uncredited Uncredited Wallace Smith Spanish Version	Shooting Preparing Preparing Shooting Preparing Shooting Shooting
RADIOTONE—Phone: No. 6101 1845 Glendale Blvd.							
ROACH—EM 1151 Jack Roach Casting 1 P. M. to 3 P. M.	Our Gang Laurel & Hardy Charley Chase	Robert McGowan James Parrott Jimmy Horne	Don Sandstrom Morey Lightfoot Harry Black	Art Lloyd Geo. Stevens Len Powers	Untitled Untitled Untitled	Uncredited Uncredited The Staff	Shooting Shooting Shooting
TEC-ART—GR 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Walter Heirs Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato James Starr Unassigned	George Jesse Unassigned Lou King Bud Sloyer Unassigned Bob Brandt Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Anderson Unassigned	"Voice of Hollywood "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." "Talkie Tonics" "Mulligan-Garrity"	Louis Lewyn Uncredited Morse Silvernail The Staff Uncredited Trento-Sabato James Starr Uncredited	Shooting Preparing Shooting Preparing Shooting Preparing Shooting Preparing
TIFFANY PRODUCTIONS OL 2131 4500 Sunset Blvd.	All-Star Rex Lease All-Star	Bert Glennon Richard Thorpe Roy Neill	M. K. Wilson Harry Mancke Unassigned	Max Du Pont Harry Zech Unassigned	"Paradise Island" "So this is Mexico" "Just Like Heaven"	A. P. Younger Harry Fraser Adele Buffington	Shooting Shooting Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All Star Unassigned Joan Bennett Unassigned McCoy-Ray Mary Pickford	Unassigned Sam Taylor Unassigned Unassigned Unassigned Roland West Thornton Freeland Marshall Neilan	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford D'Orsay	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Tang" "Deception" "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	Leon M. Goulding, J. Sam Taylor Uncredited Uncredited Uncredited Uncredited Uncredited Benamin Glazer	Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
UNIVERSAL CITY HE 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE 3151	Richard Talmadge Unassigned Unassigned McCoy-Ray Dorothy Jannis	Noel Mason William Craft Tod Browning Henry Mac Rae Harry Garson	Joe McDonough Unassigned Unassigned Joe Levigard Unassigned	Jack Stevens Unassigned Unassigned Unassigned Wm. S. Adams	"Yankee Don" "The Little Accident" "Gutside the Law" "Indians Are Coming" "Ourang"	Uncredited Uncredited Uncredited Uncredited Reeves-Bernstein	Shooting Preparing Preparing Preparing Preparing
WARNER BROS. HO 4181 5842 Sunset Blvd. GL 5125 Joe Marks Bill Forsythe, Asst.	Loder-Langdon Nixon-Halliday All-Star Lightner-Whiting Al Jolson	Michael Curtiz Ray Enright John Adolfi Roy Del Ruth Alan Crosland	R. Lederman J. McCoskey Tenny Wright Eddie Sowders Fred Fox	J. O. Taylor B. Rees Ira Morgan Dev. Jennings Hal Mohr	"Soldier's Plaything" "Scarlet Pages" "Penny Arcade" "The Life of the Party" "Big Boy"	Vina Delmar Anthony-Fulton Harvey Thew Uncredited	Shooting Shooting Shooting Shooting

William Duncan Has Fine Story in "Rev. Bull Grannon"

Underworld Story Offers Him Chance to Play Dual Role

This is the year for comebacks. William Duncan is ready to make a complete one. He has written a story that fits him like a perfect pair of gloves, and what's more, it contains dialogue and all the trimmings that goes to make a big boxoffice



winning underworld story.

It would take William Ducan to act and direct the story to put it over in a big way. He calls it "Rev. Bull Grannon" and permits him to play a dual character, the kind that the public like to see, and it will have the backing of all civic and censor board bodies throughout the world.

William Duncan, when he and his wife Edith Johnson retired from the screen, was at the height of their careers, pulling down the largest salaries that Vitagraph was paying any of their players and directors.

As far as money is concerned, William Duncan isn't looking for a job nor does he actually need it; to the contrary, he wants to act in about two talkies. He has his own stories, and when they are completed he will retire from acting before the cameras and devote his entire time to directing and writing for the screen.

Years ago, when Henry Clay Blaney was in his heydey, William Duncan was a leading man and stage director. He has kept in touch with the stage for years, and since he retired he has studied our pictures, and especially the talkies. What ever company signs him will find in him a man of ability and knowledge as to making pictures up to the high standard attained by the present-day oral films.



WILLIAM GOODRICH DOTY

(One Year of Age)

HO. 5337

Stage Review
"THE QUESTIONABLE ELAINE"

"The Questionable Elaine," now showing at the Vine Street Theatre, is rather disappointing for we find that Elaine is really unquestionable in her manners and morals.

However, Kay Hammond, as Elaine, won applause from the audience for her vivacious portrayal of the daughter of high English society who is bored with the routine of life and decides to live a life that is questionable. She takes an apartment away from her home but fails to live up to the "questionable" part and at the end of the three acts we find her in the arms of the conventional society man whom she has always known.

Grayce Hampton is good in the role of Miss Hammond's mother; Dennis D'Auburn plays the part of an English gentleman with leanings toward a life of luxury, and Symona Boniface is very good in the minor role which she has. Others in the cast are Elwyn Eaton, Lydia Knott, Ernest Murray, Josephine Challen, Byron Alden and Jose M. Melville.

The play was written by Alan B. Moody and was well staged under the direction of J. Leighton Leigh. "The Questionable Elaine" is well worth seeing because the cast, through its skill, makes it very good entertainment.

FORMER MODEL

Judith Barrie, the featured feminine character in "Party Girl," is a former nationally-known artists' model and the protege of James Montgomery Flagg, noted American artist.



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Six Pictures to Start Soon on Fox Lot

Prosperity Ahead for Actors Now on the West Coast

Eight Fox-Movietone productions are in the cutting rooms, five are in production and a half dozen are ready to start within the next two weeks, it was announced today by Sol M. Wurtzel, general superintendent of the Fox studios.

Screen editors are at work on "Cheer Up and Smile," Sidney Lanfield's first picture, featuring Dixie Lee, Arthur Lake and Olga Baclanova; "Good Intentions," William K. Howard's production, featuring Edmund Lowe; "One Mad Kiss," the Spanish version, directed by James Tinling with Don Jose Mojica, Mona Maris and Antonio Moreno; "Rough Romance," directed by A. F. Erickson, with George O'Brien; "Women Everywhere," directed by Alexander Korda, with J. Harold Murray and Fifi Dorsay; "So This Is London," with Will Rogers, directed by Frank Borzage; Victor Fleming's first Fox-Movietone picture, "Common Clay," featuring Constance Bennett and Lewis Ayres, and "Living for Love," with Milton Sills, Dorothy Mackaill and Kenneth MacKenna, directed by Berthold Viertel.

Pictures in production include Raoul Walsh's epic of the pioneer days, "The Big Trail," with an all-star cast; "Are You There?" directed by Hamilton MacFadden, with Beatrice Lillie and John Garrick; "On Your Back," with Irene Rich and H. B. Warner, directed by Guthrie McClintic; "The Last of the Duanes," with George O'Brien, directed by Alfred Werker; "Liliem," with Charles Farrell, Rose Hobart, Paul Muni, Lee Tracy and Nat Pendleton, directed by Frank Borzage, and "Road House," directed by Leo McCarey, with Frank Albertson, H. B. Warner, Joyce Compton, Sharon Lynn and Richard Keene.

Mr. Wurtzel's promise to have 26 pictures, half of the 1930-31 program, completed and in New York by September 15, apparently will be realized. John Ford's production, "Born Reckless," Alfred Santell's "The Arizona Kid" and Benjamin Stoloff's "Fox-Movietone Follies of 1930,' 'already are in New York. "Common Clay" and "Living For Love," both 1930-31 products, will, be shipped shortly, while "Road House" is the only picture now in production that is on the 1929-30 list.

AS CUTE AS YOU MAKE 'EM



Photo by A. L. McCaffrey.

SHIRLEY JEAN RICKERT

4 Years of Age

COMEDIES—TALKIES
Mickey McGuire-Darmour
Jack White Productions
Educational

DRAMAS—TALKIES
"Father's Day"—M-G-M
"Night Work"—Pathe
"Follow Thru"—Paramount

HEmpstead 6179

ARA HASWELL SIGNED

Ara Haswell, who scored so notably in "Ladies of the Jury" with Mary Boland and only recently returned from San Francisco where the play was taken following its local run, has been signed for the feminine lead in "The Great John Ganton," starring George Fawcett, which marks his return to the footlights.

Miss Haswell is playing the same role that Laurette Taylor played in the original New York company, and it proved that actress' first step to fame. It also lead to romance, for it was at this time when she met the late Hartley Manners, who dramatized the play and whom she married. As Miss Haswell is giving an excellent account of herself in rehearsals, the role will probably bring her all sorts of good luck.

ABRAHAM COHEN

Leaving on an extended annual three-months' trip East, Abraham Cohen, vice president of the Cinema Props., Inc., will purchase for his company some of the finest props to be used by the studios that he has ever bought before on a similar trip.



Abraham Cohen

Over 20 years ago Mr. Cohen became affiliated with the motion picture business and has been one of its greatest boosters. We remember back in 1921 when Bob Shuler made such a fight to get on the censorship board in Los Angeles, it was Mr. Cohen who went out and obtained enough signatures of prominent people in the Southland to keep him off the board.

Mr. Cohen belongs to some of our best clubs and regrets very much that he won't be here when the 233 Club stages its Milk Benefit show at the Shrine Auditorium, for he would like to take a real interest in helping to put the club over the top 100 per cent in every way that it would be possible for him to lend a hand.

"AMONG THE MARRIED" OPENS AT THE GARY THEATRE IN BAY CITY

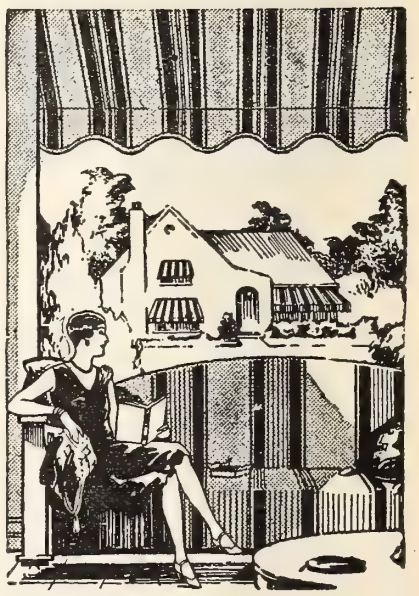
San Francisco will on Sunday witness the opening of "Among the Married," starring Robert Frazer, with Dudley Ayers and Alma Tell, the two principal supporting players at the Gary Theatre.

The show met with excellent success here at the Vine Street Theatre, and closed to make way for the current attraction, much to the regret of many who wanted still to see the show. However, the Bay City theatre-goers are in for a treat.

Others who make up the cast are Barbara Brown, Virginia Thornton and Howard Russell. The play is from the pen of Vincent Lawrence, staged by Charles King and produced by Alfred H. Woods.

GRAINGER ELECTED

Harley L. Clarke, president of the Fox Films Corporation, announces the election of James R. Grainger as vice president of the corporation, in charge of sales and distribution in the United States and Canada. Grainger has signed a new contract with the corporation, extending from May 1, 1930, for the next five years. The new contract replaces the old contract as general sales manager, which had many years to run.



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Producers Won't Stand for Agents Gyping Actors

Declare Themselves the Guardians of Fair Play in All Deals

About four hundred gathered at the Roosevelt Hotel last Monday evening and heard the producers come out flat-footed against gyping the actors out of their earnings, and pledging themselves to act as guardians of all matters pertaining to the making of motion pictures.

This all happened at the Academy of Motion Picture Arts and Sciences meeting at which time producers, actors, casting directors, agents, production managers, assistant casting directors, unit managers and others were in attendance to hear what is to be expected of everyone connected with the future activity of our studios.

Irving Thalberg, M. C. Levee, Fred Niblo and others said their little piece of mind, and there was no denying the facts—they were there to see that fair play especially comes to the much abused and downtrodden actor.

Agents and personal representatives, too, pledged to see fair play to the actors, and they now have a chance to bring up, without fear, any complaints against producer, casting director and director alike, any grievances they might have, and instead of being blacklisted they will be given help.

ALBERT HERMAN

Director
Mickey McGuire
Comedies

For
Larry Darmour RKO

GEORGE KOTSONAROS

After making a tour of the country, meeting all comers in wrestling contests, George Kotsonaros returned to Hollywood for what looks like just a short stay as he has been asked to come to Australia for some big matches in the Antipodes, and this might even take him to New Zealand.



George Kotsonaros

In the meantime, he is packing up some easy money at Phoenix and Yuma, Ariz., against some of the local champs who want to take George on and try and flop him.

The other night at the 233 Club he told some of his funny experiences down in Miami, Florida, and Dallas, Texas, and kept President Rex Goodcell and the packed auditorium laughing to their hearts' content.

' ' '

"ISLE OF ESCAPE"

Monte Blue, who will be remembered for his outstanding performance in "Those Who Dance" for Warner Brothers, will soon be seen in "Isle of Escape," shortly to be released by Warners.

HOLLYWOOD BATHS, Ltd.

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FOX—"Song o' My Heart," "So This Is London," "Sunny Side Up," "The Valiant," "Me, Gangster."

WARNER BROS.—"Is Everybody Happy?"

COLUMBIA—"The Song of Love."

METRO-GOLDWYN-MAYER—"Dynamite."

UNITED ARTISTS—"Abraham Lincoln," "So This Is Heaven," "Captain Applejack."

R. K. O.—"Freckled Rascal."

PATHE—Lead in "America or Bust," "Night Work."

PARAMOUNT—"The Virginian," "The Dummy," "Sins of the Fathers."

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Pictures---Reviewed and Previewed

Theatre Review

"WOODROW WILSON"

At the Theatre Mart.

Maurice Salzman started out with a very fine idea in his historical play built around the late President Woodrow Wilson, and developed the story of our War President in a very interesting manner. He made a real human character of Woodrow Wilson as portrayed by William Moran. His lights and shades of the emotions of what is well imbedded in our history, were very good.

The only complaint we have to offer is that he permitted the spoiling of a very fine play by injecting low comedy at a time when his audience should be very serious, as the situation demands.

One other fault we can find is that the author permitted some of his characters to speak with a German accent while the others played their parts with a fine flow of English as one could ask to have at their command.

Along with the work so splendidly done by William Moran stands the performance by Bert Sprotte as General Von Hindenburg. Next in line with the perfect English was Olin Francis, who was more the American officer wearing a German uniform. However, he helped to carry the story to its dramatic moments throughout. Henry Collins, had he paid more particular attention to his makeup to age the Kaiser enough so that he looked like himself, along with doing away with his perfect English, would have been credited with a very fine performance. Ray J. Largay ,impersonating the President's secretary Tumulty, proved a very capable artist and worthy of consideration. Jack Parker, as the youthful paige of the Senate, was bright and breezy enough but allowed to take too many liberties in a chief executive's office.

William Wilson on two hours' notice substituted for S. S. Simons, who was called away to begin a picture engagement. Mr. Wilson did creditable work under the circumstances.

Don L. Brodie, Jefferson De Angelis, Jr., Kenneth Steiner, Clyde Musgrove, A. L. Fanders, Grace Hyde Trine, Leonard Mabry, Iron-eyes Cody, James Pollard, Charles Rondeau, Henry Price and Richard Midgley, the rest of the cast, served their purpose.

The direction of Eleanor Lawson was the best that she has done with any play for dramatic interest and technique. She is deserving of a world of credit for bringing out the talent that she did in those who were cast in the play, and in closing let us say a word of praise for Mrs. Alice Pike Barney, who is the sponsor of the Theatre Mart and who is making a very fine job of it and is deserving of the support of this community.

HARRY BURNS.

Preview

"YOUNG MAN OF MANHATTAN"

Paramount Monte Bell all talkie production.

Previewed at the Paramount Studio.

"Young Man of Manhattan" is just another whirling celluloid of the fourth estate. It is a sort of weak edition of its foreruners, and in this particular case shadows forth the salad days of a metropolitan baseball scribe with a strong weakness for booze. The early part of the yarn stresses the cosmic conceptions of these striplings, all het up over their soi-disant importance in the management of things mundane, and their Podsnap wave of the hand, with the world trembling in apprehension at the gesture.

Toby McLean (Norman Foster) just about the time he comes into the dignity of a world's series scribe, falls for Anne Vaughn (Claudette Colbert), and the two huddle into an early marriage. She is a short-story writer and about the time she signs up with a magazine editor Dwight Knowes (Leslie Austin), Toby, old boy, is assigned the world's series at St. Louis, in one of the games of which Babe Ruth made three home runs. Then the plot coagulates, and Knowles discovers a soft eye for his new contributor, with the result that she is sent to Hollywood to shoot spicy, cinema chitchat by airplane mail.

Comes then into Toby's life an impossible reporter (they don't tolerate drunks any more around newspaper editorial rooms) Shorty Smith (Charley Ruggles). Shorty, while he can't steer his own boat, is a dab hand at the helm of Toby's craft. While in St. Louis, McLean gets a load, and a good load at that, of Puff Randolph (Ginger Rogers), a sort of vitalized Helen Kane. In the excitement of "parting is such sweet sorrow" he forgets to wire Anne about having his slippers parked against the hearth fire, so that when he gets home, he doesn't find the bird in her gilded cage.

Then he pulls an awful boner, when he hastily lurches out of the house, in a pet, forgetting a quart of vodka he had just purchased. Then in comes Anne—gets a snoot full of the denatured gasoline and is stricken blind. Now, dear readers, we're not going to unfold this gripping tale of how the wonderful baseball Chatterton won back his errant spouse but will let you get at the whole shooting match as a paid customer.

Miss Colbert's Anne Vaughn was breezily hit off with just a tang of glamorous sophistication. Her enunciation and pronunciation bespeak coulisse technique, and her manner at times shows latent emotional power. She should go far in the talkies. Foster's Toby McClean was just comme si comme sa. Charley Ruggles' Shorty was right up to the standard of his clever inebriate personations, but we should like to see him in some other character phase of his art. Ginger Rogers' Puff Randolph out Kaned Helen at her best. She came within an ace of purloining the picture and filching the film. Leslie Austin was adequate as Editor Knowles. Monte Bell's directing and Larry Williams' photography were O. K. We are not strong for the "Young Man of Manhattan."

ED O'MALLEY.

Preview

"THE BORDER LEGION"

At the Westlake Theatre.

Paramount Pictures have done a fine piece of work in their new production, "Border Legion," one of the best of Zane Grey's stories.

The period of the sixties is the time in which this story opens and in a series of episodes show a number of men who are disgraced for various reasons and form themselves into a band of outlaws and prey on the ranchers.

There is a love story interwoven between a cowhand and the sheriff's daughter which is very pleasing and picturesque.

It is about the photography in this picture which we must give first honors and it was Mack Stengel who was responsible for this.

Never were more picturesque settings or better photography shown and this is a wide statement in these days of the cameraman's art.

Some of the shots were worthy of a master's brush. The stampede of the cattle was a memorable scene.

The studio announcement on the screen tells us that the picture is still in the cutters' hands and when some of the rides are eliminated, which they will undoubtedly be, we may be sure that it will receive the hearty endorsement of all the lovers of outdoor pictures and who doesn't like to see and live in this manner.

Jack Holt is at his best as the leader of the Border Legion and his transition from a cavalry officer in the Union Army to the leader of a band of outlaws he, at all times enacts his part with cleverness and reserve.

Richard Arlen, as the young cowhand, who is, inadvertently, made to join the band, is extremely fine.

Fay Wray, the daughter of the sheriff, who falls in love with Arlen, is very beautiful and enacts her part in a very sympathetic manner.

The remainder of the cast are splendid and number such clever players as Eugene Pallette, E. H. Calvert and many others.

The Paramount is to be congratulated on putting on such a fine picture as the "Border Legion," and will surely revive the interest in outdoor pictures which lagged somewhat on the arrival of sound pictures.

We almost forgot, in our enthusiasm, to mention the directors. They were a clever combination, Otto Brower and Edwin Knopf, and both should be congratulated for their clever work.

ARTHUR FORDE.

Preview

"SWELLHEAD"

Tiffany all-talking production Previewed at the Fairfax Theatre.

Despite the fact that "Swellhead" is handicapped by a plot both hackneyed and obvious, the convincing performances turned in by an excellently chosen cast carried the picture over the rough spots to a finish that merited the applause of a crowded theatre. "Swellhead" served to convince an audience that Johnny Walker is a finer actor, and has a better voice than most film players under contract today. His characterization of "Bill (Cyclone) Hickey" was not only excellent, but also decidely realistic and noteworthy. And with the performance of Jimmy Gleason to smooth the way, the audience forgot the dullness of the plot.

"Swellhead" is the usual conglom eration of a kid prizefighter's rapid strides from mere obscurity to affluence. And who doesn't remember that in most stories of this type, the boarding house sweetheart supplies the money necessary for the kid's proper training? And it is to be taken matter-of-fact that the sweetheart cajoles the manager of the kid not to tell him where the money for his training came from! And, of course, the other boarding house occupant, oiled with the girl's money, becomes Bill's manager. How, under the proper care of the manager, Cyclone Bill rises to championship heights, is also obvious, and decidely old stuff. And, moreover, how the kid takes on airs and high-hats his manager at a swell party, and finally tells him he's fired, is still standard movie plot. And finally, the Cyclone's rapid decline in physical condition, until the night of his big fight finds him in a state of complete listlessness is really reminiscent of some of the poorer plots.

Happily, to say the least, around about the fifth round Cyclone's old manager comes to his corner—and with due credit to the authors of the story—Bill comes back and defeats his opponent by a knockout!

Johnny Walker, as Cyclone Bill, earned the applause of the audience. As the fight manager with the "Thoity-thoid" side-of-the-mouth characterization, Jimmy Gleason was excellent. Others who turned in sterling performances were Marion Schilling, Lillian Elliott, Paul Hurst, Creighton Hale, Robert Dudley, Annie Ryan, Freeman Wood and Edward Cecil.

Paul Hurst went over big as Mugsy, a lame-brained ex-pug. Lillian Elliott was convincing as the boarding house keeper. Marion Schilling charmed with her characterization of Mamie Judd, Bill's sweetheart.

In conclusion it is well to say that the audience liked the picture immensely but I doubt if "swellhead" will prove a box-office go, due in great part, it seems to me, to the mediocrity of the plot!

CHARLES LEHMAN.

Preview

"SINS OF THE CHILDREN"

Metro-Goldwyn-Mayer all talkie production.

Previewed at the Belmont Theatre.

After getting a glimpse of Louis Mann in "The Sins of the Children," we are more than half inclined to hail him as the David Warfield of Shadowland. He is called upon to depict the varying moods of a doting father, several of whose five children stray from the narrow path, bringing him poignant heart throbs and bitter business embarrassments. Through all his misery, however, his ever-abiding paternal love checks all chastening impulses toward the offenders, and in the long run he is amply rewarded for his forbearance. The film is an idyll of the hearthside and a consecration of the family circle. It is wholesome and cleancut throughout, and is a gem in its garb of homespun, russet-brown simplicity.

Adolph Wankamper (Louis Mann) is a German barber assisted by Tony (Henry Armetta) in a small burgh called Harristown. One of his sons, Johannes (Elliott Nugent) is an inventive genius, but is lured by his sister's beau, Nick Higginson (Robert Montgomery) to use money, that belongs to the firm he is working for, to bet on a horse race. Johannes absconds and leaves his father to settle the deficit.

Then the oldest son induces his father to mortgage the barber shop to furnish a surgeon's office. Adolph, down to his last dollar, is confronted with the betrayal of his daughter Alma (Leila Hyams) by Nick Higginson, son of the town's richest merchant. He expostulates with pere Higginson to have his son right the wrong, but old moneybags is obstinate. Then Adolph, in a transport of righteous grief, eloquently demonstrates that he is richer in father love than Higginson in world goods, but he is simply ordered from the house for his pains. Nick, however, is won over by his logic fervor and goes with him to make good with Alma.

Soon after, Johannes returns home well furnished with funds derived from an invention he has sold, and then all ends in a happy family reunion. Mann was wonderful in the tempestuous scene with Higginson—in fact it was one of the best bits of acting we have ever seen on the silver sheet. He easily dominates the picture throughout and his work, taken by and large, places him in the front rank of cinema character delineators.

Mary Doran was splendid as a wisecracking manicurist. She has a dandy, clear voice and a winning personality and we can't imagine why M-G-M doesn't give her more pretentious parts, for she should surely make good in anything she is cast. Armetta's Tony was a knockout. Others who did well were Jack Henderson, Robert Montgomery, Elliott Nugent, Francis X. Bushman, Jr., Leila Hyams, Clara Blandich, Robert McWade, and Jane Reed.

Director Sam Wood (whom we regard as one of the topnotchers in the business), turned in one of his best efforts. The hand of the master mechanic was ever evident. Henry Sharp's photography was excellent. This is one of the sweetest comedies we have seen in a long time and we cannot praise it too highly—also we look upon it a premiere talkie triumph for Louis Mann.

ED O'MALLEY.

* * *

Review

"DAUGHTER OF HEAVEN"

At the Filmarte Theatre.

For once we must disagree with a Theatre Programme. The program stated that this picture was filmed in China, whereas, the only part of it taken in China were a few stock shots. Here we see most of the denizens of Los Angeles Chinatown employed, with the addition of Lady Tse Mei, Noah Beery and Tully Marshall.

As to the story which was written and produced by James B. Leong he has undoubtedly taken a wide subject and one in which a masterly mind only could have achieved, after vast research.

Anyone who has read of Ghengis Khan and his hordes, who almost conquered the world and of his raids, of which a remarkable description is given in the book. Ghengis Khan.

The Emperor of all men by Harold Lamb, are pitiable in the extreme.

None other than a great producing company, with unlimited resources at their command, would have attempted such a subject.

The scenes in the Palace of the Emperor of China are certainly inadequate. Here was certainly a court which was wildly lavish, while Leong has peopled it with hardly a score of persons. His exteriors are very Hollywoodish to the last word.

As for the players: Lady Tse Mei certainly has very few personal charms and while Noah Beery did what he could, poor soul, with the materials assigned him, and Tully Marshall, excellent actor though he may be, was far from a Chinaman in appearance or actions.

Chinese legends are so beautiful and Chinese scenery is so very unique that it would take more than James Leong and a few Hollywood sets, in addition to some views of Chinese gardens evidently photographed around Los Angeles and San Diego, to convince anyone that this was the real thing.

Altogether it was a very disappointing picture and this theatre, which has striven to give us the best of foreign pictures should steer clear of substitutes and only show the real thing, played by foreign actors and filmed on actual locations.

Coming, we are promised "Tartuff, the Hypocrite," with Emil Jannings, Werner Krausand, Lil Kagover. A screen adaptation of Molieres racy play. With such players we may be sure of a real production.

ARTHUR FORDE.

* * *

Preview

"THE BIG POND"

Paramount Monte Bell all talkie singing production.

Previewed at the Paramount Studio.

Say—you cinema lassies—what are you going to do when you are asked to stack up your composite talent against a galaxy like this—MAURICE CHEVALIER, JOHN BARRYMORE, WILLIAM POWELL, AL JOLSON, GEORGE BANCROFT and GEORGE ARLISS? You might cast Ruth Chatterton, Dolores Del Rio and Marie Dressler into the mortar and pestle away like thunder, but you'd bring out only a weak compact to place alongside the foregoing Movie's Sextet from Lucia. To the first one of the list Maurice Chevalier, we salaam and murmur "effendi."

Over at the Paramount Studio Wednesday night, April 30, Maurice gave us many moments of high delight in his latest talkie effusion, "The Big Pond." The French cinema ace is called upon to steep his talent in an American atmosphere pervading the factory of a chewing-gum nabob and his palatial home, and mon cher Maurice comes through with the eclat of a Big Bertha. His clever work clearly shows how quickly he is assimilating our ways and manners.

Pa Billings, a full brother to William Wrigley Jr., takes his daughter Barbara (Claudette Colbert) to Paris for a foreign outing. Of course they go to Venice where Pierre Mirande (Chevalier) shoots a number of gondola love songs into her ears and she falls, not with a dull but a sweet thud. Hymen brings them into a huddle but Pa will have none of Pierre, who has nothing in his system but a bunch of vibrant vocal chords and a noodle full of romance.

Besides, Barbara is betrothed to Ronnie Davis, who flashes on the scene in the midst of Barbara and Pierre's gondola necking parties. Then the white light of reason percolates through Pa's coco and he hits upon a plan of taking Pierre to America and giving him employment in his gum factory. He feels that Pierre will be a rank failure in making his own living, and banks on the circumstance cooling Barbara's affection for the gondola sheik. From here to the denouement, the film fairly scintillates with fast and vivid action, but we are going to let the reader get it at first hand.

Chevalier is immense as the golden-hearted Pierre. He sings a number of songs as only he can sing them, and his comedy fairly sparkles with enchanting spontaneity. He has a charm all his own and is inimitable in his chosen line of cinema entertainment. Claudette Colbert as Barbara is superb. She sure is a welcome addition to the talkies. She seems equal mistress of the light and deep emotions of her art, and her sweetly modulated voice is ever clear and distinct. Elaine Koch turns in a sterling performance as Jenny the Kid, and her sympathetic juvenility was one of the outstanding hits of the film.

Other good performances were achieved by George Barbier, Marion Ballou, Frank Lyons, Mat Pendleton and Audre Corday. The directing of Hobart Henley was capital in every particular and George Folsey's camera work, excellent. The songs are melodious and catchy, and all in all the film is a crackerjack and should prove one of Chevalier's best sellers.

ED O'MALLEY.

DON DONAHUE
EXposition 2707

Stage Review

THE WRITERS' CLUB

Viola Brothers Shore knows her audience psychology and reaction, for in "Dinah Night" she gave the Writers' Club audience many a hearty laugh at their own expense, for in it Carmel Myers portrays a movie star who has an affair with a playwright, played by Cornelius Keefe. For good measure, we find the unsuspecting wife, played by Virginia Kami, really onto the pair, and the two characters who are part and parcel to the sketch, are Gertrude Short, playing a fan magazine writer, and Elaine Babcock, a maid. It is a timely skit, very well staged by Kenneth Thomson.

Next came the "Second Act" by Gilbert Emery, directed by Claude Kin. It unraveled a tale of the World War, an unbroken love affair and a lesson for lovers never to part after a quarrel without patching up their diffeernces. Evelyn Hall was very delightful; Sidney Bracy gave a fine characterization; Frances Dee is good to look at but seemed to lack the fire of emotion to rise to the heights necessary for the part, as the young niece.

Beryl Mercer stole the honors in "Acid Drops," by Gertrude Jennings. It was a very funny farce in what might be termed an old ladies' home with Philip Strange playing a parson. The story was well staged by Lionel Belmore and contained some very fine acting on the part of Daisy Belmore, Tempe Pigott, Flora Bramley, Justina Wayne, Jessie Arnold and Philip Strange. Miss Mercer was given a tremendous ovation at the finish of the act.

"The Hamlet Murder Mystery," by George F. Brooks, closed the show. It was a comedy take-off of what a modern detective would have done during the days of the immortal Hamlet, were a murder committed, with Robert Emmet O'Connor playing the sleuth who tries to solve the mystery, and Hal Price and Arthur Belasco as his aiding officers, much to the chagrin of the characters as played by Eulalie Jensen, Camille Rovelle, Lee Shumway, Arthur Lovejoy, Kenneth Gibson and David Henderson. The sketch was directed by Robert Ober.

The Writers' Club always offers a fine program. This wasn't as good as the best, but was entertaining at the best.

HARRY BURNS.

* * *

ALBERT DE MOND IS BUSY AS UNIVERSAL ASSOCIATE PRODUCER OF FEATURES

With "The Little Accident and "The Gypsy Love Song" both assigned to him to produce as associate producer, Albert De Mond is a very busy individual these days.

William J. Craft is directing "The Little Accident" with Douglas Fairbanks, Jr., in the leading role, while John Boles is to be starred in "The Gypsy Love Song" that John Robertson is slated to direct, when he finishes "Beyond Victory" at the Pathe Studios.

Albert De Mond has built up a fine reputation for himself with Universal as a dialogue title and story writer, and was recently promoted by Carl Laemmle, Jr., to his present post.

Let's See---Who's Who

By HARRY BURNS

C. B. DE MILLE

With the last shot of "Madame Satan," completed last night, Cecil B. De Mille motored to Los Angeles Harbor to board his schooner yacht, "Seaward," for a vacation cruise.



C. B. De Mille

"And if I see a Zeppelin while we are out I'll probably be tempted to take a shot at it!" he said as he left. For over four weeks De Mille has been engaged in taking sequence aboard a giant Zeppelin, the concluding scenes showing the Zep torn apart in a storm, just after five hundred guests of a masked ball jump for safety.

The principals of the production also scattered for vacations. Reginald Denny went up to his lodge near Lake Arrowhead while Kay Johnson hied herself to a hot springs for recuperation from the aches and pains of parachute jumps, without a double. Roland Young is at the beach while Lillian Roth is taking an auto tour through Southern California with her family.

HOWARD HUGHES

Howard Hughes' next screen production will be an air comedy.

With "Hell's Angels" practically ready for its world premiere at Grauman's Chinese Theatre the latter part of May, plans are now under way for the next Caddo company presentation.



Howard Hughes

The new air film will be based on an original story which is being written by Lew Lipton and Joseph Moncure March, and a comedy sequence cut from "Hell's Angels" will be incorporated in the picture.

The story is not yet titled, and casting will not begin until the script has been completed.

"The Front Page," to which Mr. Hughes holds the screen rights, will follow the aerial comedy on the Caddo shooting schedule.

Other Caddo stories to be filmed this year include "Scarface" and "Dirigible," an air story purchased from Paramount.

TRANSFERRED

Fanchon and Marco Ideas will be transferred from Grauman's Egyptian Theatre on Hollywood Boulevard for its opening on May 29.

LAURA LaPLANTE

Has returned from a five weeks' sojourn in New York, and is now busily engaged in negotiations with various producers looking toward her new screen affiliation, shortly to be announced. Perhaps the most unusual thing about her eastern holiday is the fact that she did no shopping to speak of, having been kept so busy with social, publicity and business engagements that she had no time for the shops. She did, however, visit the New York City police college, and attended several sessions of the night court—as a spectator!



Laura LaPlante

Moreover—which is not unusual for a Hollywoodite visiting New York—she attended twenty-one shows in three weeks.

DORIS LLOYD

Doris Lloyd, who played with George Arliss in Warner Brothers' "Disraeli," has been signed by the studio for a leading role in "Old English," which is now being rehearsed with Mr. Arliss starring.



Doris Lloyd

Harrington Reynolds is likewise signed for a part in this production and Ivan Simpson has been chosen to play the same role in the screen version of the Galsworthy drama as he played with Mr. Arliss on the stage.

HAROLD BEAUDINE

Over at the Metropolitan Studios, Harold Beaudine is directing some short reelers for the Christies.



Harold Beaudine

Back in the days when this firm was the king-pins of short reel producers, Harold Beaudine directed the best comedies that Bobby Vernon ever made. Now he is a full-fledged talkie director, and is handling some commercial novel two-reelers with some very fine artists cast in the subjects.

Harold, by the way, is the brother of William Beaudine, who is at present directing feature talkies for First National-Warner-Vitaphone productions.

NAT DEVERICH

Ran across Nat Deverich, who has given much to the motion picture industry up to the time that he retired. Nat was one of our directors of silent pictures back in the days when D. W. Griffith was operating the Reliance Majestic studios and made "The Clansman," "Intolerance," and many other great pictures. Later on Mr. Deverich was co-partner in the ownership of what changed from the Reliance Majestic studios to the Fine Arts studios, and along came Tiffany-Stahl productions and bought the plant, so Nat Deverich cast his lot with Alexander and Oviatt and carries the title of vice-president of that concern. They have one of the finest buildings on Olive street near Sixth, and now that we have brought you to the very door of Nat's new affiliation, let us tell you what his duties are right now.



Nat Deverich

Being a gentleman of knowledge, Nat Deverich remembered when he was busy at the studios and he found himself in need of fall or spring clothes, he found it difficult to take time off long enough to go down and shop, so, when this little difficulty came back to his mind for those having the same trouble now, Nat Deverich arranged with the studios to permit his firm to bring to the studio and place on display the latest styles of the season in men's wear and already the RKO and Paramount studio employees, from the highest paid executive to the smallest wage earner on the lot, have taken advantage of this opportunity.

Oh, yes, we told you we ran across Nat Deverich and naturally you are curious to know just where. It was on the M-G-M lot, where he is holding forth right now for ten days, and he will move from there to the Metropolitan studios and from there—well, we will tell you about that later.

TREM CARR

Back from the East where he made all arrangements for his coming year's program, Trem Carr is preparing to start his feature which Phil Rosen is slated to direct. James Kirkwood 'tis said will play the leading role supported by a very fine cast and the picture will be made at the Larry Darmour studios.



Trem Carr

Trem Carr for years has been one of our most consistent independent producers on the West Coast, and with the talkies coming into the field, he has even made better pictures than when he made silent productions.

BILLEE MORLEY

One of the youngest radio speakers is Little Billee Morley, who has been talking on the air in Portland for some time, and upon his arrival here in Los Angeles the little fellow turned his attention to the talkies. His activities turned to the Pathe Studios, where he just finished in "Night Work," starring Eddie Quillan and directed by Russell Mack.



Billee Morley

Billee is a popular youngster among the children. The other day his mother staged a birthday party, and there were any number of the well-known star's kiddies present. He is especially fond of Col. Tim McCoy's boys, Jerry and Darcy, who live in the Garden Court where he and his mother live, and are daily companions.

SOME CAST

Betty Boyd, one of Missouri's favorite daughters in the talkies, has been cast as "Poppi" in Tiffany's musical screen comedy drama, "Paradise Island," directed by Bert Glennon. The role is the second feminine part of importance in the picture. Bert Glennon directs, with Kenneth Harlan, Marceline Day, Paul Hurst, Vic Potel, Will Stanton, Gladden James and Thomas Santschi in principal roles.

A. P. Younger wrote the story, with adaptation by Monte Katterjohn and music and lyrics by Will Jason and Val Burton.

We have been enjoying the Ambrose Barker and Peg Wynne broadcasting weekly over KNX. Here we have a couple who are real show folks and know how to sell their wares on the air or on the screen.



MADGE HUNT

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HOLLYWOOD filmograph

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Ralph Ince

Frank Sheridan

MANAGEMENT

DAVE THOMPSON

Telephone GRanite 9145

Nearly all of the signs of the full name of William Fox have been changed to read "Fox Films" or "Fox Production." The first handle of Mr. Fox, which was known the world over as "William," no longer adorns the signs of that organization in Hollywood.

* * *

Leslie Pearce is directing a Mack Sennett comedy with Andy Clyde, Ann Christie and Nick Stuart.

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DO YOU REMEMBER "THE GODLESS GIRL"?



Lina Basquette

Hal Roach Produces "The Younger Set"

Monta Bell Is Back In Hollywood

Inside Story of How the Idea Was Created

What is all this talk about Our Gang growing up and making a new series of comedies? That can't be true, because we saw Our Gang last night in a new comedy. Farina was there; Wheezer was there; Mary Ann was there and so were Chubby and Jackie, the "tough guy."

Here is the "low down on the whole works." Hal Roach, that energetic young producer of funny two-reelers, collected six peppy youngsters around the age of eighteen and is going to start them in juvenile comedies under the name of "The Younger Set." It is true that two of these youngsters at one time played with "Our Gang," but that was years ago. They are Mary Korman and Mickey Daniels. Everyone should remember the little blond leading lady of "Our Gang," and the tough 'un with the freckled "pan". Mary is now a pretty little girl of sixteen, and Mickey, although grown up, still retains his freckles.

Gertie Messinger, Dorothy Granger, Grady Sutton and David Sharpe complete the set. Gertie, a petite brunette, has had a long and varied screen career. She started at Universal before she could walk and when she was four years old was a leading lady in the Fox Kiddie Pictures. Since then she has been on the screen and stage where she has made a name for herself. Dorothy is of stage and night club fame, having played her own act through the South. Dorothy won the Texas Bathing Revue at Sylvan Beach in 1924. David Sharpe gained recognition as a tumbler. He is the youngest athlete to have ever held the tumbling championship of the United States; this title he won in 1925 and 1926. David can boast of tumbling through two seasons of both Orpheum and Keith circuits. Grady Sutton came to California for the first time in 1925 for a visit. He played bits at Universal for a year and then went back to Florida. His folks sent him to Europe to forget Hollywood, but Grady has a good memory,, and returned the following year.

Future Is Kept as Dark Secret by Director

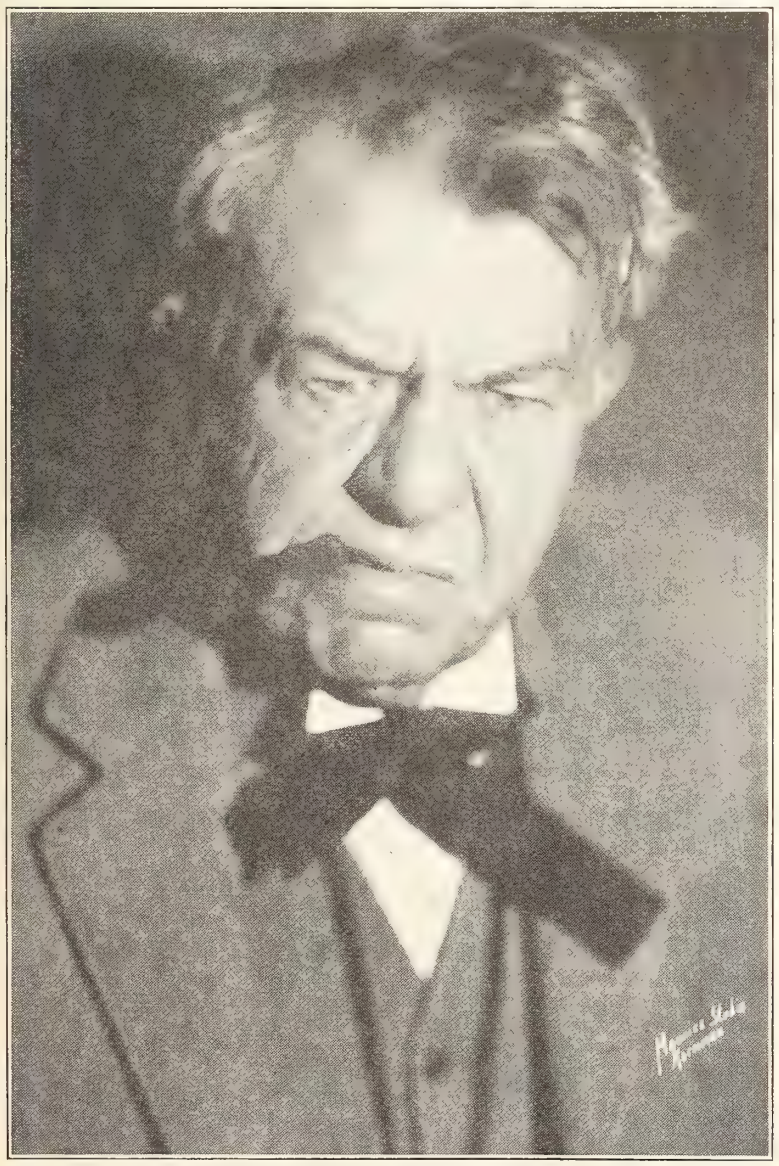
His return shrouded in the deepest secrecy, Monta Bell, prominent film director, recently appeared in Hollywood after an absence of two years in New York. The arrival of the former newspaperman who is today regarded as one of the most successful megaphonists in the industry, was unexpected and his appearance in the film capital has occasioned no little comment.

This, it was learned, is due to the fact that his contract with Paramount was known to run for several more years; also, the biggest box-office successes credited to the Zukor, Long Island studios, such as "The Letter," "Gentlemen of the Press," "Young Man of Manhattan" and others were produced and directed by Bell.

Confronted with these facts, Bell readily admitted that he was no longer associated with the Eastern Paramount organization, having recently terminated his agreement with them and parting on the best of terms.

Queried as to a report that by becoming a free agent he had willingly forfeited percentage rights to revenue accruing from pictures he had produced and directed for Paramount, totalling in the aggregate over $200,000, Bell refused to either affirm or deny this feature, other than to confess his pleasure at being a free-lance director again.

"I intend to rest here for a few days," said Bell, "after which I plan on motoring to Palm Springs for a couple of weeks. My plans for the future are uncertain. Perhaps I shall return to New York after this time, as I am interested in two stage productions which are now in rehearsal for presentation this summer," he concluded.



George Fawcett

returns to the stage in

"THE GREAT JOHN GANTON"

With Jason Robards

This vehicle served as a starring part for Mr. Fawcett for three seasons throughout the United States and London, England.

Opening May 19th

Vine Street Theatre, Hollywood

HOLLYWOOD filmograph INC.

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Vol. 10 Saturday, May 17, 1930 No. 18

Bucking the Buck-Passer

The procrastinating buck-passer is a pest of the worst kind. He causes more disappointments; more loss of time and more general misery than any of the army of pests infesting the great motion picture studios.

With an occasional rare exception, this pest flourishes in the casting office; usually an assistant casting director, very often a casting director; without the moral courage to say "no."

Of course the chief victims of these casting officials are actors and extras looking for work; and the very frequently given excuse that a blunt "no" is a bit harsh cannot be accepted as a good reason.

A person seeking much-needed work, left in doubt by a vacillating casting office employee; one who turns an otherwise sensible "no" into a vaguely worded hint that "there may be something doing tomorrow," is the victim of thoughtlessness bordering upon cruelty. And the cruelty is found in the fact that, if told bluntly that there is no work, the jobless one will at once look elsewhere, and probably find a job. The tantalizing promise in the vaguely worded "soft answer" does the damage; and the self-supposed soft-hearted one is something quite different from what he imagines himself. Most times he is what the victim calls him after he realizes that he lost a job at another studio because he believed the soothing hint of the kind-hearted one.

Another angle shows casting office employees deliberately "stringing" people they know they are going to use; doing all they can to stop them being tied up by another studio when the smart lad wants them. This trick has caused a lot of people to lose work urgently needed to pay pressing debts.

The buck-passer handles this trick of putting off the person he is going to use by blaming every one in the studio. from the president of the company down to the janitor. Everybody but himself is holding up the picture. The victim, neatly shunted out of another, and better job, can do nothing but wait—just what the casting office wants him to do.

Happily, there is reason to believe that the hoary trickeries of the old silent picture days are destined quickly to follow the silent film to the scrap-heap. The birth of the new talking picture introduces mechanical processes calling for experts; trained men whose minds are adapted to system in work. This new condition sweeps aside the slipshod methods of yesteryear; and its influence is penetrating to executive departments. Preciseness of plan and prompt execution of task cannot be achieved without definite understandings, from the employment of atmosphere players to great stars.

The time element, almost ignored during the greater life period of the silent picture, in this new game, becomes a factor of the most vital importance. Factors formerly directed by the whims of high-hat underlings have become part of the orderly production of the exacting talking picture. The convenience of the understrapper lording it over hard-up workers is lost in the new order, and his functions come under close scrutiny, else the routine be gummed up.

The inherent kindliness of the average human, under very slight provocation, will go astray. This factor, during the old silent days, had much to do with general studio disorder. Under the new regime, mechanical; highly scientific elements, rigidly prevent this. It is the coldly calculating mechanized genius of man overcoming his natural tendency to procrastinate; to temporize, when he should act with decisive promptness.

And this is the new Thing the buck-passers, if they are wise enough, will consider. They are facing a new era; an era introducing to motion pictures the precision and time-saving ideas of the modern American business man, who is pugnaciously intolerant of all things smacking of delay—and is mercilessly intolerant of all employees so placed who cannot understand how to deal with the public, especially job seekers.

The attitude that a job seeker is a poor sap, at the mercy of people in position to employ him; to give him work, is not the attitude of the American business man entering pictures. This is a good thing to remember.

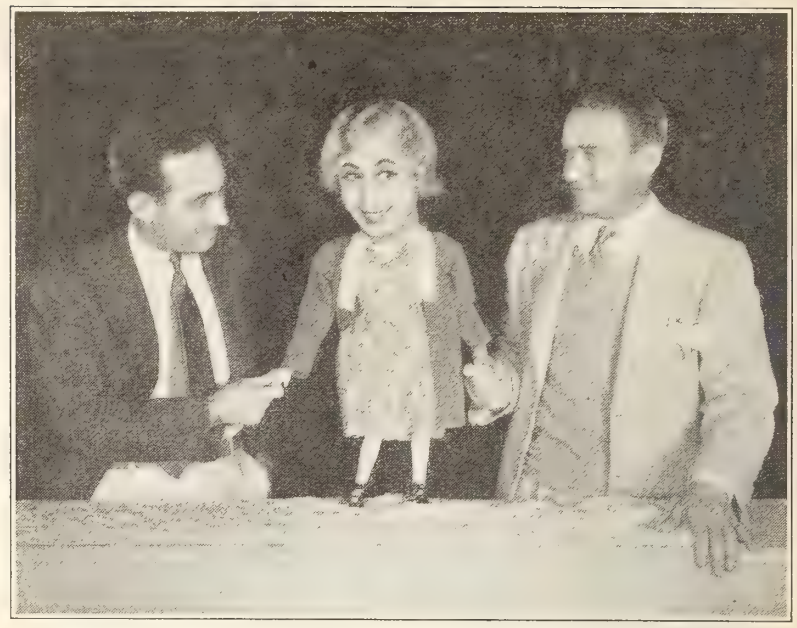
EDUCATIONAL'S LIST OF MAY RELEASES

SUNDAY, MAY 4, 1930—"Radio Kisses," Mack Sennett talking comedy, two reels. Stars: Marjorie Beebe, George Duryea, Rita Carewe. "Hot Turkey," Terry-Toons, one reel.

SUNDAY, MAY 11, 1930—"Hail the Princess," Jack White talking comedy, two reels. Stars: May Boley, Monty Collins.

SUNDAY, MAY 18, 1930—"Peace and Harmony," Mermaid talking comedy, two reels. Stars: Eddie Lambert, Monty Collins, Addie McPhail. "Hawaiian Pineapples," Terry-Toons, one reel.

SUNDAY, MAY 25, 1930—"Fat Wives for Thin," Mack Sennett talking comedy, two reels. Stars: Marjorie Beebe, Andy Clyde, George Barraud. Kinograms News Reel issued twice weekly.



LEIGH JASON, BENNIE RUBIN, FRANK NEWMAN

"Clothes have made men of us;" came from Carlyle's laborious but sturdily legible pen.

Here we find this very quiet and unassuming young man, Leigh Jason, has turned the tables; invaded some fair one's wardrobe and proven—"Clothes can make a gorgeous, glorious, glamorous woman of a man."

Three guesses as to who this captivating blonde, with the talking eyes may be—should the feathers fall. You've seen those eyes; that smile, broad and tantalizing, trying to make you drop that troubled look and smile back.

Why, to be sure, it is none other than our mirth-provoking Bennie Rubin, impersonating, "Little Nell" for her director and producer, in the newest and most original of short shorts: "Humanettes."

When we were a kid we loved to see a Punch and Judy show and we thought they were real, for a long time, as most children do. Now we are going to have something far more interesting than little make believe people, we are going to have the real people in their very unusual makeup cut their capers and sing for us.

Who was the originator of this miniature review? Bert Levy, the cartoonist.

Leigh Jason, the director of this unparalleled series, began his climb, to the unlimited heights of fame now awaiting him in his new field, from the writer's staff on the Universal lot. He found the typewriter too slow in expressing his ideas; he obeyed the "small voice within," took up the old men (silent days, but louder days for the director), made the Bill Cody series for Universal. This venture brought the youthful director in the limelight, but he was not ready to claim high honors, in his opinion. He left Hollywood and went back to New York, his native state. His friends here wondering if he intended to throw away a golden opportunity. This young man was doing some deep thinking, using his very brilliant mind to work out his own salvation—get something off the beaten track, and as Tom tells us over the radio, "it just goes to show you" Leigh Jason was not asleep by any means when he went through Columbia University.

One readily feels, from the gracious manner and cultural dignity he radiates, they are talking with one of the most interesting personalities in the industry. You just want to make yourself comfortable and wait for the magnet to begin to draw out something of unusual interest, something you haven't thought of. That old saying: "Still water runs deep," is aptly applied to this youthful director who always wears a smile for everyone.

'Tis said one usually tries to vamp their director to be assured the right break. We learned, through a very brief telephone conversation just why "Little Nell" turned to her producer, Frank Newman, with her vamping tactics, her director has a charming wife to which he is "muchly" married to and likely to make that state of existence one long honeymoon.

The "Humanettes," to be released by R-K-O, invade not only a new province, but bring something to the amusement world that is going to create the sensation of the day in one reelers.

Mr. Jason was very anxious to have us see this wonderful laughfest at the studio, but learned his cutter had almost made hash of "Little Nell," for the time being, and promised to call us later. However, we were let in on some very interesting secrets of what this little unit has in store for you and we promised we would not let the cat out of the bag until we got our cue. We are allowed to say this much: you will see some of the screen's outstanding personalities do some unusual bits in this series; and you will also hear some very famous Metropolitan Grand Opera Stars.

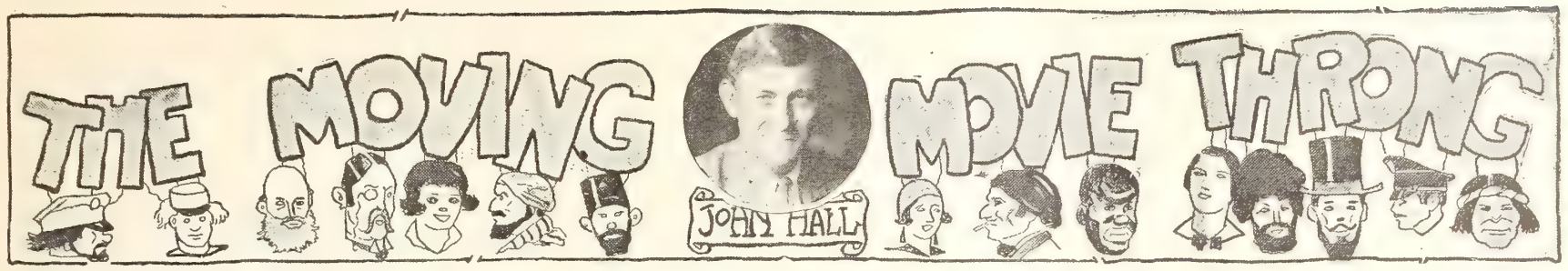
Watch for "Humanettes" is an inside tip from MAIDEE CRAWFORD.

ABOUT CHARLEY CHASE

From time to time the older comedians have admitted that Charley Chase was a "comer." It may safely be said now that the Roach star has arrived. Climaxing his work in a series of sensational talking pictures in four languages, Chase was yesterday given a new five-year contract by the Hal Roach Studios, Inc., at Culver City. Terms of the contract were not made public, but it is known that Chase is now up in the "big money," along with Laurel and Hardy, Chaplin, Lloyd, et al.

Chase was one of the first of the American comics to make a bid in the foreign field. His quick mastry of the Spanish, French and German tongues has been the talk of the industry. In a recent picture Chase sang an entire song in French, in another he sang in Spanish.

The new contract was negotiated by Warren Doane and Benjamin Shipman of the Roach managerial staff.



The old silent movie star system is shot to smithereens, and the wreckage is scattered o'er the landscape.

Some of the producers are desperately trying to salvage some of the wreckage. Most of them have unloaded.

Says one producer in "Liberty": "The six qualifications that a girl must have to win the richest rewards that a talkie reformed Hollywood has to offer . . . are: beauty; acting ability; a pleasant speaking voice; a good singing voice; ability to dance; screen personality.'

The old silent stars had screen personality; most of them had beauty. Now, if they learn to speak lines; to sing and dance, they have a chance. If they don't qualify—the gate.

That's flat. Add to these troubles the fact that stage people of ability, while doubling their salaries in picture work, are paid less than half the salaries of the silent players—and there you have it: Its business. Tough on the old darlings of the silent movie—but business. Try to move the producers from that spot—just try it!

Regardless of the taffy written by Los Angeles critics about "The Bad One," Edmund Lowe, a real trouper, walks away with the picture. Henry Kolker, another finished actor of star calibre, by his dramatically incisive speech and acting, is right in line with Lowe. Joseph Schenck, who "presents" Miss Del Rio in "The Bad One," took no chances. And that's business. The big-time company will make the Latin star click at the b. o.

"The Bad One" illustrates the position of producers willing to take a chance with silent movie stars without stage experience. If they are supported by players like Lowe and Kolker and George Fawcett—the result will be satisfactory to the cash customers.

Deflation of ego is found in: "When the talkie cyclone first loomed up the old-time stars felt secure behind their bulwarks. 'We can't be replaced,' they said in effect. 'We are household words, even in climes where the fans can't read our names. Without us the whole movie structure will fall to pieces.'

"Jack Warner thought he would like the answer. He put on a picture called 'The Gold Diggers of Broadway,' and cast it without one prominent player from the movie ranks. The star was Winnie Lightner, a comedienne from the variety stage. The sticks gave Warner his answer by turning out in droves to guffaw at Winnie's tricks, and 'Gold Diggers' earned a most gratifying profit for Warner Brothers."—Florabel Muir, in Liberty Magazine, May 17.

But why go on? The rout is complete. Our old silent Hollywood is no more. They are coming in singing and dancing droves; and they are tickled to death to escape from the hard grind of the big road show and and settle down in a cosy little bungalow in golden Hollywood—at twice their stage salaries! Who wouldn't? It's a wow!

PLOT: A happy family of two wives, one legal, and four children, two by the legal wife, two by Mary, erstwhile servant girl. Says the legal wife:

"I don't want her to go away, and I don't want anyone to go to jail. I always have trusted my husband's judgment. He has kept nothing from me. I always want to be kind to Mary, and I love her babies."

Says Mary: "Mrs. B. treats my two children like her own. She loves them and always has given them good care. So has their father. He loves them, too. So do I."

All under one roof, right here in California. The law is untangling the case the best it knows how. The FACT remains.

Now, you Hollywood plot makers; match it.

Both sides have been heard from. Both sides are satisfied. It is unlawful; also it is human life—but it can't be shown in a picture.

FROM ALPHA TO OMEGA

A is for Actor—At liberty now.
B is for Busy—Just show them how!
C is for Contract—a job; work and chow!
D is for Doughnuts, with coffee — and how!
E is for Eeating—an art quite passe;
F is for Finding the "dough" to pay.
G is for Going—hungry to bed;
H is for Hoping they meant what they said:
I is for Irony: "Come back next week."
J is for Joke—the fat job you seek.
K is for Kill—but stay! Hold your hand!
L is for Laugh at them; a far wiser stand·
M is for Murder — 'Twon't do in our land.
N is for Never pays to be rough.
O is for "Out"—Their word is enough.
P is for Pity—"Ha! ha! And why?"
Q is for Queer—That's you and I.
R is for "Remember you?"—I'll try."
S is for Stop kidding yourself.
T is for Trouper—long on the shelf.
U is for Useless—That takes in a lot.
V is for ——You know; the day check you got.
W is for Willingly: It's a princely stake.
X is for The great UNKNOWN; the chance you take.
Y is for You'll—eat and you'll drink—
Z Marks the spot where you sink.

Phil Rosen Directs Kirkwood-Kennedy

Wynne Gibson to Star in "Molly Magdalene" at Mayan

'Worldly Goods,' Andrew Soutar Story, Adapted by Grey-Littleton

James Kirkwood and Merna Kennedy are the featured players in "Worldly Goods," a Continental Talking Picture Co. production that started work today at the Larry Darmour studios. Phil Rosen is directing "Worldly Goods." It is based on a story by Andrew Soutar, with the adaptation, dialogue and continuity by Johnnie Grey and Scott Littleton.

Other members of the cast include F. Schumann-Heink, Shannon Day and Eddie Fetherstone.

FUN-POKING PLOT

"Let's Go Native," the musical romance with George Marion, Jr., and Percy Heath wrote for Paramount, deals in a fun-making manner with the "shipwrecked-on-a-desert-island" theme.

A MODEST ACTOR

A modest actor steps to the fore in the person of George Sweet who recently made his talkie debut in "The Bubble Party," a short subject sponsored by Warner Brothers and directed by Arthur Hurley.

Sweet, who prior to his screen debut played the lead in the musical comedy "My Girl" and the role of the "hoofer" in the Philadelphia company of "Broadway," is said to have given a splendid characterization of a small town smarty in 'The Bubble Party," according to those who viewed the subject in the projection room.

Following the completion of the talkie, Warner Brothers are said to have made Sweet an offer to continue under their management but he prefers to first ascertain how his performance meets with the talkie fans.

"The Bubble Party" is the work of John Hobble and was originally presented at a recent Lambs' Gambol where it scored the high light of the program.

BERLIN, May 12. — (Universal Service Special Cable.)—Peace conferences which may bring an end to the international talkie warfare will open here on Wednesday.

Adolph Zuker arrived in Berlin today to confer with representatives of the German patent interests in behalf of the entire American movie industry and American electrical interests.

Milton Diamond, the American attorney representing the German factions, and George Quigley, vice-president of Warner Brothers, with whom the German allied, will discuss the matters with the head of Paramount, Zuker said today.

"I hope for the definite cessation of the costly warfare now going on. I am fully authorized by the entire American industry to bring about peace."

Reports from New York today that Warner Brothers and Paramount had consolidated were characterized by Zuker as "bunk."

Al Rosen Buys Crane Wilbur Play, Which Opens June 30th

Crane Wilbur has sold his play, "Molly Magdalene," which had a very successful run in London last season, to Al Rosen, who has arranged to present it here at the Mayan Theatre on June 30. Wynne Gibson has already been selected for the leading role.

"Molly Magdalene" was presented at the Garrick Theatre in London and was also produced in Australia. However, this will be its first presentation in the United States, and plans are now being made to produce it in New York following its opening here.

Crane Wilbur, who will be remembered as a star of both stage and screen, is now under contract at the Metro-Goldwyn-Mayer studio as a writer and director.

Browsing Around With The NIGHT HAWK



During the current week the famous Cocoanut Grove wrapped its tropical arms around a world's touring party of 250 congenial spirits. The globe trotters arrived from Japan last Tuesday and resorted to the Grove for an evening's entertainment Johnny Hamp and his splendid orchestra discoursed their choicest gems, instilling the urge of jocund and tempestuous toes into many of the visitors. The spokesman of the party told Skipper Ben Frank that in all their travels they had never run up with a more elaborately gorgeous cafe dansant, and that there was nothing, even in Paris, to be compared with it.

Among those that cut in on the festivities during the week were Dolores Del Rio, Ken Harlan, Sally Blane (some beauty), Nick Stuart and Sue Carol (her eyes always alight with joy); Charles Dennery, one of New Orleans' foremost citizens, host to Si Masters (the big wig of the Olympic Auditorium); Mr. S. Marcus and Mr. and Mrs. Harry Stephens of Carmel, Cal.; Jean Harlow, regarded by many as the most beautiful blonde in the world; Mr. Bensinger, from Chicago; Clarence Brown (one of the Grove's most frequent patrons); Colleen Moore (one of the talkies' big shots), and many coteries of the smart sets of Glendale, Pasadena, Beverly Hills and Long Beach. The Grove's exotic atmosphere is beginning to foster a novel creative spirit among its vast clientele of dancing devotees. The latest to be sprung is a charming gesture called the "Parley de Quatre."

It is a foxtrot rhythm, with couples facing each other closely, and no matter how fast the tempo, moving down the dance floor slowly, during which time they pass the little amenities of the occasion; or if romance has been infused into their souls by haunting strains of melody, they can indulge in "eyes looking into eyes" to their hearts content. The secret of the "Parley de Quatre" step is a fast ocsillation of the body (in perfect rhythm with the music) in unison with a hardly perceptible advancing of the feet, with about half a foot's distance between the facing couples. The beauty of the gesture lies in the fact that it can be maintained around the circle of a crowded floor without being jostled out of step by the Fast Flying Virginians of Danceland.

It is purely a Cocoanut Grove creation and the old Night Hawk predicts for it a quick and eager vogue. Johnny Hamp's world greatest drummer, Johnny Strouse, pulls off a whale of a stunt in a new foxtrot creation called "Happy Feet" (it would make a crocodile dance with a waterlogged hippopotamus), during which he gives a jazz imitation of a jockey riding the famous Man o' War in his sensational victory at Windsor, Canada.

Al Kingston was the recipient of many congratulatory handshakes at the Blossom Room last Monday night consequent on his swinging the classiest entertainment program the Room has ever thrilled to. The festivities fairly scintillated with top-notch talent, the delighted revellers frequently bursting into loud choruses of acclaim. Kingston made a ten-strike when he prevailed on the world's greatest operetta composer, Oscar Straus, to favor with a word or two. To the ecstatic surprise of all present, Maestro Straus played several of the best numbers of his "Chocolate Soldier," being greeted with deafening applause as the last strains of "My Hero" died away to a whisper. Mei Lan Fang, China's most distinguished actor, was the honor guest of the evening.

When called upon, he delivered a short address in Chinese, which was interpreted by his traveling companion, Moy, who not only made a great hit with his immaculate English, but also came across with two Irish songs that almost carried the packed Room off its feet. Mr. Moy's offering was one of the outstanding hits of the evening's entertainment. Master Phil Saxe, the world's greatest jazz orchestra comedian, introduced Charley Irwin as master of ceremonies; and gee, what a felicitous choice!!! Charley never swung a more unctuous tongue. His little verbal sally after Mei Lan Fang's speech in Chinese will long remain a night-club classic. At the end of it, a gust of murmurs from the end of the room brought Irwin into "IXNA on AXKRA on the INEZCHA." The explosive yelps of laughter that followed almost cut into the stucco work of the ceiling.

Among the high-class galaxy of entertainers who put forth their best efforts were Elizabeth Murray, Dolores and Her Boy Friends, Eddie Miller, Bo Ling and Bo Chang, Musconi Brothers (gee, what marvels!), and Irving Berlin. The popular Lou Anger (just recovered from a sick spell) was cheered lustily when he was discovered in his old lookout chair at the ringside. And look who was there—Joe Spagat and party, Maurice Gebber, Arthur Kay, Marshall Neilan, George K. Arthur, Ken Harlan, Archie Mayo, Dave Dryer.

Dolores Del Rio and Mr. Farrow, Maurice De Monde, Lester Frank (Cocoanut Grove), Edmund Goulding, Dave Butler, Lou Brown, Buddy Sylvia, Bunny Fenson, Lee Moore, Tom Gallery, Georgie Raft, Joe Schenck, Sol Wurtzel, Mack Sennett, Lew Cody, Don Lee, Ralph Ince, Dave Kay, Walter Catlett, Harry Green, Bill Duffy, Skeets Gallagher, Gene Woods, Willie Bernstein, Phil Kessler, Milton Golden, Miss Sylvia Mann and her mother, Sid Grauman, Charlie Chaplin, Irving Fisher, Frankie Richardson, Dave Franklin, Al Christie, Marian Nixon, William Powell (some actor), Clarence Brown and O. K. Hunsaker dancing with the most beautiful blonde on the floor.

Gee—boys and girls—how are you going to stop this fellow "Genial George" Olsen and his wonderful supper club just below the Metro-Goldwyn-Mayer Studios on Washington Boulevard? And what a whale of a running mate he has in Joe Spagat—Joe knows how. And Olsen's sixteen birds of Paradise who are becoming the toast of the boulevard. These matchless charmers have already come into the luxury of a fan mail that bodies up favorably with that of movie dolls. Jack Schulze, the world's most artistic interior decorator, must have picked out this bunch of "Lucky Me and Lovable Yous." And Olsen's program of entertainment, apart from his renowned orchestra, is par excellence the greatest ever offered at a Los Angeles night club.

All nights look alike to Olsen and Spagat—and last Sunday's was no exception; their large clientele fairly packing the cabaret a la Aladdin's Palace. And to give the artist's final touch of genius to the gorgeous mise en scene, Miss Jean Harlow, the nightclub sensation of Southern California, lent the blonde beauty of her arresting presence which even dazzled the eyes of blase bon vivants. Many predict she will be the outstanding hit in Sid Grauman's forthcoming "Hell's Angels" at the Chinese Theatre. And the gay assemblage—note them brother, note them!

Grant Withers, slanting doting eyes on Loretta Young, and right at his elbow the adorable Sally Blane; Sam Holland, host to J. Friedlander, Chicago diamond broker; Miss Ricardi, of the Ambassador Hotel; Miss Buddy Hartford, Chicago modiste; Alice White, hiding under a club sandwich lid; Jack Schulze and Miss Tarbell and her mother and brother; Lee Moore, Lina Basquette, Ivan Kahn and his witty little wife, Dave Franklin, Frankie Richardson (watch him grow in the talkies), Fifi D'Orsy (one of the talkies' biggest shots), Henry DeSoto, Cocoanut Grove's Maitre d'Hotel; Si. Bartlett and Dick Powers.

Red Stanley, dancing with Little Red Riding Hood; Darryl Zanuck, June Marlowe, Gus Arnheim, Miss Ida Glahe, entertaining Miss Barbara Daw, Jack Warner and party, Louise Fazenda, Danny Danker, Clara Bow and Rex Bell, Charles Judels, former Schubert director, declaring that there was no place in New York to compare with Olsen's; Lee Tracy, Irving Parker, Ethel Shutta and party, Constance Talmadge and hubby, Charley Mason, Elenore O'Reily, Arthur Stone, sporting a three weeks' character growth of beard; Jack Kearns (best dancer on the floor), and Ray Hallor.

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SECCION ESPANOL



MONA RICA



MANUEL GRANADO

Stars of an All-Spanish Feature

"ALMA GAUCHO"

Produced by

Chris Phillis Productions

Argentine Talkie Film 'Alma de Gaucho'

The principal newspapers throughout the country commented most favorably on the excellent screen work of the celebrated Mexican actress, Senorita Mona Rico, and her Argentine leading man Manuel Granado, who for several years appeared on the screen under the name of Paul Ellis. Granado is the first Argentine player to appear on the North American screen, his initial screen appearance being in "The Bandolero" with Renee Adoree, M-G-M star. Other films in which he appeared are: "Three Hours," with Corrinne Griffith (First National); "The Dance of Paris," with Dorothy Mackaill (First National); "Old Madrid," English talkie version (Tiffany); "Let's Go Native," talkie (Lasky). He also had a stellar part in the great production, "A New and Glorious Nation."

Mona Rico, after her brilliant initiation in John Barrymore's "Love Eternal" (United Artists), appeared in several notable productions which included "Shanghai Lady" (Universal).

The Argentine actor Francisco Amerise, also came in for some favorable comment. His popularity among the Spanish film fans is noticeably increasing.

"Alma de Gaucho" was directed by Henry Otto, director of "Dante's Inferno," "The Ancient Mariner" and other gross house productions. The remainder of the cast included Christine Montt, Humbert Bonavia, Alberto Mendosa, George Sigas, Ema Mora.

The production was filmed at Universal Studios, and the story is by Manuel Granado.

SIGNED

Rodolfo Mentes, who made the picture "Charros, Gauchos y Monolas," that had a successful run in Los Angeles, has just signed a contract for release to Max Glucksman. The picture was produced at Tec-Art. The photography is excellent and so are all the actors and actresses, who are famous for their singing voices.

OPENS MAY 29

Claud Allister, who made his debut into the talkies as "Lord Algy" in "ulldog Drummond," will once again be seen as an English lord in "The Floradora Girl," which is scheduled to "Bulldog Drummond," will once again Theatre in Hollywood.

In this production Allister portrays the role of Lord Rumblesham, one of the principal roles in support of Marion Davies.

MADAME RUBIN INSPIRED BY BOOKS TO AUTHORSHIP

To read famous books and then become a famous author of inspiring novels seldom falls to the lot of the aspiring novelist. Book writing is thought to be a slow process of development, entailing months of perspiring and painstaking effort.

This is not the case with Madame Lupe Rubin, the famous and beautiful Mexican authoress who is spending a happy vacation in Hollywood; for Madame Rubin was inspired by the romantic pen of Don Jose Joaquin Pesado, the celebrated Spanish author, and by her extensive travels throughout Europe and Mexico.

Possessing a rare and almost incomprehensible understanding of life, combined with her innate gift of translating beautiful and poetic thoughts on paper, Madame Rubin has perhaps mastered a peculiar and enviable style of her own, the romantic and the realistic story.

In her interview with the writer, Madame Rubin attributed her success as a writer to her interest and understanding of people in various parts of the world. "Every person is a story in himself," said Madame Rubin, "and one has but to find that which is truly beautiful and write it. The real story of today is the romantic story, the novel that enthuses and entertains. I cannot understand the harsh and brutal picturization of some of our contemporary writers, who fail in many cases to endow their writings with all those splendid facts with which the world yet teems, blase and cynical though it may seem."

And in that statement is contained the solution to Madame Rubin's success—a finesse of character and sincerity, two indispensable requirements toward successful writing.



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THE KIDDIES CORNER

By JEAN RILEY

Our Gang Puttin' On the Dog

Our Gang's latest comedy centers around seven little puppies. These puppies are the scions of Pete, Our Gang's four-footed playfellow, and Pete's "sweet woman," a thoroughbred English bull. Although they are only three months' old these puppies have marvelously responded to the training of Harry Lucenay, the owner. One of them is marked exactly like his father, and promises to be the most intelligent.

The rascals are crazy about their new little playmates and have to be called more than once to return to their set for new scenes. Wheezer, though, gets the break. In this comedy, entitled "Pups is Pups," the pups belong to him, and he plays with them practically all of the time.

* * *

Visitors at the Hal Roach studio were watching Hal Roach's Rascals go through their scenes, and seeing a set of pickaninny twins, exclaimed, "Oh, there are two new members in Our Gang!"

Farina, hearing this remark, put himself out long enough to walk over to them and explain, "No, ma'am! They ain't gansters! They is just rented!"

* * *

Howard Estabrook Tells of Stage Relation to Screen

Discussion of the rivalry between stage and screen has created the impression in many quarters that the interests of the two are inimical, whereas the future of each is dependent upon the other in a large measure, declares Howard Estabrook who is writing the picture version and dialogue for "Cimarron," Edna Ferber's sensational novel which R-K-O is to produce as a stupendous spectacle. He deplores the idea that the older form of drama is succumbing to the pressure of the newer and points out that there is no basis for fears on the part of exponents of the stage that their theatre is threatened.

A student of the history of drama and a former New York stage director of no little prominence, Estabrook feels that the art is too well founded in the aesthetic instincts of civilization to be subject to any influence that is not beneficial. He sees too many factors in the modern trend of drama working toward the improvement of both stage and screen to be discouraged about the future of either.

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TATTLE TAILS

by Symona, the Studio Cat

"'Tis easier for a rich man to enter the gates of heaven, than for a Studious Cat to crash the stage door of a legit theatre" . . . (They are superstitious 'bout felines). . . . But there's a veritable angel at the Vine Street who carries a special pass key of golden humor, and admits cats and kings into her radiant presence without partiality . . . Way up on the stage, up on the screen and up in the world, there's nothing upstage about Kay Hammond . . . Should the whimsical star of "The Questionable Elaine" put her popularity to vote with all the people with whom she's ever played (the severest critics), I venture to state that not a dissenting note would be heard in the chorus of downright liking . . . That's one way to get across the footlights,—let your light shine behind them, and it will pass right out front.



* * *

And speaking of versatility,—or maybe we weren't. But we should be when referring to Kay . . . It was my interest in her portrayal in "Abraham Lincoln" over at the United Artists Studio, that made me follow her to the Vine Street, to see how differently an actress works before the "Mike," and the Mortals . . . But she performed a miracle upon me, making me unconscious of either, under the spell of her personality . . . Meow! I claim that's acting,—when a gal's as natural in the breathless silence of the "sincing" motors, as before the responsive emotions of audience-in-the-flesh . . . And she is.

And what a flare for characterization! . . . One day, as Mary Todd Lincoln (with the bustles and whatnots of the times), at the age of twenty-two; charmingly girlish . . . Imagine my embarrassment,—a week later, upon beholding a stout woman of dingy mein, of about forty-seven; with only the spirit of Kay Hammond showing through the clever disguise and southern drawl . . . Then back to twenty-seven . . . Oh you Moving Picture sequences! How you do toy with Father Time!

Of course, when I fore and hind pawed it over to the theatre, I found m'lady very much up to the minute as the honorable Elaine Claston, full of "whoopee," humor, English accent; and thirty-two.

"Miss Hammond," I purred, "will you give me your private opinion, publicly expressed, as to what you consider the essential difference between the modern woman, as perhaps shown in 'Elaine,'—and the old-fashioned one, a la 'Mary Lincoln'?"

"Just a matter of hips," she smiled. "Woman at heart was always modern, but the styles kept her from getting around."

"Too round to get around," I mewed politely. Then got down to bus.

"May I scratch off the side view?" I asked, realizing that even a motion picture camera would have a job catching the ever-changing expressions of her full face, with the curvings of the lips and the twinklings of two eyes; so what chance had I?

"I don't feature my profile," says she.

"But it's easier," pleads I. "Think of the cat—"

"I am," quoth she. "A cat would say my nose,—but profile me if you prefer."

Thus did gracious spirit prevail o'er vanity . . .

And I ask you, ain't it a nice profile? Prrrr! Says I.

Betty Farrington Helps to Boost Community Plays

By BEN ARID

Betty Farrington, well-known screen and stage star, has been doing some excellent work recently during her spare moments as director of the Inglewood Community Players.

Like the Good Samaritan of Holy Writ who discovered a troveler journeying from Jerusalem to Jericho and according to the Record horse de combat and rendered aid, so Betty finding that local play organization sadly in need of direction and "pepping up" generously proceeded to give of her time, talents and experience.

Today the organization is attracting attention and comment far outside its own bailiwick and at the same time developing resident latent talent of a high order undreamed of. Nor is this the end of it all, according to Miss Farrington. Her ultimate objective is the erection of a Community Theatre in Inglewood where plays may be periodically shown.

Inglewood is fortunate in having such a director. Betty ought to know her little book on acting, for at the age of sixteen she made her debut in stock in Washington, D. C., appearing in "Merely Mary Ann," and from small character parts she graduated to second woman and finally to leading roles, appearing in such well known productions as "Madame X," "Wildfire" and "Kindling."

It is interesting to note in passing that Ruth Chatterton also made her initial appearance in the same cast and at the same time with Betty Farrington, and that both of them today are with the Paramount people, Miss Chatterton starring in "Sarah and Son" and Miss Farrington in the "cullud" sweetie in Moran and Mack's new vehicle, "The Two Black Crows in the A. E. F."

* * *

"Yamekraw," James P. Johnson's Negro Rhapsody, one of the Vitaphone Varieties, has opened up a new field in short reel production. Johnson's musical composition, reflecting the moods and emotions of the negro, is played by Hugo Marianni and his Mediterraneans. The large cast of negro actors includes Louise Cook, Margaret Sims and Jimmy Mardecai. Murray Roth, director-in-chief of Vitaphone Varieties in the East, dropped all standards and conventions in short reel production when it came to directing "Yamekraw" and made it moderinstic in the extreme, with swiftly changing camera angles, new lighting technique and futuristic settings.

BILLY LORD IS FETED AT PARTY EVENT

In celebration of Billy Lord's twelfth birthday, Mr. and Mrs. J. C. Lord were hosts recently at a party in their Rexford drive home. More than 150 guests were present.

Decorations were arranged in the colors of the Urban Military Academy, where Billy has been a student for three years. Orange and black bunting decorated the windows, while large American flags and Urban flags decorated the walls, also the Beau sabreur emblem and crossed sabres were hung upon the wall. Large baskets of flowers added to the gala effect, and music was furnished by a six-piece orchestra. Colored lights played over the dancers. A large birthday cake decorated with the coat of arms of Urban, and bearing the American flag and the Urban flag stood on a table in the center of the room. During the evening motion pictures were made of Billy cutting the birthday cake.

Avery J. Gray acted as master of ceremonies, introducing P. G. McDonnell, president of the school; Robert H. Hill, executive of the Boy Scouts of America; Nancy Drexel, motion picture actress; Leo Friedman, Lassie Lou, Peggy Ahern, Bob Graf, Nona Lee, Charles (Chuck) Riesner, Dink Riesner, Joe E. Brown, Jr., and Don Brown sons of Joe E. Brown; Billy Windsor, Anita Louise, Dickie Brandon, Eric Von Stroheim, and Chief C. C. Blair of the Beverly Hills police department.

Miss Virginia McBride of the Montichelo School for Girls, assisted Billy in receiving the guests.

Among the guests were Anne Nagel, Anita Louise, Nona Lee, Katherine Cotter, Virginia Blair, Dot Day, Lassie Lou and Peggy Ahern, Margaret Bond, Virginia Hart, Martha Anne Fleetwood, Marion Keith, Joe E. Brown, Jr., Don Brown, Dink Riesner, Eric Von Stroheim, Bob Graf, Billy Marsh, Howard Lawton, Freddie Vaughn, Jo Jo Overholt, Hal Saffold, Philip DeLacy. There were also present twenty-five boys from the Urban Military Academy and twenty-five girls from the Montichelo School for Girls.

Among the adult guests were Mr. and Mrs. P. G. McDonnell, Mrs. McBride, Chief and Mrs. C. C. Blair, Mr. and Mrs. Avery J. Gray, Leo Friedman, H. R. Hill, Nancy Drexel, Renee Torres, Tom Ince, Jack Pickford, Belle Bennett, Miss Ella Diamond, Miss Nichols, Maj. B. Belmont, Col. Loring, Harry Burns, Mr. and Mrs. Joe E. Brown, Mr. and Mrs. Charles Riesner, Billy Joy, Leatrice Joy, Grace Simpson, Kathleen Clifford.

* * *

"THE SERVANT PROBLEM"

John T. Murray and Vivien Oakland, who have appeared together in a number of Vitaphone Varieties, have the leading role in another of these short reel entertainments, "The Servant Problem," a comedy satire on the difficulty in keeping servant girls. Mary Stauber plays the role of the servant. Bryan Foy directed from a story by Herman Ruby and Clarence Hennecke.

FADS AND FASHIONS

GARDEN PAJAMAS NEW DEMAND FOR SUMMER

Now that summer approaches, clever costumes to meet the demands of warm days spent in the open are being shown. Garden pajamas have been introduced by Carole Lombard one of Charles "Buddy" Rogers' five leading women in Paramount's production, "Safety in Numbers." These pajamas, created for garden teas, are fashioned in rose satin and chiffon. The trousers of chiffon are a riot of sunburst pleating. Miss Lombard completed her costume with a large garden hat of rose horsehair, trimmed with long satin ribbons.

"GROWING BOB" HAIR DRESS MAKES DEBUT

A new coiffure for the growing bob has been introduced by Jean Arthur in Paramounts production, "The Return of Dr. Fu Manchu." The hair is worn off the ears, set in wide waves, allowing a few soft tendrils to curl on the cheek. The long ends at the back are curled upward in two layers, then spread open softly with the fingers. The double layer of curls is then pressed down at the curve of the neck with pins so that the head line is not blurred. Miss Arthur has given her creation the cognomen, "Sweet and Low."

PICTURE INTRODUCES "HORNPIPE" PAJAMAS

The new "hornpipe" pajamas have been introduced by Nancy Carroll in her role in Paramount's production, "The Devil's Holiday." These pajamas achieve a nautical appearance by adopting the side buttons and bell bottoms of sailor trousers, and the anchor trimmed middy blouses of the seamans uniform.

RED-WHITE DOTS TO TRIM SPORTS FROCKS

Bands and bows of dotted material form subtle trimming for many of the season's sports frocks. Clara Bow wears a white shantung dress appliqued with bands of red and white dots at the neckline, cuffs and hem, for her starring role in Paramount's production, "True to the Navy."

ACTRESS TO WEAR FIFTEEN DIFFERENT COSTUMES

Fifteen changes of wardrobe have been provided for Jeanette MacDonald's use in Ernst Lubitsch's newest picture, "Monte Carlo." This wardrobe plot is one of the most elaborate ever designed and made for screen wear, according to Tarvis Banton, style expert for Paramount, who drew up the designs for the many garments.

"Monte Carlo" is a romance of royalty; a musical courtship involving a countess and a count in Europe's gayest capital. The story is by Ernest Vajda, dialogue by Vincent Lawrence and music by Leo Robin, Richard Whiting and Franke Harling. Jack Buchanan, English musical comedy favorite long associated with Beatrice Lillie and Gertrude Lawrence, heads the featured cast with Miss MacDonald.

CYCLES IN DANCING LIKENED TO CLOTHES

Fashions in dancing follow a cycle along with fashions in customs, clothes and conduct, says David Bennett, Paramount dance director.

"The Charleston, Black Bottom, Varsity Drag cycle has just been completed," states Bennett, "and the revival of the waltz, and a simplified tango are slowly taking their place. The new dances are as gracefully picturesque as a woman gowned in the new mode of draperies and sweeping trains."

George Fawcett will keep to the period in dressing "The Great John Ganton" that will set the clock back twenty-five years. There are not such striking changes in the men's styles, but the same could not be said about the women. The actor has the original clothes with the exception of the hat that he wore in the play when it was his most famous starring vehicle. The original play has been subjected to many changes and the final act has been entirely rewritten.

STAR CRITICIZES TIFFANY SET FOR HIS OWN PICTURE

Kenneth Harlan, playing the male lead in Tiffany's talking-musical feature, "Paradise Island," was asked by Bert Glennon, director, what he thought of the sets. Harlan once spent several weeks in the Fiji Islands, making a thorough exploration of them.

"All wrong," said Harlan, emphatically, "all wrong."

Harry Knight, studio manager, and Ralph De Lacy, technical chief, hurriedly demanded explanation.

"The huts are perfect, the furnishings ideal, the props exactly right," said Harlan, "but—"

"Yes,—go on—what is it?" demanded the director and the offended aides.

"The smell is lacking," Ken declared. "The one most characteristic feature of a South Seas village is conspicuous by its absence!"

Miss Nella Walker, accompanied by Miss Menifee Johnstone, motored to Hemet for the week-end and attended the Ramona Pageant. Miss Walker being a newcomer to Hollywood is trying to spend each week-end seeing something of California.

Guest cards for the month for the Writers were given among others to the following who participated in the last plays at the club:

The Misses Carmel Myers, Gertrude Short, Elain Babcock, Virginia Kami, Evelyn Hall, Frances Dee, Beryl Mercer, Daisy Belmore, Justina Wayner, Tempe Piggott, Flora Barmley, Eulalie Jensen, Julia Spelvin, Camille Rovelle and Messrs. Cornelius Keefe, Sidney Bracey, Philip Strange, Robert Emmett O'Connor, Lee Shumway, Arthur Lovejoy, Kenneth Gibson, David Henderson, Hal Price, Arthur Belasco, George, Paul and Rufus Spelvin.

Mr. and Mrs. Rob Wagner were luncheon hosts this past week to Cornelius Vanderbilt, Jr., who is spending a little time in Beverly Hills.

Screen Women's Press Club was most auspiciously launched at the Chateau Elysees Monday night when the new organization held its first meeting, a business session following dinner. Eleanor Packer, president, was in the chair. The second business meeting is scheduled for the second Monday in June when plans will be discussed for a brilliant guest night and visiting celebrities will be honor guests.

Albert Gran, who is one of the famous hosts of filmland, had a brilliant affair Sunday night at his delightful home on San Vincente boulevard, Santa Monica. The house was beautifully decorated with spring flowers and the dining table had as a centerpiece a rare old silver candelabra with the softened light of candles. A buffet supper was served at which Fred Esmelton catered. There were bridge tables for those who wanted to play and music. Miss Vohlborg, Mr. Gran's sister, who recently arrived from Bergen, Norway, assisted in entertaining the guests who included:

Messrs. and Mmes. Alec B. Francis, Edmund Breese, Louis Payne (Leslie Carter), Ralph Lewis (Vera Lewis), William Courtney (Virginia Harned), Hale Hamilton (Grace La Rue), Harry Frazee, New York; Jack Gardner (Louise Dresser), Welford Beaton, Ray Henderson, Harold Christy (Dorothy Christy), Henry Clive, Anders Raldolf, B. Voss, Conrad Nagel, B. E. Rogers (the parents of "Buddy" Rogers who recently arrived in Hollywood), Cyril Chadwick, Monte Blue, Harold Christy; Mmes. Jeannette Reid, Fred Butler and Quinn; the Misses Julia Dean, Norma Talmadge, Bodil Rosing, Carmelita Geraghty, Edith Ryan, Mary Quinn, Daisy Belmore, Helen Ware and Katherine Ginley and Messrs. Carey Wilson, Bob McIntyre, Eugene O'Brien, Charles "Buddy" Rogers, Franklin Pangborn and Lionel Belmore.

Johnnie Grey, Darmour-RKO scenarist, is making an extensive study of the South American method of breeding and training polo ponies. Johnnie has an idea that a breeding farm for polo mounts might make some energetic young man a little extra change.

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IN JAIL FOR "MANSLAUGHTER" WITH CLAUDETTE COLBERT



JANET ELSIE CLARK, LOUISE BEAVENS, HILDA VAUGHN, CLAUDETTE COLBERT and MARVIN MORGAN

A PARAMOUNT PICTURE DIRECTED BY GEORGE ABBOTT

By JANET ELSIE CLARK

"Why don't you write some more interviews, Janet?" Ye Editor inquired of yours truly. "We haven't heard from you for some time. Where have you been?"

"In jail," I promptly replied.

"What!"

"Don't get excited, and kindly let me finish my sentence," I interrupted. "What I was about to say was that I have been playing a part in "Manslaughter," with Claudette Colbert, over at Paramount. Most of the action supposedly takes place in jail, where Claudette and some of the rest of us are prisoners. Hence my remark, and the recent lack of interviews.'

Suddenly I was seized with inspiration. "I'll tell you what!" I exclaimed. "Most interviews are the bunk, anyway, as far as getting a real insight into the character of a star is concerned. They know you are from a magazine, and that everything they say will be used against them, so to speak, so they put on their company manners, and say what they think is expected of them. However, when they are working in a troupe of other actors, it is a different story. They are subject to the most trying conditions, and it is then that their true selves come to light. I've been working in the company with Claudette Colbert. How would you like a story on her—not from a reporter's point of view, but from an actress in a company of which she is the star?"

"O. K." replied Ye Editor, obliging as usual. "Go to it." So I did, and here is the result.

One of the first things that struck me was the new order of things since the advent of the "talkies." The entire company was recruited from the legitimate theatre, beginning with George Abbott, the director (who was, incidentally, director and co-author of numerous New York stage plays, including "Coquette," and "Broadway," and is a fine actor in his own right), down through the entire cast: Claudette Colbert, Frederic March, Hilda Vaughn, Emma Dunn, Richard Tucker, Natalie Moorhead, Gaylord Pendleton, Katherine Claire Ward, Edna West, Ivan Simpson, Arnold Lucy, Louise Beavers, Marvin Morgan, May Wallace, Irene Robson, Bessie Wade, and yours truly.

The second thing that impressed me was the congeniality of the troupe, who, with the charming and capable Mr. Abbott, his extremely efficient assistants, Charlie Barton and Lou Asher, the cinemaphotographer par excellence, Archie Stout, the rest of the crew, and even the extras, got along like one big happy—no, I won't say it.

The first few days I didn't see much of Miss Colbert. When not before the camera she generally retires to a corner and reads. While friendly, she is at first a trifle aloof and reserved, and I suspect a little shy.

It was, however, on one memorable day that I discovered the stuff Claudette is made of. It was one of those days that "extras" speak of with bated breath, and which has been the cause of more than one nervous breakdown in the industry. We were all on the set at nine A. M. Claudette spent the greater part of the morning jumping rope. We worked all afternoon. After supper, back on the set again, where we stayed until two o'clock the next morning, working seventeen straight hours in all.

The first three or four hours of the evening Claudette spent on her knees scrubbing the hard "prison" floor. Then the action called for a free for all fight among the prisoners, in which Claudette was the goat, getting knocked down repeatedly, and being hit and battered around by about twenty husky females, finally having the hose turned on, and being drenched to the skin.

We were all frightened to death for fear of hurting her, she is so delicate and bird like, one should almost imagine she might break if you touched her, but she would have none of that.

"Go ahead and hit me," she urged, "if it will help the picture I don't care how hard you do it."

How hard we did may be judged when you see the picture. And if I hear anybody say it's a fake, I'm going to re-enact my part of the scene then and there.

During the excitement Claudette sustained a bruised wrist, got banged in the cheek by somebody's elbow, had her hair pulled, received numerous minor bangs and bruises, and got drenched to the skin. Also my finger got accidentally poked in one of her lovely orbs. I felt dreadfully and attempted to apologize, but she, blinking out of one eye, smiled bravely. "Oh, that's all right—really, that's quite all right," said she. Oh, shades of Hollywood "temperament!"

The scene finally "Shot," and she, shaking, half-hysterical, and utterly worn out, was urged by Mr. Abbott to go home, saying he would use a double for the long shots, but would she? She would not.

"You can't fake it," she replied. "They'll know it isn't me. I'll stay."

And that's Claudette Colbert. Not all primed and prettied for an interviewer, but as she is to those who work with her—a great artist, and a great trouper.

COMPLETE FIRST SIXTEEN ON NEW PATHE SCHEDULE



Bill Woolfenden of the recently organized comedy production department at the Pathe Studios, on the coast, has completed the first sixteen two-reelers of the new schedule in the seventeen weeks he has been in California. They are:

"Pick 'em Young," directed by Monte Carter, with Robert Agnew, Mary Hutchinson, Mona Ray, Carmelita Geraghty, Fanchon Frankel, Vera Marsh and Charles Hall.

"Ranch House Blues," directed by Robert De Lacy, with Mildred Harris, Harry Woods, Don Douglas, Nick Cogley, Billie Burt, the Empire Comedy Four and Tom Mahoney.

"Live and Learn," directed by Fred Guiol, with Ed Dearing, Addie McPhail, Maurice Black, Gertrude Astor, George Towne Hall and David Durand.

"Hearts and Hoofs," directed by Wallace Fox, with Mona Rico, Cornelius Keefe, Fred Warren, George Rigas, Hector Sarno and Zeila Conan.

"The Redheads," directed by Frank Davis, with Nat Carr, Charles Kaley, Joan Gaylord, Katherine Wallace, Mona Ray, Bessie Hill and Ethel Davis.

"Carnival Revue," directed by Wallace Fox, with T. Roy Barnes, Ruth Hiatt, Ray Hughes, Frank Sabini and Eddie Clark.

"Rich Uncles," directed by Fred Guiol, with Richard Carle, Addie McPhail, Ed Dearing and George Towne Hall.

"Half Pint Polly," directed by Bob De Lacy, with Mona Ray, Tom Tyler, the McFarland Boys and Marcia Manning.

"America or Bust," directed by Frank T. Davis, with Daphne Pollard, Lee Shumway, Norma Leslie and Dick Stewart.

"Two Fresh Eggs," directed by Monte Carter, with Al St. John, Jimmy Aubrey, Helen Patterson and Billy Taft.

"A Royal Flush," directed by Frank T. Davis, with Ethel Davis, Vincent Barnett, Hugh Allen, Norma Leslie, Bessie Hill and Baron Von Brinchen.

"The Boss's Orders," directed by Fred Guiol, with Gertrude Astor, Gene Morgan, Addie McPhail and Arthur Hoyt.

"Swell People," directed by Wallace Fox, with Harry Gribbon, Dot Farley, John Hyams, Leila McIntyre and Marcia Manning.

"Big Hearted," directed by Bob De Lacy, with Harry Gribbon, Vivian Oakland, Ray Hughes and Dorothy Gulliver.

"Mind Your Business," directed by Monte Carter, with Bobby Agnew, John Hyams, Dorothy Gulliver, Mary Foy and Harry Bowen.

"The Beauties," directed by Frank Davis, with Ruth Hiatt, Charles Kaley, Billy Gilbert, Bessie Hill and Dick Stewart.

George Seitz Troupe in Miles City, Montana

William Christy Cabanne is Signed by R. K. O.

Red Letter Day in Copper Country Is Celebrated

MILES CITY, Mont., May 16.—It was a red letter day in the history of Montana when Radio Pictures' special train carrying "The Stalwart" film company rolled into Miles City after a triumphant trip through Utah, Idaho and Montana.

At the station to greet George B. Seitz and his troupe of players and technicians was the entire population of Miles City, led by a committee from the Chamber of Commerce.

Heading the committee were Senator Harry Gallway, Dr. Peter Potter and Chauncey Berrien, general manager of the Anaconda copper mines.

The movie cast and staff were whisked away in high powered limousines to a sumptuous breakfast at the Silver Bow Country Club, where speeches by the hosts indicated a genuine welcome and a wholehearted desire to cooperate fully in the filming of the pretentious railroad drama

Myles Conolly, associate producer, in charge of the R-K-O detachment, described the magnitude of the forthcoming film and explained the aims of Radio Pictures in producing this type of story.

Louis Wolheim, former classmate of Berrien, Jean Arthur and Robert Armstrong, principal players in "The Stalwart," were given an ovation at the country club breakfast.

Later, Berrien took the troupe on a personally conducted tour of the copper mines. He promised complete support of the Anaconda organization—which represents the principal commercial interests of the state.

At every station in Utah and Idaho along the line, the train became the magnet of thousands of milling and enthusiastic admirers.

At Salt Lake City, a delegation from the city hall entertained the cast with sight-seeing rides and luncheon.

At Pocatello, Idaho, where an old-fashioned western rodeo was in progress, American Legionnaires staged a fake bank robbery for the benefit of the film party.

Enthusiasm is high among the Montanans. They feel they are part and parcel of the production and that their state has been honored by selection of location sites here.

Governor Erickson has been invited to visit the location and watch the fascinating spectacle of an all-talkie railroad thrill-drama in the making.

* * *

"Won to Lose" is the title of a just completed Vitaphone Varieties directed by Del Lord, with Eddie Lambert, Jewish comedian, who crashes a race track gate and becomes involved in an attempt to throw a race. Bill Irving is his promoter and pal. It's a fast-moving comedy.



HELEN TWELVETREES, FRED SCOTT and DOROTHY BURGESS

Little did Fay Bainter think, when she arranged for her niece to play a small part with her in "East Is West," that she was encouraging a future screen favorite to embark upon a theatrical career.

For that niece was Dorothy Burgess, who has one of the featured roles in "Swing High," Pathe's musical circus romance, and that first taste of the theatre, done more as a lark than anything else, caused her to decide to remain on the stage permanently.

The parents of Miss Burgess were non-professional, but she undoubtedly inherited her taste for the spotlight, for in addition to having the famous Fay Bainter for her aunt, she is also a cousin of the late Dave Montgomery, of Montgomery and Stone fame.

Although her part in "East Is West" was but a bit, it established her ability and she followed it with more and more important portrayals, including important roles in "Dancing Mothers," "The Adorable Liar," "Bye, Bye, Bonny," and "Good News," until she was brought to Los Angeles to star in the stage production of "The Squall."

Raoul Walsh saw her in this part when he was having great difficulty in filling the role of "Tonia" in "In Old Arizona." He induced her to visit the studio and make a test. Her success in that role is now screen history, but it is predicted that it was no more sensational than will be her work in "Swing High." Fred Scott and Helen Twelvetrees have the leading romantic roles in "Swing High," which Joseph Santley directed.

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HOLLYWOOD, CALIFORNIA

Directs 'Conspiracy' With an All-Star Cast

Bessie Love will make her first appearance in a Radio Picture in "The Conspiracy," an all-talking production based on the stage play by John Emerson and Robert Baker.

Announcement that Miss Love has been obtained for the leading feminine role was made today by William LeBaron, vice president in charge of R-K-O production.

The petite leading woman will be featured opposite Hugh Trevor, with Ned Sparks playing an outstanding character role.

Negotiations for the services of Miss Love were begun by LeBaron as soon as word was received from New York that talking screen rights to "The Conspiracy" had been purchased by Radio Pictures.

Filming of "The Conspiracy" began Tuesday. Bertram Milhauser is the associate producer with William Christy Cabanne directing his first picture on the lot.

* * *

'President' to Stage Leslie Howard Play, 'Elizabeth Sleeps Out'

Henry Duffy has chosen "Elizabeth Sleeps Out" for the next attraction at the President Theatre, starting with the Sunday matinee, May 18. This farce-comedy was written by Leslie Howard, the noted actor, and never has been seen here before, although it has had successful presentations in New York and London. It was titled originally "Murray Hill."

"Elizabeth Sleeps Out" deals with the hilarious adventures of Elizabeth Tweedie, an elderly spinster of severe appearance but skittish nature who lives a life of quiet and seclusion in a brown stone front house in the one-time exclusive residence section of Murray Hill in New York. What happens when Elizabeth wearies of routine and starts out on a rampage to the consternation of the rest of the household gives title to the mirthful play.

* * *

METAL CLOTH STRIKES NEW SEASONAL NOTE

The combination of gold and silver metal cloth is one of the elaborately striking notes of the season's many modes. For her role in Paramount's production, "The Devil's Holiday," Nancy Carroll wears pajamas in the new manner. Trousers and robe are fashioned in sheer black velvet, while the long blouse and lining of the robe are created in a striped material of gold, silver and black. The stripes run in modern zigzags, and the motif formed by the gold and silver threads is a massed scroll over the curving stripes.

Sid Grauman to be Paid Tribute---Hollywood Merchants

Robert Bruce Returns With New Paramount Contract

May 27th Set Aside for Great Festivities Along Boulevard

Attention of all Hollywood is occupied with arrangements for a festive welcome to mark the return of Sid Grauman to theatrical circles in the film capital ,and May 27, the date set when Grauman will return to Grauman's Chinese Theatre, the most elaborate playhouse to bear his name, has been decreed as an unofficial holiday on Hollywood boulevard.

The theatrical impresario, by arrangement with Harold B. Franklin, president of Fox-West Coast Theatres, which is now in control of the cinema edifice, is to present the world premiere of "Hell's Angels," Howard Hughes' $4,000,000 spectacle, which has been three years in the making. Grauman will also roadshow the production over the entire United States.

Boulevards and streets of Hollywood will don gala attire for the occasion; there will be staged a tremendous display up and down Hollywood Boulevard. Merchants of the cinema center will decorate their store windows with greetings to the popular showman.

A special committee has been appointed by Col. Harry M. Baine, president of the Hollywood Boulevard Association, to include C. E. Toberman, B. H. Dyas, Harold B. Franklin, Henry I. Beller, H. B. Wright and Sam Kress who will co-operate in the festivities.

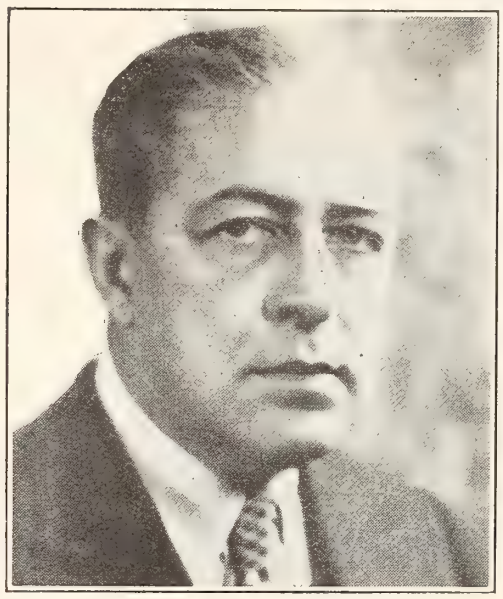
Captain James McDowell, commanding police chief of Hollywood, is planning to turn out every available officer for the premiere to march to the theatre as a tribute to Grauman and the magnitude of the premiere, and to handle the throngs expected to be on hand.

Brigadier General Walter P. Story has authorized Captain C. W. Hoffmann of the National Guard to turn out Company D, 10th Infantry, in tribute to Grauman, who is honorary commander of that detachment, while overhead, the Black Falcons, Grauman's own aeroplane squadron of the air reserve corps, will circle above the theatre.

UNUSUAL

Ian Keith sends word back from the wilds of Arizona that he expected to find burning sands out there but, instead, ran into snow storms and bitterly cold weather, "Feature that," says Ian, "the burning sands of the desert were all snowflakes, if you get me."

Keith is playing the heavy villain in "The Big Trail" for Fox. Incidentally Keith is one of those fellows who is a hero today and a villain tomorrow. He just finished as a hero for Columbia and then became John Wilkes Booth in "Abraham Lincoln," then a big, rough villain in the Fox opus which Raoul Walsh is directing.



Jack Richardson

Phone HEmpstead 7709

WARNER BROS. AND FIRST NATIONAL ESTABLISH VITAPHONE SCHOOL OF LANGUAGES TO TRAIN STARS AND PLAYERS TO APPEAR IN FOREIGN LANGUAGE PICTURES FOR EXPORT

Jack L. Warner, vice president of Warner Brothers and production chief of First National Pictures, Inc., announces the establishment of a Vitaphone School of Languages for stars and all other players under contract to the two companies. The object of the school is the training of actors and actresses with a view to their appearance in foreign language versions of talking pictures for export.

The Vitaphone School is being established in co-operation with the Berlitz School of Languages. Four Berlitz instructors are being sent from New York to Hollywood to conduct classes in four foreign languages. Professor Hugo Worburg will give instruction in German; Professor Raymond Marsac in French; Professor Diego Herrera in Spanish, and Professor Pietro Bozzenelli in Italian.

According to Mr. Warner: "Pronunciation, and the proper accenting of words and sentences, are to be our chief aims. It is not our object to try to compete with colleges and universities in giving complete courses in languages. Rather we want our stars and featured players to have a working knowledge, such as the average grand opera star has.

"As soon as our stars and featured players are proficient enough, we will consider the production of foreign language talking pictures in which they will appear."

The Vitaphone School of Languages will be housed temporarily in the new Music Arts Building, which is being completed on the First National studio lot. Instruction will begin at once.

Up to the present time, no Warner or First National pictures have been made in foreign languages, with one or two experimental exceptions. The bulk of pictures exported have been silent versions of talking films originally made in the English language, although there have been conspicuous instances of striking successes scored abroad by pictures shown with full English dialogue. Noteworthy in this connection have been the successful Berlin engagement of Al Jolson's two pictures, "The Jazz Singer" and "The Singing Fool," and of Marilyn Miller in "Sally."

The founding of the Vitaphone School, however, paves the way for a radical departure in policy, which will make practicable the production of all important Warner and First National talking films in French, German, Spanish and Italian, as well as English, with identical casts in all the languages used.

Actual production of this type of picture will not begin, of course, until the production heads are satisfied that the various stars and players have become qualified for such assignments. But it is likely that next season will see the release of talking pictures in foreign versions played by casts already familiar with the languages employed.

Is to Make Twelve Outdoor Talking Shorts

Robert C. Bruce has returned from New York where he recently signed a new contract with Paramount for twelve outdoor talking shorts. Each short is to be entirely different.

Two of the shorts, "Many Moons" and "Runaway Boys," have already been completed and two more are now in preparation.

Mr. Bruce is located at the Metropolitan Sound Studios and has Eddie Baker assisting him with his productions.

LONGEST

The opening on the night of May 27 of the much discussed "Hell's Angels" at the Chinese Theatre, will bring to mind the fact that Ben Lyon completed the longest one picture engagement ever made by anyone in the acting profession. Ben worked for more than two years on that one picture alone, only completing retakes a few weeks ago.

Incidentally, Ben is just about the busiest young man in pictures right now. Two weeks ago he was actually playing in three pictures at the same time. He was finishing "What Women Want" at Universal, was starting "A Soldier's Plaything" at Warner Brothers and was rushing between shots to make retakes for "Hell's Angels." Speaking of Hell's Angels" reminds us that Ben was not a flier when he started in that flying picture, but took his flying lessons and became a regular licensed flier before the picture was completed, so no doubles were needed.

EIGHT BROADWAY STARS SIGNED

It's here today and with Vitaphone tomorrow! Murray Roth's latest Broadway invasion has netted the Brooklyn talking picture studio eight stars for Vitaphone Varieties. From musical comedy there's Ruth Etting of "Simple Simon," Betty Compton, Jack Thompson and Gertrude McDonald of "Fifty Million Frenchmen," Alice Boulden and Harry Fox. The stars from the legitimate stage are Spencer Tracy of "The Last Mile" and Katherine Alexander of "Hotel Universe."

"Tampico," that stirring romantic melodrama of Mexico which hurdled best-seller records as a novel and smashed box-office peaks as a stage production, will be screened as a talking picture by Metro-Goldwyn-Mayer, among a notable list of productions now being planned.

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HOLLYWOOD
TOPICS
By TOM LEWIS

I have just had one of those rare treats—the very happy privilege of spending an afternoon with Bill Hart in his lovely home at La Loma de los Vientos—"The Hill of the Winds."

My mission had nothing to do with pictures, for I was there on other matters; but what chance have we to sidetrack a discussion of pictures when we run afoul of an outstanding personality such as William S. Hart?—a man I call Strongheart because of the greatness of his soul.

Bill Hart touches me deeply. He always has. I guess he always will. I think it is because he is so full of drama. He is intensely human. But unconsciously so.

And he is so square—so unmistakably square—with everyone. Sincerity is stamped all over him. This was brought out so clearly when we climbed the hill, back of the house, to see the horses. To me no visit to Bill Hart would be complete without calling on Fritz. And Cactus Kate. And Lizzie the Mule. And that gleaming black mare, Midnight. And that outrageously beautiful Kentucky thoroughbred which stands seventeen hands high, and loves sugar better than I love fried chicken.

But that's just it! There was no sugar! Mr. Hart was busy playing host, and I was so dumb that I forgot to take along in my pocket the very thing I had promised myself I would take—a bit of sweetness for man's greatest friend. But there is no excuse for me. I was born in Kentucky and I should know better—but I failed! So Fritz gave me the fishy eye, and the Kentucky thoroughbred took a gentle nip at me. But I can't say that I blame them. A Kentuckian who forgets the niceties of the occasion is beyond the pale.

But Bill Hart was equal to the emergency. He walked all the way down the hill and into the dining room, and back up the hill—with sugar for the horses. You see? He couldn't let those horses lose faith in him! There they were, with their soft muzzles thrusting at us—and their quivering lips searching our pockets—and Bill Hart wanted them to understand that they had not come questing in vain for the things they craved from those they loved! So he walked a quarter of a mile—perhaps half a mile—to do a thing that some men might hold lightly, and even call foolish.

But to me it seemed a wonderful thing to do, a manly thing—and the only square thing that he could do. He was keeping the faith!

And, right then and there, my heart went out to him and I understood, all in a flash—as I never before had fully understood—just why men and women and boys and girls all over the world love and applaud Bill Hart. He is a square shooter—and I think all the world loves a square shooter.

It was a little thing! Yes, I admit it was a small thing—but, oh, how great is the sum of the little things! In my humble tasks, throughout the world, I have interviewed many great men, and a few great women, and the one thing that invariably clings like a burr to my memory is the shining record of the little things that contribute to the greatness of these exceptional men and women. You show me a man who glosses over the little things in life and dashes pell-mell in feverish pursuit of the so-called big things—and I'll show you a blank failure when we come to analyze his heart.

As I came down the hill from Bill Hart's home—that winding hill which overlooks a valley of matchless beauty—I thought of another hill: and still another. One was the dark trail that leads to Golgotha. The other was the hill, made joyous by thousands, that leads to our own Mount Rubidoux. Two thousand years have passed their weary length between—but the transcendent thought is the same—"Yesterday, Today, and Forever."

And, just as men and women in endless procession have climbed those two hills, so will they climb the winding road that guides the pilgrim to "The Hill of the Winds." They will climb in ever-increasing numbers, and they will climb with a dominant thought in their minds, and an overwhelming song in their hearts.

One of these days—and the hour is not far distant—the great American public, the paying public that made the movies what they are, will rise in its indubitable right and with all its majestic might, and demand that the greatest of all its popular heroes return to them and thus take his rightful place in the sun. And who shall say them nay?

Every glorious Easter, Mount Rubidoux is black with humanity but luminous with promise. Men, women and children come from all sections of the world to salute their revered leader and pay tender homage to his blessed name.

Would it surprise you to find the hill that leads to the shrine of Bill Hart similarly packed with humanity? It would not surprise me in the slightest degree.

In fact, I think it should happen, and I am convinced that it will happen!

I will cheerfully lead the first 100,000 boys and girls—ranging in age from 1 to 100—to launch the trek up that winding trail—and thus proclaim to the whole world that we want, and hereby demand, the return to the screen of our faithful friend, and that consummate actor, William S. Hart!

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MODISH FROCKS ARE WORN IN SIX SKIRT LENGTHS

The debacle caused by the sudden change in skirt lengths is an unnecessary complication, according to Mary Brian.

"This season's collection of silhouettes include six definite skirt lengths," says Miss Brian, who is appearing in Paramount's production, "The Social Lion," starring Jack Oakie. "These vary from the scanty tennis or golf frock to the sweeping train of the evening gown.

"If every woman would classify each new frock correctly," advises Miss Brian, "there will be no ensuing chagrin as to skirts that are too short or too long for specific occasions."

Lists Various Lengths

Miss Brian lists the six skirt lengths of the mode as follows:

Active sports clothes are as short as necessary for unimpeded movement.

Spectator sports costumes should measure no less than fourteen inches from the ground.

Morning or street clothes set a standard of fourteen or thirteen inches from the floor.

Afternoon frocks are divided into two classifications, those that are worn for informal luncheons and those that go to the more formal bridge or tea. The former adheres closely to the fourteen-inch measurement, while the latter may be ankle-length.

Dinner and dancing frocks may miss the floor by a mere inch.

Gowns Sweep Floors

Formal gowns sweep the floor or form trains at the back.

"An excellent thing to remember in selecting a wearable wardrobe," says Miss Brian, "is the fact that dresses lengthen as they near evening. The exact number of inches from the floor for the individual skirt is a matter to be studied before a mirror, with the expert help of a modiste. It is also well to remember that skirts have a way of appearing longer than they really are, when one is close to the glass.

"As a final warning, hem lines are even, for all hours of the day and night."

June Terry, Youthful Dancer, Scores Success Before Large Audience



June Terry, 7-year-old pupil of Mlle. Gita Rayeva (Dance Studio, 5923 Carlton Way, Hollywood), is a very talented little dancer. She frequently appears in dance programs for her teacher at local clubs, chambers of commerce, and social affairs, and always delights the audience and wins many praiseful comments. June is extremely graceful, has charm, poise, refinement, and a very pronounced personality, and her teacher predicts her a great future as a dancer. Recently June made quite a hit at the Salon-Musicale of the St. Francis Hotel with her solo dance numbers: "Little Balerina" and "Fashion Walk" (modelling). She was adorable and distinctly stood out among other little dancers in several group dances, "Butterflies," "Fairies," "The Tandem," etc.

HUGH HERBERT GETS RADIO PICTURE

Hugh Herbert, writer and director, has been assigned to direct dialogue for the railroad story written by James Ashmore Creelman, Jr., for Radio Pictures.

Herbert has left on a special train for the first location of this picture in Montana with a company of 100, which includes Louis Wolheim, Jean Arthur and Robert Armstrong. He recently completed direction of Radio Pictures' "He Knew Woman."

WRITES SEVENTH

Clarence Hennecke has just completed writing his seventh Vitaphone short comedy at the First National studios. His last effort was "Opportunity," which has been used as a vehicle for Alice Lake, Billy Kent and Patricia Palmer.

Hal Roach Adopts A New Procedure

$200,000,000 to be Spent On Pictures Here

Handles Foreign Picture Versions in Different Manner

After much experimenting and debating, the Hal Roach Studio changed their methods in the making of foreign versions of their comedies. Heretofore it was done scene by scene; first a scene was shot for an English version, then, with a change of characters and language according to the foreign version, the same scene was shot again, and with another change, once more.

Now each version is completely finished before another is started. Laurel and Hardy think they can do better work with this method, as they do not lose the spontaneity. In the old way too much time was lost between scenes with the coaching of Spanish, French and German lines, and the changing of foreign characters. By the time the three scenes were shot these funsters felt that they had lost the feeling of the scene to follow; that the ad-libbing which usually is the cause of their funniest moments had grown stale.

Each Hal Roach production unit, Our Gang, Charley Chase, Laurel and Hardy and the Younger Set, has adopted this new procedure and so far have found that much time and expense is saved.

HAROLD LLOYD HAS BEST CAST IN "FEET FIRST"

With the exception of a couple of small parts, the cast for Harold Lloyd's "Feet First" was completed yesterday with the signing of Alec Francis and Arthur Houseman, for two important parts in the production. Francis is portraying a venerable philosopher friend of Lloyd's, while Houseman has a character part that is outstanding in the fore part of the story.

Robert McWade, loveable grouch of stage and screen fame, joints the cast today, and will remain with the company throughout the trip to Honolulu on the Malolo which starts May 24. McWade has one of the choicest parts in the story, and along with Barbara Kent, leading lady, Lillianne Leighton and Henry Hall completes what is probably the finest support Lloyd ever has assembled for any production.

The comedian is now filming one of his biggest interior sets, the Embassy Club in Honolulu, and will be engaged in shooting interiors up to the time he is ready to start for Hawaii. He lost no time through the inclement weather of the past week, and probably for the first time since producing feature length comedies, he has adhered to a pro duction schedule laid out in advance.

Benny Ryan and Harriet Lee, vaudeville headliners, appear in their second comedy for Vitaphone Varieties, "A Tenement Tangle," directed by Roy Mack. Ryan is a song composer of note.

Harold B. Franklin Month Is Celebrated in Southland

Harold B. Franklin month, first proposed by Fox West Coast Theatre managers as a gesture of admiration and tribute for their chief executive, is rapidly developing into a generous and enthusiastic expression of the public and industry as a whole.



Harold B. Franklin

Every day new events of honor to the man who has meant so much to Los Angeles in building up a vast chain of theatres consecrated to the ideal of service to the public, are being planned and suggested by many organizations of their own volition.

A general resume of activities planned for the month is exemplary of the interest which the month is creating.

Boys' Day was celebrated simultaneously all over the city on April 28th, with boys in complete charge of the operation of all Fox West Coast Theatres for that day.

A mammoth meeting of all employees of the Los Angeles division of the theatre chain was held Friday midnight at the Boulevard Theatre, with speeches by executives and resolutions from all assembled employees warmly congratulating Harold B. Franklin and endorsing the month in his honor.

Every service and business men's club in the city has arranged for a special luncheon in honor of the executive, with speakers narrating his achievements and his position in Los Angeles affairs. These include over twenty-three clubs and their various district branches.

A Breakfast Club meeting is to be held shortly, which will be attended by motion picture leaders, civic officials, judges and many others of importance. Plans to honor Mr. Franklin at this breakfast are being arranged.

A Chamber of Commerce banquet attended by many notables is to be staged a little later in the month with Harold B. Franklin as the guest of honor.

One of the highlights of the month will be a day on which all the children in every institution for youthful dependents in Los Angeles and neighboring towns will be invited to attend free performances in the various Fox West Coast Theatre in their vicinity. This is Mr. Franklin's expression of appreciation for the many fine things that are being done to honor him. The act has been generously praised by leading charity notables as one of the finest treats ever arranged for the dependent children of Southern California.

Every theatre on the circuit is planning to secure the finest pictures available to be shown during Harold B. Franklin month.

Two mammoth contests, a Treasure Hunt and a Bathing Beauty Talent Hunt contest, are to start May 1st in all theatres in the local division. These will be open to all patrons and will provide splendid opportunities for the winning of many valuable prizes. Many other activities are featuring the celebration, which marks the third anniversary of the executive in Los Angeles.

EMBASSY DANCING ACADEMY HAS POPULAR MANAGEMENT

Ralph Marquette and sister, Jewel, have taken over the management of the old Embassy Dancing Academy on Broadway, inaugurating a completely new and better repertoire of refined ballroom instruction. The handsome ballroom has been done over in a most pleasing style.

The teachers are Mabel Floyd, Ralph Marquette and Jewel Marquette. Each is proficient and charming.

"HARRY LANGDON IN "SOLDIER'S PLAYTHING"

Harry Langdon has a change of costume in his new picture, "A Soldier's Plaything," which is nearing completion at Warner Bros. Heretofore he has worn one outfit completely throughout a picture.

As the story centers about experiences in the World War, Langdon wears a soldier's uniform during most of the picture. However, in the sequences in which he wears civilian clothes, Langdon is seen in a new black suit, grey vest, spats and soft felt hat.

Bradley King Says the Field Is Broadening for Young Folks

The field of motion pictures as a career is widening in its appeal to young people beyond the glamor of acting. Where a few years ago young people thought of pictures as a means of becoming actors, they now see the industry offering great rewards in many other departments, according to Bradley King, scenarist and dialogue writer, who is now working on her tenth assignment for Richard Barthelmess, the talking version on "Adios,' 'a novel by The Bartletts.

"I regard it as a wholesome indication for the future of pictures to see the growing interest that young men and women are taking in the technical and executive departments of the studios," said Miss King, who has a long record of success in writing for the cinema. "Once we were besieged by young people wanting to become actors. Now there are as many of them with ambitions to succeed in writing, directing or in the mechanical field as there were formerly in search of careers as actors."

Plenty of Prosperity Ahead From These Indications

The Exhibitors' Herald-World, under date of May 10, says that approximately $200,000,000 will be spent by the motion picture industry in connection with this season's product. Of this amount about $174,500,000 will be spent in actual production, while the rest will go to the erection of new sound stages and increase of general production facilities.

From this it would appear that whatever the situation now, motion picture executives are far from gloomy over business prospects for the coming twelve months.

More than 150 films will be made in color. Twelve of the large companies will produce approximately 400 feature pictures with the short subjects to be produced totaling well over the thousand mark. The plans are for quality pictures rather than quantity.

Wallace Smith Assigned to 'The Silver Horde'

Indicative of the elaborateness of their forthcoming productions is the announcement from the executive offices of R-K-O that one of their most prolific writers, Wallace Smith, has been assigned by William LeBaron to write the picture version and dialogue for "The Silver Horde." This is the universally read novel by Rex Beach.

The selection of Smith to concentrate on picturizing this story means that the production is to be made on a spectacular basis, since he has been assigned to only the biggest pictures.

Smith but recently completed the picture version and dialogue for another of Beach's stories," The Iron Trail." Announcement of the planned massiveness of this screen opus has already been made.

Both of these stupendous productions are to be made under the supervision of William Sistrom, prominent film executive, who recently became associated with the LeBaron organization.

H. B. FRANKLIN BECOMES DIRECTOR OF THE STATE CHAMBER OF COMMERCE

Culminating two years of progressive business leadership on the west coast, Harold B. Franklin, president of Fox West Coast Theatres, was suggested as a director of the State Chamber of Commerce by Harry Chandler, publisher of the Los Angeles Times, and the State Chamber of Commerce put its stamp of approval on the suggestion by electing H. B. Franklin director by unanimous vote.

Franklin came to Southern California as president of Fox West Coast Theatres two years ago. His career in the East has been long and successful.

George Fawcett Has Fine Show Lined Up for Monday

Goldstone Arranges Fine Cast For Director Neill

Jason Robards Plays Featured Role With Famous Veteran Actor

George Fawcett, in making his return to the footlights, is bringing back to the theatre one of the last of the famous character studies with the ruthless packer, "The Great John Ganton," which opens at the Vine Street Monday, May 19.

Fawcett, who was the man of the hour when he appeared in London in "The White Man," called in America "The Squaw Man," gathered more laurels when he returned at a later date with "Ganton." During the brilliant run of the play, he was surprised one day when he arrived at the theatre to learn that a block of 500 seats had been laid aside for one man. Upon inquiry he learned that the heavy buyer was the famous merchant Selfridge, formerly with Marshall Field. He had attended the play's premiere and had also seen it in Chicago. The seats were for his employes, for Selfridge explained that he wanted one and all to see Fawcett in one of the strongest American roles that had ever been seen behind the footlights.

"Ganton" is not a lily that could possibly be gilded, but he is true to the type of our first millionaires who did much of their business in shirt sleeves and with methods that would make one's hair stand on end. They were gruff, with no polish and with naive belief in themselves that usually accomplished whatever they set after.

Fawcett, with his fine sense of humor, has always liked "Ganton," and theatre audiences have equally reveled in him. His supporting cast is headed by Jason Robards, and the others are Ara Haswell, feminine lead, and in the same role originally played by Laurette Taylor, Pierre White, Richard Beach, Josephine Brown, Albert Hallett, Mary Jane Higby, Forrest Seabury, Marion Bowers, Alfred R. Smith, Oscar Griffith and Edna West.

SIGNED BY UNIVERSAL

Having completed the featured character role in "Come Easy," which Warner Brothers produced, Jean Hersholt, accompanied by Mrs. Hersholt, has departed on a motor tour of Northern California. According to a reliable report, Hersholt will next be seen in a spectacular production to be produced by Universal.

UNIVERSAL TO BOOST ARTISTRY OF JEANETTE LOFF

Jeanette Loff, who is scoring as leading lady in Paul Whiteman's "King of Jazz," is to be one of the brightest luminaries in Universal's constellation of stars for 1930 and 1931. This is the report brought back from the company's convention of sales managers held recently in New York.

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For 'Just Like Heaven,' Which Promises to Be One of Tiffany's Specials

David Newall, who played leading roles in several Paramount productions, including "Darkened Rooms," has been signed by Phil Goldstone, Tiffany's chief studio executive, for the masculine lead in "Just Like Heaven." Ainta Louise 'tis said has the big role of the picture.

This is Adele Buffington's original story which R. William Neill is directing. It is laid in Paris.

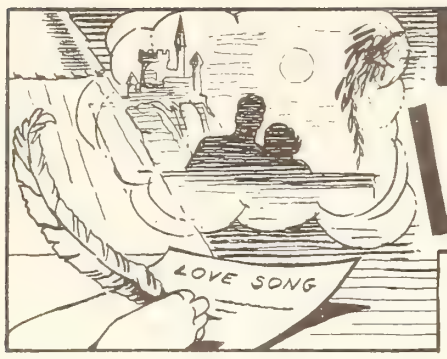
For the second feminine role, one of the screen's most likeable French actresses has been engaged—Yola d'Avril. Miss d'Avril will play a fascinating French girl whose interest in the romance of the two leading characters causes much of the grief. One of her latest roles is in "All Quiet on the Western Front." Gaston Glass, for years one of the screens best known leading men, has been engaged for the second masculine role. Also in the cast are Thomas Jefferson and Myler Toben.

SCHAYER ORGANIZES BEVERLY CHESS CLUB

At the home of the well-known screen author, Richard Schayer, preliminary organization of the Beverly Hills Chess Club was effected Tuesday night, April 29. George Patterson of Hollywood, Southern California champion, looked in on the assemblage of a score of enthusiasts and agreed to meet all comers next month in simultaneous play. Valued tips as to best methods of starting were given by former President Sherwood of the Los Angeles Chess and Checker Club, following a suggestion of Henry MacMahon, Beverly Hills publicist, that west side players ought to organize and arrange to contest with the players of other metropolitan districts in a series of team matches. Mr. Schayer then offered anew the courtesy of his 333 North Peck drive residence for the second meeting on May 13 when officers were elected and permanent headquarters chosen. A special effort will be made to get players from all the studios, including stars and directors, into the club, as this picture district has a lot of chess talent, indication of which was afforded by the games and exceedingly spirited play Tuesday night.

Due to the fact that the Theatre Mart will not be available until May 16, "Round Heels," a new play written and directed by Paul Fix, will not go in this house until that date.

The cast of the play includes Russell Hopton, recently seen here in "Lulu Belle" at the Belasco; Marion Burns, also known to theatregoers here for her work in "Front Page" and "After Dark." Others in the cast are John Davidson, Ronald Rondell, Bruce MacFarlane, Francine Miller, Harry Vejar, James K. Banes and Evelyn Jennings.



LYRICS & MUSIC



A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION

We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

"I'M LONGING FOR YOU"
My Marie May

1—Out of the night,
You came to me!
I prayer in joy
And ecstasy,—
For you were sent,
In answer, Dear,
To help me cast out
Grief and fear!

2—You brought with you
New melody!
You broke my bonds,
And set me free!
You made me love you
From the start,
But now I'm sad,
We're far apart!

Refrain:
I'm longing for you, each hour,
I still can feel your power!
Though life has torn
Us far apart,
With chains of love
You've bound by heart!
I'm longing for you!
Nearer to me than breath,
Faithful to you unto death!
Tho to leave you means sorrow,
I shall wait for the morrow,
With hope, we will
Meet, Dear, some day!

Note—The talented writer of this lyric has composed a very appealing waltz-score of melodious harmony for this ballad. The complete manuscript will be submitted upon request.—The Lyric Editor.

WILLIAM KERNELL COMPOSES OPERETTAS

William Kernell, the mention of whose name immediately suggests his song hits, "Sally of My Dreams" and "Pair of Blue Eyes," is now making preparations for a new operetta for Fox that will follow "Woman's Everywhere" with J. Harold Murray, for which he wrote both music and lyrics. The latter has just been previewed and the acclaim that it received promises big success.

The new operetta will be his first work under the new contract which he has signed with Fox following three years with this organization.

* * *

With their trick toy piano and a battle scarred ukelele among their baggage, Buddy DeSylva, Lew Brown and Ray Henderson, millionaire song writers, have departed for Pebble Beach to start work on their first musical picture under their new two-year four-picture contract with Fox-Movietone.

David Butler, who directed "Sunny Side Up," their first singie-talkie for Fox, accompanied them and will sit in at all the story conferences.

The song writers expect to remain at the famous California resort for approximately four weeks. Numerous tests already have been made but no cast selections have yet been announced.

* * *

M. Witmark & Sons, music publishers to Warner Brothers, who handle many of the successful Al Dubin-Joe Burke songs, report the receipt of several fan letters addressed to these writers. This is the first time in the history of popular songs that mash notes have been directed to the composers of a number rather than to the actor who delivers it.

Many of the letters received by Dubin and Burke come from women and express less interest in the art of song-writing than in the personalities of the composers to whom they are addressed. The notes from masculine admirers are a little more direct, one of them inquiring how much it would cost to learn to write hits in the same manner employed by Dubin and Burke.

* * *

AL SHORT STILL TIFFANY STUDIO MUSIC DIRECTOR

Al Short, whose resignation as musical director of the Tiffany studios was reported recently in published form, has returned to the studios and will continue to supervise the recording of all musical features for Tiffany productions. This was announced by Phil Goldstone, chief studio executive.

Current features on which he will handle all musical recording are "So This Is Mexico," "Paradise Island," "Under Montana Skies" and "Just Like Heaven," the last named to start within a few days.

* * *

DATA ON SONGS AND MUSIC IN "TRUE TO THE NAVY"

Published Compositions

Title—"There's Only One."

Publisher—Famous Music Corporation.

Composer—Abel Baer.

Lyricist—L. Wolfe Gilbert

How Rendered—Sung by Clara Bow.

Phonograph Records Available

None as yet.

Songwriters, Conductors, Orchestras and Vocalists

Abel Baer was born in Baltimore, Md., on March 16, 1894, the son of Hyman Baer, a composer. He attended medical school in Boston, which he gave up on account of a greater yearning to be a musician. He has composed the music for the following: "Where the Dreamy Wabash Flows," "Mama Loves Papa," "June Night," "I Miss My Swiss," "Lucky Lindy," "Hello Aloha," "High Upon a Hilltop," "Mothers' Eyes," "I'm in Training For You" (in "Paramount on Parade"), "Dancing to Save Your Sole" (in "Paramount on Parade").

L. Wolfe Gilbert was born in Odessa, Russia," the son of Alfred and Mary Wolfe. He attended the public schools of Philadelphia. The first song he wrote was, "The Man With the Pick and Shovel," which was published by a negro company headed by the late Ziegfeld star, Bert Williams. He is married and has four children. His most successful song hits are: "Waiting for the Robt. E. Lee," "Hitchy Ko," "My Little Dream Girl," "Down Yonder," "Lily of the Valley," "Sweet Adeline," "Oh, Katrina," "Don't Wake Me Up, Let Me Dream," "Ramona," "Jeannine, I Dream of Lilac Time," "I'm in Training for You" ("Paramount on Parade"), "Dancing to Save Your Sole" ("Paramount on Parade").

Musical synchronization by West Coast Music Department, under the general direction of Nathaniel W. Finston.

* * *

Elsa Grosser, noted violinist and concert master with Carli Elinor's orchestra for five years, has been signed to play with Victor Baravalle's orchestra during the filming of "Dixiana," Radio Pictures' original operetta, starring Bebe Daniels.

"LITTLE" TOM MAGUIRE
MIMIC
Broken English, All Dialects
All Casting Directors or
North Hollywood 422
5019 Bakman Ave. North Hollywood

Guarantee to remove your accent so you can speak the King's English properly.
NELL ENZER
Phone for Appointment
HE-4001

Development of vocal personality, radio, talkie and stage technique for singers and speakers, now offered by prominent New York tenor as vocal teacher, to the first ten pupils at the low rate of $25.00 per month. Pupils' appearances assured. No charge for voice trial. Write Martin Jacklin, 1963 Cahuenga. Telephone HOllywood 3642.

FOX FILMS Presents
JOHN McCORMACK
"Song o' My Heart"
Directed by FRANK BORZAGE
Story by TOM BARRY
GRAUMAN'S CHINESE
Direction Fox West Coast Theatres
Twice Daily—2:30-8:30

Loew's State Theatre
First Unit of Bissett Dancers Opens for
FANCHON & MARCO
in ROMANCE IDEA MAY 22
Mack Bissett, Dance Director for Stage and Screen,
Teaching Off-Rhythm—Tap—Eccentric, Etc.
Ballet Department Under Direction of EDNA NANTELLE
Personality Singing Under Direction of MISS EDDIE TILLMAN
Engagements When Competent
BISSETT'S, 753 South Broadway TU. 4474

Bebe Daniels To Star In U. A. Production

Jacques Feyder To Direct German Talkie

Irving Berlin's 'Reaching for the Moon' Is Story

Announcement of "Reaching for the Moon" as the title of Irving Berlin's first film production for United Artists and confirmation of the report that Bebe Daniels will play the leading role in the picture were made yesterday from the offices of Joseph M. Schenck.

"Love in a Cottage" and other titles originally had been considered, but Berlin, who wrote the story and all the music for his production, finally decided upon "Reaching for the Moon."

William Anthony McGuire, noted New York playwright, who is under contract to United Artists, is completing the adaptation and dialogue of the Berlin story. McGuire authored such stage successes as "Whoopee," "Kid Boots," "Three Musketeers," "Rosalie," "Ripples," "Twelve Miles Out" and "Six Cylinder Love."

Although some of Berlin's music has been used in motion pictures and he has written several original numbers especially for films, "Reaching for the Moon" will mark the first production activity of America's most successful composer of popular melodies.

"Reaching for the Moon" is scheduled to enter rehearsal about the middle of June.

Stage Review
"THE CRIMINAL CODE' '
At the Belasco Theatre

New York theatregoers certainly were given a treat when "The Criminal Code," now showing at the Belasco Theatre in Los Angeles, started on its long run in the metropolis.

Of course, every hamlet has its rotten politics and ways of handling the criminals in their communities, but Martin Flavin must have had a hunch that New York and the other big key cities needed a moral lesson, and he drew his characters from some of the higher ups in political circles from certain people that you can recognize as portrayed by Arthur Byron, who plays Martin Brady, the man who prosecutes a boy and sends him up to the "Big House" for a crime that he committed in the act of defending a girl in a dive, and in so doing he kills the intruder.

This starts the boy on a criminal career right within the walls of the State Prison where Mr. Brady finally becomes the Warden. Never was the inner workings of a prison shown with a more understanding and dramatic intent. Every scene and action holds you throughout. Especially as the young boy, Russell Hardie, desperately fights to save himself from certain powers that are trying to drag him down further, morally and mentally.

Through the assistance of a prison doctor, well played by Walter Kingsford, the rejuvenation of the youth through the warden's daughter, Kathryn Keys, and just when happiness seems to be around the corner, fate ordains otherwise, and our hero once more becomes a real criminal.

There are so many fine performances given that to be fair to all would take too much space, so let us put on the Honor Roll, Thomas Finlay, William Franklin, Earl Dwire, Boris Karloff, Willy Morris, Leo Curley, Walter Colligan, Harold Nelson, Edward Miller, Calvin Logan, Fred Blanchard, Jack Thomas, William Perry, Fred Herrick, Virginia Curley, Richard Dewey, George Spelvin and Harold Hodge. Go and see "The Criminal Code" or you will miss the dramatic treat of the season.

HARRY BURNS.

TWO BABIES FOR ONE PART

One actor quite frequently plays two parts in the same picture, but when it takes two actors to play one part—well, that's something else again.

In Mary Pickford's current picture, "Forever Yours," the baby part in the dramatic ranchhouse episode is played by two babies.

They are the Sanderson twins, two years old, and not only their mother, but even the camera can't tell them apart.

So Director Neilan had the brilliant idea of signing them both. While one works, the other sleeps, and when the time limit is up for one, then the other takes his place. Besides avoiding delays, it is lots easier on the babies—not to mention the inevitable changes of er—well, anyway it's a good idea.

German Stars Are En Route for M-G-M Production

A notable cast of famous German stage and screen stars will shortly start work at the Metro-Goldwyn-Mayer studios on "Olympia," Ferenc Molnar's noted play, to be directed in German by Jacques Feyder, famous French director.

"Olympia" will be played by Nora Gregor, Max Reinhardt, stage star in Berlin. Egon von Jordan, noted Berlin leading man, will be seen as "Captain Covaes." The two German stars are now enroute to America, together with Julia Serda, who will play "Eugenie;" Hans Junkermann, Berlin comedian, to play "Count Albert," and Karl Etlinger, who will be seen as "Krehl."

Arnold Korff, German actor-director, who arrived at the studio some weeks ago, will play "Prince Ettingen" and Salomea Stevermann will be seen at "Lina."

The story is a sophisticated expose of royal society, in Europe, and is laid largely amid fashionable watering places on the Riviera. It was a stage hit of Vienna, Berlin, and London, and later of New York.





If you boys want anyone killed off in the motion picture racket phone HEmpstead 0593 or GRanite 4161 and ask for

AL HILL

R. K. O. Beam Michrophone To Save Millions

Borzage Directs "Devil With Women"

Carl Dreher to Use It for First Time Outdoors

Perfection of a revolutionary new microphone which will save millions of dollars annually to the talking picture industry has been announced by Carl Dreher, engineer in charge of sound recording for Radio Pictures.

The new device is known as the RKO Beam microphone. It takes its name from its directional and selective qualities.

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Virtually 90 per cent of the picture will be photographed and recorded out-of-doors, a feat that would be almost impossible with the ordinary microphone, due to the many extraneous sounds caused by railway activity.

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DON MALLAS
"Bright Boy"
Five Years Old **Telephone North Hollywood 1384**

Graham Baker Likens Authors to Gold Prospectors

Playwrights and authors in search of original dramatic plots are like prospectors in a mine long since denuded of its precious metals, asserts Graha Baker, prominent First National executive.

There are but few fundamental plots known to literature, and these were discovered ages ago by the ancient scribbler of best-sellers, says Baker, who blames the limited range of human emotions for this scarcity of great dramtic situations. What is sometimes referred to as an original theme, is merely one of the old familiar revamped and dressed up in new clothes, he insists.

'What the writer must strive for is new and original treatments of the old plots," says Baker. "Human nature seems to crave something novel, something strikingly new, especially when applied to the theatre. Therefore, it is incumbent upon us to supply it. But to try and concoct a strictly original dramatic situation after the ancients beat us to all there are, is wasting time.

"The successful author, and the one who gets credit for being an original genius, is the fellow who can give a new twist to an old situation. After all, love, hate, jealousy, ambition, hate and religion give us most of our fundamental dramatic themes, and every new offering is some deviation of these."

Nazarro to Appear in Fowler Varieties

Cliff Nazarro, former Orpheum headliner, who has just returned to the Pacific Coast after a several months tour in eastern vaudeville, has been placed under contract to make several short subjects for the Fowler Studios, according to an announcement just made by Herman Fowler, head of the organization.

Besides appearing in a short musical extravaganza which is to be directed by Jack Laughlin, called "Minstrels a la Carte," Nazarro is to make several intimate musical subjects of the type used in "Fowler Studio Varieties."

The "Minstrels a la Carte" production will have a cast of more than 40 people, according to Fowler, including a special band, dancers, a large chorus of beauties and several featured players.

BLACK LACE USED TO TRIM CHIFFON FROCK

The revival of black chantilly lace as trimming for chiffon frocks, brings back one of the most picturesque modes of the past seventy years. Fay Wray, appearing opposite Gary Cooper in Paramount's production, "The Texan," wears costumes done in the original black-lace-trimmed-fashion of 1850. Spiderweb lace in black was used for shoulder scarves on frocks of pale colors, as well as black lace gloves, parasols, and edgings on the many flounces that formed the skirts of that period.

Charles Farrell and Rose Hobart Play the Leads

Frank Borzage, Fox Film director, has started production on "Devil With Women," based on the stage play, "Liliom," with Charles Farrell and Rose Hobart playing the leads. The opening shots were of a circus carnival with hundreds of merrymakers. In addition to the principals, the featured players include Estelle Taylor, Leo Tracy, Nat Pendleton and Mildred Van Dorn.



EDWARD SEDGWICK

With "Free and Easy" playing all over the country to great success, Buster Keaton is preparing for his next comedy, "Forward March." His director, Edward Sedgwick, who has made his best comedies, once more is at the helm at the M-G-M studios.

RICHARD BARTHELMESS STARTS YACHTING CRUISE

With "The Dawn Patrol" completed, Richard Barthelmess plans to go with Mrs. Barthelmess on a cruise aboard his yacht, Pegasus. He will return in two or three weeks to begin work on his next First National and Vitaphone picture, the scenes of which will be photographed in and around Mexico City. Supporting Barthelmess in "The Dawn Patrol," an epic of aerial adventure in wartime, is a cast headed by Douglas Fairbanks, Jr., Neil Hamilton, Clyde Cook, Frank McHugh and Gardner James. The picture was directed by Howard Hawks. It is based upon a story by John Monk Saunders, who wrote 'Wings" and "The Legion of the Condemned."

RADIO FLASHES

ON AND OFF THE PAN

A great deal has been written on the manner in which actors and musicians have been exploited to donate their services on every and all occasions. But very little has been said about the worst offender—the radio. True, a few good musicians and many of more doubtful value, make a good living under contract to radio broadcasting stations. But a painfully large proportion of radio time is supplied by "artists" who are induced to donate their services because they regard it as advertising.

The result of this policy has been first to disgust a large section of the public with the radio as a mode of entertainment, and second, to refuse a livelihood to many professional people who would be employed instead of the aspiring, but generally unqualified, amateur.

A radio broadcasting station that is unable or unwilling to pay each and every artist who appears over it, should not be allowed to function under the guise of public entertainment. Certainly it would be far more to the advantage of the station to produce good programs instead of poor ones, and where every artist is paid, the process of natural selection gives preference to the most capable. A radio station which asks money from its advertisers and then puts on punk programs is obtaining money under false pretenses. And a station which refuses able professional talent because they require a just remuneration for their services, to put in their room untrained and incapable amateurs, is deliberately contributing to a situation of unemployment and dissatisfaction.

Certainly there would be many more radio listeners could they know that every number on the air was handled by a capable professional artist. And it would contribute to the advancement of music and drama were the standard of performance to be so greatly raised.

But even worse than accepting the unskilled amateur, the radio stations blandly expect the professional artist to contribute his services freely until such time as the station may graciously condescend to offer a contract—if at all. And this on the basis that it is good advertising for the artist.

Every professional appearance is only part of his pay. Using the same argument, one might ask his tailor to furnish a suit because of the advertisement given him by wearing it.

A similar situation has been met and overcome on the stage by Equity, and the Musicians' Union has done much to protect its members on the radio. But the actor or singer who applies to a radio station is entirely at the station's mercy. And the station takes a full advantage of the situation.

RICHARD D. SAUNDERS.

⁂ ⁂ ⁂

Add to your Amos 'n' Andy notations the following: Mr. and Mrs. Freeman F. Gosden have selected the name Virginia Marie for their baby girl, born April 23. Gosden is better known as Amos, of the famous "check and double check" team.

⁂ ⁂ ⁂

Last week this column mentioned Catherine Dale Owen's success in her initial broadcast on Paul Whiteman's Old Gold Hour program. Now it is our pleasure to report on the success of Marilyn Miller, star in the First National production of "Sweethearts"! Miss Miller and Walter Pidgeon were featured on the Del Monte Hour May 3.

Since the Del Monte is one of the most popular hours on the Red Network of the National Broadcasting Company, this tie-up between First National studios and Del Monte is proving particularly happy. The film products of the former are being publicized constantly, and as each picture goes into production, it is the intention of First National to give its clever bits and its catchy tunes on the Del Monte Hour.

The appearance of Miss Miller was particularly interesting in that it marked her debut as a radio star. It was the first publicity boost for "Sweethearts," the forthcoming play with music which Miss Miller is now making at First National.

⁂ ⁂ ⁂

Theaters and a theatrical background have served as the training grounds of the Drews, the Barrymores, the Cohans, the Fred Stones and other theatrical families. But radio introduced Cornelia Otis Skinner to the public last week on the Eveready Hour. Miss Skinner is the daughter of Otis Skinner, one of the most appealing actors in the world. True to her paternal influence, Miss Skinner proved as engaging a speaker and as talented an entertainer as the world expected of the daughter of Otis Skinner.

⁂ ⁂ ⁂

Vivienne Segal, remembered for her success in Broadway musical shows, and recently appearing as a motion picture singing star for Warner Bros., was heard in a thirty-minute radio version of her latest screen operetta, "Golden Dawn," over the NBC system May 10. Miss Segal was on the Del Monte program, mentioned above, in conjunction with the radio inaugural of Marilyn Miller the week before.

⁂ ⁂ ⁂

Ramon Novarro made his radio debut over an NBC network last Tuesday. Appearing as guest artist on the Sunuco Show, Novarro sang three songs from his repertoire: "The Pagan Love Song," "Into My Heart" (from the photoplay "In Gay Madrid"), and "The Mirror."

⁂ ⁂ ⁂

Bert Lytell and his wife, Grace Mencken, spoke on the Breakfast Club program over KFWB. The stage player and Miss Mencken are in the stage production of "Brother," now playing at the El Capitan Theatre.

⁂ ⁂ ⁂

Will H. Hays, president of the Motion Picture Producers and Distributors Association, was the principal speaker at a banquet Wednesday evening, May 7, at the Wardman Park Hotel in Washington during the spring meeting of the Society of Motion Picture Engineers.

The entire banquet was broadcast on a Columbia system network, and other speakers on the air were J. I. Crabtree, president of the society; C. Francis Jenkins of Washington, famous inventor of motion picture and television equipment, and Hon. W. P. Connery, Jr., congressman from Massachusetts. Approximately 40 stations were used in the nation-wide hook-up.

⁂ ⁂ ⁂

RKO informs us that its stars will do the entertaining at the annual banquet of the Radio Manufacturers' Association. The banquet is one of the main features of Trade Show Week at Atlantic City, N. J., the week of June 2.

The dinner is scheduled for June 4, in the grand ballroom of the auditorium.

⁂ ⁂ ⁂

When Roxy decided to interest New Yorkers in Paul Whiteman's "King of Jazz" revue, he boosted a program that was easily the most brilliant in radio history. Part of the program was transmitted direct from the stage of the Roxy Theatre in New York, in conjunction with the showings of "King of Jazz," the Universal musical extravaganza in which Paul Whiteman made his screen debut.

The stage activities included performances by Paul Whiteman and his band and George Gershwin, America's foremost popular composer. Whiteman conducted his own band, together with the Roxy Symphony orchestra, aggregating a total of 125 musicians, the largest orchestra ever organized for an engagement! In addition to the combined forces of the two musical groups, Whiteman was aided by Viola Philo, Jose Santiago, Mildred Bailey and the Roxy chorus in some unusual stage offerings.

George Gershwin was heard for the first time since his appearances at the Lewisohn Stadium with the Philharmonic last summer. He played his own "Concerto in F," a composition said to be his most serious effort in musical writing.

Following the broadcast from the stage, the program from the studios consisted entirely of Italian music, with Dorothy Githens, Celia Branz, Dorothy Miller, David Drollet, Willie Robyn and the Roxy Chorus participating.

⁂ ⁂ ⁂

Forgetting for a moment that "Variety Is the Spice of Life," a group of vaudeville artists left the footlights for a brief period to appear before the microphone during the RKO Hour broadcast over the NBC network last Tuesday evening. Prominent among those who participated in the presentation were Peter Higgins, tenor; Margaret Schilling, soprano; Milton Schwarzwald's R-K-Olians, and Graham McNamee, master of ceremonies.

⁂ ⁂ ⁂

The Mother's Day program sponsored by the Paramount-Publix Hour on a Columbia Broadcasting system nation-wide tie-up was extremely successful. Paramount favorites heard during the program included: Marcia Freer, mezzo-soprano; Paul Ash with stage show; David Mendoza and the Paramount Orchestra; Foursome Quartette; Jesse Crawford, organist; Paul Small, tenor; Ada Twerdowski, pianist, and Vic Ince, trumpet soloist.

⁂ ⁂ ⁂

We mentioned in Radio Flashes last week that Mary Lewis was to be the guest artist on the Atwater Kent Hour of May 4, over WEAF and thirty-three other NBC stations in a coast-to-coast hook-up. Miss Lewis went on per schedule, but broke down soon after she started. We have learned, however, that shortly before the famous opera star was to go on the air, she received word that her father had just died in England. This was a shock to Miss Lewis, but she went on the air notwithstanding. And soon after she started she couldn't control her emotions, and as a result she found it impossible for her to continue.

⁂ ⁂ ⁂

Radio entertainers, announcers, musicians, teams—send in news of your activities on the air, what stations you broadcast from, and what hours you go before the microphone!

Cutest and Cleverest of Little Girls Makes Her Bow in Filmland



BILLEE MORLEY

JUST FINISHED IN

"NIGHT WORK"

Starring Eddie Quillan

PATHE PRODUCTION

Phone HE. 1141

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"The successful author, and the one who gets credit for being an original genius, is the fellow who can give a new twist to an old situation. After all, love, hate, jealousy, ambition, hate and religion give us most of our fundamental dramatic themes, and every new offering is some deviation of these."

Nazarro to Appear in Fowler Varieties

Cliff Nazarro, former Orpheum headliner, who has just returned to the Pacific Coast after a several months tour in eastern vaudeville, has been placed under contract to make several short subjects for the Fowler Studios, according to an announcement just made by Herman Fowler, head of the organization.

Besides appearing in a short musical extravaganza which is to be directed by Jack Laughlin, called "Minstrels a la Carte," Nazarro is to make several intimate musical subjects of the type used in "Fowler Studio Varieties."

The "Minstrels a la Carte" production will have a cast of more than 40 people, according to Fowler, including a special band, dancers, a large chorus of beauties and several featured players.

BLACK LACE USED TO TRIM CHIFFON FROCK

The revival of black chantilly lace as trimming for chiffon frocks, brings back one of the most picturesque modes of the past seventy years. Fay Wray, appearing opposite Gary Cooper in Paramount's production, "The Texan," wears costumes done in the original black-lace-trimmed-fashion of 1850. Spiderweb lace in black was used for shoulder scarves on frocks of pale colors, as well as black lace gloves, parasols, and edgings on the many flounces that formed the skirts of that period.

Charles Farrell and Rose Hobart Play the Leads

Frank Borzage, Fox Film director, has started production on "Devil With Women," based on the stage play, "Liliom," with Charles Farrell and Rose Hobart playing the leads. The opening shots were of a circus carnival with hundreds of merrymakers. In addition to the principals, the featured players include Estelle Taylor, Leo Tracy, Nat Pendleton and Mildred Van Dorn.



EDWARD SEDGWICK

With "Free and Easy" playing all over the country to great success, Buster Keaton is preparing for his next comedy, "Forward March." His director, Edward Sedgwick, who has made his best comedies, once more is at the helm at the M-G-M studios.

RICHARD BARTHELMESS STARTS YACHTING CRUISE

With "The Dawn Patrol" completed, Richard Barthelmess plans to go with Mrs. Barthelmess on a cruise aboard his yacht, Pegasus. He will return in two or three weeks to begin work on his next First National and Vitaphone picture, the scenes of which will be photographed in and around Mexico City. Supporting Barthelmess in "The Dawn Patrol," an epic of aerial adventure in wartime, is a cast headed by Douglas Fairbanks, Jr., Neil Hamilton, Clyde Cook, Frank McHugh and Gardner James. The picture was directed by Howard Hawks. It is based upon a story by John Monk Saunders, who wrote 'Wings" and "The Legion of the Condemned."

RADIO FLASHES

ON AND OFF THE PAN

A great deal has been written on the manner in which actors and musicians have been exploited to donate their services on every and all occasions. But very little has been said about the worst offender—the radio. True, a few good musicians and many of more doubtful value, make a good living under contract to radio broadcasting stations. But a painfully large proportion of radio time is supplied by "artists" who are induced to donate their services because they regard it as advertising.

The result of this policy has been first to disgust a large section of the public with the radio as a mode of entertainment, and second, to refuse a livelihood to many professional people who would be employed instead of the aspiring, but generally unqualified, amateur.

A radio broadcasting station that is unable or unwilling to pay each and every artist who appears over it, should not be allowed to function under the guise of public entertainment. Certainly it would be far more to the advantage of the station to produce good programs instead of poor ones, and where every artist is paid, the process of natural selection gives preference to the most capable. A radio station which asks money from its advertisers and then puts on punk programs is obtaining money under false pretenses. And a station which refuses able professional talent because they require a just remuneration for their services, to put in their room untrained and incapable amateurs, is deliberately contributing to a situation of unemployment and dissatisfaction.

Certainly there would be many more radio listeners could they know that every number on the air was handled by a capable professional artist. And it would contribute to the advancement of music and drama were the standard of performance to be so greatly raised.

But even worse than accepting the unskilled amateur, the radio stations blandly expect the professional artist to contribute his services freely until such time as the station may graciously condescend to offer a contract—if at all. And this on the basis that it is good advertising for the artist.

Every professional appearance is only part of his pay. Using the same argument, one might ask his tailor to furnish a suit because of the advertisement given him by wearing it.

A similar situation has been met and overcome on the stage by Equity, and the Musicians' Union has done much to protect its members on the radio. But the actor or singer who applies to a radio station is entirely at the station's mercy. And the station takes a full advantage of the situation.

RICHARD D. SAUNDERS.

* * *

Add to your Amos 'n' Andy notations the following: Mr. and Mrs. Freeman F. Gosden have selected the name Virginia Marie for their baby girl, born April 23. Gosden is better known as Amos, of the famous "check and double check" team.

* * *

Last week this column mentioned Catherine Dale Owen's success in her initial broadcast on Paul Whiteman's Old Gold Hour program. Now it is our pleasure to report on the success of Marilyn Miller, star in the First National production of "Sweethearts"! Miss Miller and Walter Pidgeon were featured on the Del Monte Hour May 3.

Since the Del Monte is one of the most popular hours on the Red Network of the National Broadcasting Company, this tie-up between First National studios and Del Monte is proving particularly happy. The film products of the former are being publicized constantly, and as each picture goes into production, it is the intention of First National to give its clever bits and its catchy tunes on the Del Monte Hour.

The appearance of Miss Miller was particularly interesting in that it marked her debut as a radio star. It was the first publicity boost for "Sweethearts," the forthcoming play with music which Miss Miller is now making at First National.

* * *

Theaters and a theatrical background have served as the training grounds of the Drews, the Barrymores, the Cohans, the Fred Stones and other theatrical families. But radio introduced Cornelia Otis Skinner to the public last week on the Eveready Hour. Miss Skinner is the daughter of Otis Skinner, one of the most appealing actors in the world. True to her paternal influence, Miss Skinner proved as engaging a speaker and as talented an entertainer as the world expected of the daughter of Otis Skinner.

* * *

Vivienne Segal, remembered for her success in Broadway musical shows, and recently appearing as a motion picture singing star for Warner Bros., was heard in a thirty-minute radio version of her latest screen operetta, "Golden Dawn," over the NBC system May 10. Miss Segal was on the Del Monte program, mentioned above, in conjunction with the radio inaugural of Marilyn Miller the week before.

* * *

Ramon Novarro made his radio debut over an NBC network last Tuesday. Appearing as guest artist on the Sunuco Show, Novarro sang three songs from his repertoire: "The Pagan Love Song," "Into My Heart" (from the photoplay "In Gay Madrid"), and "The Mirror."

* * *

Bert Lytell and his wife, Grace Mencken, spoke on the Breakfast Club program over KFWB. The stage player and Miss Mencken are in the stage production of "Brother," now playing at the El Capitan Theatre.

* * *

Will H. Hays, president of the Motion Picture Producers and Distributors Association, was the principal speaker at a banquet Wednesday evening, May 7, at the Wardman Park Hotel in Washington during the spring meeting of the Society of Motion Picture Engineers.

The entire banquet was broadcast on a Columbia system network, and other speakers on the air were J. I. Crabtree, president of the society; C. Francis Jenkins of Washington, famous inventor of motion picture and television equipment, and Hon. W. P. Connery, Jr., congressman from Massachusetts. Approximately 40 stations were used in the nation-wide hook-up.

* * *

RKO informs us that its stars will do the entertaining at the annual banquet of the Radio Manufacturers' Association. The banquet is one of the main features of Trade Show Week at Atlantic City, N. J., the week of June 2.

The dinner is scheduled for June 4, in the grand ballroom of the auditorium.

* * *

When Roxy decided to interest New Yorkers in Paul Whiteman's "King of Jazz" revue, he boosted a program that was easily the most brilliant in radio history. Part of the program was transmitted direct from the stage of the Roxy Theatre in New York, in conjunction with the showings of "King of Jazz," the Universal musical extravaganza in which Paul Whiteman made his screen debut.

The stage activities included performances by Paul Whiteman and his band and George Gershwin, America's foremost popular composer. Whiteman conducted his own band, together with the Roxy Symphony orchestra, aggregating a total of 125 musicians, the largest orchestra ever organized for an engagement! In addition to the combined forces of the two musical groups, Whiteman was aided by Viola Philo, Jose Santiago, Mildred Bailey and the Roxy chorus in some unusual stage offerings.

George Gershwin was heard for the first time since his appearances at the Lewisohn Stadium with the Philharmonic last summer. He played his own "Concerto in F," a composition said to be his most serious effort in musical writing.

Following the broadcast from the stage, the program from the studios consisted entirely of Italian music, with Dorothy Githens, Celia Branz, Dorothy Miller, David Drollet, Willie Robyn and the Roxy Chorus participating.

* * *

Forgetting for a moment that "Variety Is the Spice of Life," a group of vaudeville artists left the footlights for a brief period to appear before the microphone during the RKO Hour broadcast over the NBC network last Tuesday evening. Prominent among those who participated in the presentation were Peter Higgins, tenor; Margaret Schilling, soprano; Milton Schwarzwald's R-K-Olians, and Graham McNamee, master of ceremonies.

* * *

The Mother's Day program sponsored by the Paramount-Publix Hour on a Columbia Broadcasting system nation-wide tie-up was extremely successful. Paramount favorites heard during the program included: Marcia Freer, mezzo-soprano; Paul Ash with stage show; David Mendoza and the Paramount Orchestra; Foursome Quartette; Jesse Crawford, organist; Paul Small, tenor; Ada Twerdowski, pianist, and Vic Ince, trumpet soloist.

* * *

We mentioned in Radio Flashes last week that Mary Lewis was to be the guest artist on the Atwater Kent Hour of May 4, over WEAF and thirty-three other NBC stations in a coast-to-coast hook-up. Miss Lewis went on per schedule, but broke down soon after she started. We have learned, however, that shortly before the famous opera star was to go on the air, she received word that her father had just died in England. This was a shock to Miss Lewis, but she went on the air notwithstanding. And soon after she started she couldn't control her emotions, and as a result she found it impossible for her to continue.

* * *

Radio entertainers, announcers, musicians, teams—send in news of your activities on the air, what stations you broadcast from, and what hours you go before the microphone!

Cutest and Cleverest of Little Girls Makes Her Bow in Filmland



BILLEE MORLEY

JUST FINISHED IN

"NIGHT WORK"

Starring Eddie Quillan

PATHE PRODUCTION

Phone HE. 1141

J. Charles Davis, 2nd, Sues Fox Films

Leftwich to Stage Shows on West Coast

Claims Title of 'The Arizona Kid' Belongs to Him

Injunction proceedings to restrain the Fox Film Corporation, its subsidiaries and exhibitors from releasing or showing "The Arizona Kid," starring Warner Baxter, under that title, have been instituted in the Superior Court of Los Angeles by J. Charles Davis II, of the J. Charles Davis Productions, 9147 Venice boulevard, through his attorney, Walter C. Durst of the H. W. Hellman Building. Davis has produced and is now releasing throughout the world a motion picture of the same title starring Art Acord. Papers were served on the Fox organization Thursday.

Davis charges, in his complaint, the Fox organization with unfair competition and failure to respect its own promise not to use the title. Davis asserts that he produced "The Arizona Kid," starring Acord, in the latter part of 1929, and that in March of this year Fox officials asked him for permission to use the title. He refused and he contends the Fox officials notified him the title would not be used.

Davis then asserts that in April of this year he learned that the Fox organization had decided to release the picture as "The Arizona Kid," irrespective of the fact that he now has a picture on the market under that title. When he protested he asserts the Fox officials stated they would not make any change.

Davis asserts the action of the Fox organization establishes a serious precedent, that of failing to recognize the prior rights of another producing company and opening the way for usurping titles.

GRIBBON MAKES HIT

Harry Gribbon has been overwhelmed with congratulations for his work in the Masquers' Revels when he revived a former act when he was a vaudeville headliner, Jed Prouty, filled by May Emory (Mrs. Gribbon). This is the first time Gribbon has been seen in some time in his specialties, and the first that Prouty has "done an Eltinge." The latter also scored and made a very stunning "femme." Gribbon's first comedy for Pathe, "Swell People," was successfully previewed last week.



TROUPERS' CLUB

The Troupers' Club Is Due for Another Inning

By CORA SHANNON

Next Sunday, May 18, at the Troupers' Green Room, Hollywood, their festive board is already being spread by the hospitable hands of Mrs. Al Hart, they find themselves well pleased therein.

The dinner will be followed by an enticing program, "The Rittiker's" carrying the lead, under the marvelous direction of Henry Roquemore. It is predicted that this portrayal will rank first in all previous ones at the Troupers' Green Room, especially citing a wonderful production, with hats off to Fern Emmett, "The Trail of Thespus," given for the St. Patrick's Day celebration, recently, those present who are responsible for the production of talkies will not have lost an opportunity, nor will they have failed by their presence to give joy to the troupers one and all, for like "The Colonel's Lady, and Rosie O'Grady—."

Frank Cooley, the real dispenser of courtesies, has the honor of being the president. The president of the most exclusive club on earth. What more could be said than that? This is a free country and we all voted for Frank Cooley.

It is not hard to understand why this particular club is entitled to that broad endowment, since the Troupers' Club in Hollywood is the only club on earth whose members are known—90 per cent strong, to 90 per cent of all the people on earth. Broadway to Hollywood, and back around all the rest of the world from Hollywood to Broadway. Its members are known individually, loved individually, and spoken of intimately in friendly ways, and collectively as the most widely loved people the world has ever known.

Their character portrayals, their stage achievement, their personalities, abilities, weaknesses, loved, forgiven, honored. Most enjoyed people in the world today. Why not—what is it they do for a living? Try to make others happy, isn't it? That's their job. Marvelous thing for those less gifted, perhaps.

Therefore, I repeat, naturally the Troupers' Club has to be the most exclusive club known. At this time perhaps the busiest, we would judge, the demand is such—the exclusion also adds to the demand, just now the talkies—last month of all the applications for membership only four applicants were found eligible.

The requirements for membership—exacts of each applicant the submission of documentary evidence showing feature work on the speaking stage for a given number of years. Picture work, talkies, silent drama, adds, enhances, but picture work—no matter how great, will not alone fulfill the requirements, nor satisfy the object and vision of this club. There are no exceptions to these rules—hence. It is not easy.

Of necessity, Hollywood was the natural birth place of this demand. The club was two years old at the advent of the talkies. Max Factor—that man of vision—early recognized the direction in which this club was heading. He presented the Troupers' Club with a starter of five hundred dollars ($500) to begin a building fund. Lately Lawrence Holmes, also a member, volunteered five acres of land and presented the deed for same—all clear, ready to break ground for country club—on a most beautiful site.

Mr. Holmes and Mr. Adams, new members, entertained the entire club on that site last summer, a regular housewarming without the house, they most generously provided everything else to be wished for. Then the discussion pro and con just where and when to start breaking dirt.

The Troupers have from the beginning added, bit by bit, to their bank account until it reached in the "Tnd' " and then some. And now we are on our way. It might be a lack of courtesy to mention in the only actual picture newspaper known—meaning the Hollywood Filmograph—(no paper could ever have done more for anybody than Harry Burns, otherwise the Filmograph), so trading on his generosity I'd like to say that also the Hollywood News is the first outside paper who so graciously added their recognition at a time when it meant most.

As Hollywood was the birthplace of all pictures ,later the talkies, until the picture industry holds third place in the financial rating in the business world today, the birth of this club was automatically a necessity of the industry. Not that we are less thankful to that great industry—the best paid employes, not excepting the President of the United States among some of them. But the thing that we all owe most to was the vision in the beginning to see what such a club would mean of the dear Monte Collins who went West not so long ago and was a good trouper to his last day.

"ADAM AND FALLEN MAN"

Was the subject of the Lesson-Sermon Sunday in all branches of The Mother Church, The First Church of Christ, Scientists, in Boston, Mass.

One of the Scripture selections included Paul's statements to the Romans: "For they that are after the flesh do mind the things of the flesh; but they that are after the Spirit the things of the Spirit. For to be carnally minded is death; but to be spiritually minded is life and peace. . . . But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you." Another citation contained Paul's words to the Corinthians, "For as in Adam all die, even so in Christ shall all be made alive."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "The great truth in the Science of being, that the real man was, is, and ever shall be perfect, is incontrovertible; for if man is the image, reflection, of God, he is neither inverted nor subverted, but upright and Godlike."

"Hi There" Will Be the First to Open in San Francisco

New York has always enjoyed the distinction of being the theatrical center of the United States. Now that monopoly is to be disturbed, according to Alexander Leftwich, famous stage director and producer.

Mr. and Mrs. Leftwich, who acts as his assistant, are in Los Angeles and San Francisco, planning to direct a series of stage plays. These will later be sent to New York. Their first effort will be in "Hi There," opening in San Francisco shortly. It comes to Los Angeles before seeing Broadway.

The chorus and most of the cast were assembled in Hollywood recently, with Lon Murray and Odette Myrtill, known for her work in "White Lilacs" and other Shubert productions, heading the list of artists assembled by Leftwich. Paul Bissinger, of San Francisco, is producing the show, the first of a series.

Such productions as "Strike Up the Band," "Connecticut Yankee," "Big Boy," "The Little Show," "Hold Everything," are to the credit of Mr. and Mrs. Alexander Leftwich.

Monty Directs

Word has just reached us from London that Monty Banks has directed "Not So Quiet On the Western Front" for British International Pictures, Ltd. They have a new screen comedian, Leslie Fuller, who is supported by Wilfred Temple, Stella Browne, Gladys Cruikshank, Gerard Lyley, Dimitri Vetter, Syd Courteney, Frank Melroyd, Mona Goya, Olivette, Aileen Despard, Ena Riess, Marjorie Lotinga and the Margate Ped'lers.

The story is credited to Lola Harvey and Syd Courteney while the songs and lyrics are by Reginald Morgan, Jimmy Kennedy, William Helmore, Val Valentine, Eric Coates and Gordon McConnell. From the illustrations at hand, it looks like a take-off on the famous novel, "All Quiet on the Western Front."

Tiomkin-Rasch Stage 'Hell's Angels' Prologue

First Western Picture Made 27 Years Ago

Sid Grauman Signs Duo to Furnish Music and Dances

Indicative of the magnitude of the prologue that Sid Grauman plans to stage for "Hell's Angels" when it has its world premiere in Grauman's Chinese Theatre Tuesday evening, May 27, is the announcement just made that Grauman has signed Dimitri Tiomkin, internationally famous composer, to create special musical numbers and Albertina Rasch, well known maestra of the dance, to produce a series of ballet sensations.

Tiomkin was about to sail for Paris for an European concert tour when Grauman negotiations caused him to cancel passage and arrange an immediate return to Hollywood.

This will be the first Grauman prologue since "The Broadway Melody," for which the showman brought Madame Rasch and her terpsichorean stars for their initial Hollywood appearance.

With premiere price set at $11 per pasteboard by agreement between Howard Hughes, the producer, Sid Grauman, and Harold B. Franklin, president of Fox West Coast Theatres, reservations have already started pouring in with every mail, and never has any production elicited such enthusiastic interest from stars, directors, producers, writers and others within the motion picture industry.

Arrangements are being made to have the premiere the most spectacular ever staged, those in charge state.

Bert Wheeler and Robt. Woolsey to Appear Monday Night

The Blossom Room of the Roosevelt Hotel will again introduce a brilliant evening of entertainment next Monday night, when RKO Studios will present "The Cookoos," Bert Wheeler and Robert Woolsey, and other stars on a headline bill of diversion.

Also featured will be a colorful revue number staged by Pearl Eaton of that studio, featuring the famed Radio Pictures dancing beauties. Irving Aaronson and his Commanders, introducing new dance numbers and musical entertainment and other offerings, are also to be presented.

Indicating a record turnout of notables for the affair is a brilliant list of reservations in the names of celebrities now on hand at the Roosevelt, it is declared.

Shaw and Lee, musical comedy team featured in "Five o'Clock Girl" and "Pleasure Bound," have finished their second playlet for Vitaphone Varieties, a comedy of night club life, titled "Going Places." "Going Places" has in its cast Joan Clements, Frank McNellis and a score of extras. Murray Roth directed.



Conrad Nagel

BEST ACTORS AREN'T ON STAGE OR SCREEN, SAYS CONRAD NAGEL

Acting for the talkies or the stage is a mechanical art, according to Conrad Nagel, one of its foremost exponents!

Nagel also told Director Frank Lloyd that many of the greatest actors and actresses are salesmen, statesmen, lawyers and evangelists!

Lloyd is directing First National's Vitaphone special version of the famous novel by Sir Gilbert Parker, "The Right of Way," in which Nagel, Loretta Young and Fred Kohler are to appear.

Aimee Semple MacPherson is one of of the greatest actresses in the country, according to Nagel.

The late Theodore Roosevelt, he maintains, evolved for himself a powerfully dynamic characterization which he portrayed all his life.

Woodrow Wilson, on the other hand, played several characters, even during his time as president, in Nagel's judgment.

And one of the greatest actors who ever lived, Nagel says, was the British statesman, Disraeli! So much so that Arliss, probably the greatest living stage and screen actor, could hardly do him justice in a recent fictional portrayal of his versatile character.

Among other Nagelisms on acting are the following:

Doctors, lawyers and judges are often better actors than those employed by the stage or screen.

Actors and actresses in everyday life create their own roles almost entirely, while professional actors, or actors by profession, have them written for them and contribute only what they may add of creative genius.

Many divorces are caused by indifferent acting on the part of husband or wife, or both, either through lack of ability or carelessness.

If your husband or wife doesn't understand you, it may be because you are not a good actor!

Most human beings, in fact, are isolated from one another because their acting ability and vocabulary alike fail to express what they feel.

Feeling any noble sentiment such as love, friendship, or sincerity is a far different matter from expressing it.

You may think you are expressing something you feel, but acting is full of mechanics that must be mastered before this expression is complete.

Expression by writing or by the spoken word over a telephone may not be acting, but every personal appearance of one human being before another is acting, good or bad, by means of language and pantomime.

Language without pantomime will convey a meaning but never a conviction.

The very steadiness of the eye of a sincere, frank person is a mechanical bit of acting; the actor knows its formula either consciously or unconsciously.

Most of human kind is composed of such utterly incapable actors that we misunderstand each other constantly, and are always at cross purposes when there is no need to be. If we were able to convey our thoughts and a conviction of sincerity to each other, so we could trust and inspire trust, this could not be.

The greatest actors can only "get over" part of the intangible things that they feel so clearly.

A knowledge of, and practice in, the mechanics or technique of acting would be useful to men and women in every walk of life.

Acting is the art of breaking your own and another person's insulation.

On the other side of all of Nagel's epigrams about acting is his belief that sincerity, frankness, determination and the inner spark can accomplish miracles, not without a mastery of the mechanics of art, but through them.

Nagel is one of the most typical Americans in the acting profession. He was born in Keokuk, Iowa, March 16, 1897, and was educated at Highland Park College in Des Moines, winning the degree of Bachelor of Oratory. He played juveniles on the stage in Des Moines, and came to Hollywood in 1918, an unknown, to enter pictures.

He rose slowly from the extra ranks to the leading man's status, and stayed there until the talkies came and brought him widespread fame. Nagel was one of the first successful talkie actors, and his fine singing voice, gained in church choral work, also proved an asset. He belongs to numerous clubs and social organizations, and is an important member of the Motion Picture Academy of Arts and Sciences.

"The Great Train Robbery" Likened to "The Border Legion"

Twenty-seven years ago, "The Great Train Robbery," first of all western pictures was filmed. As its name implies, it showed a train robbery. There also were pursuit, escape and dance hall scenes.

Today, Paramount is filming Zane Grey's novel of the west, "The Border Legion," as an all-talking picture. Among its exciting features are a train robbery, pursuits and an escape. Other scenes show action in a frontier saloon.

Location trips to the outdoors were required for "The Great Train Robbery" and most of "The Border Legion" is being filmed in the California high Sierras.

Resemblances between the father of western pictures and its present day descendant go little further.

"The Great Train Robbery" came to the screen in 500 feet of film," said B. P. Schulberg, general manager of west coast production for Paramount. "Sound and dialogue recording was undreamed of then. One camera photographed all of its action.

"'The Border Legion' will be approximately 7000 film feet in length. It has a cast of more than 100 players headed by Richard Arlen, Jack Holt, Fay Wray and Eugene Pallette. As many as eight cameras grind away on the big scenes while up-to-the-minute equipment records the voices of the players and the sounds of the out-of-doors. The picture will be weeks in the making, while 'The Great Train Robbery' was filmed in less than three days.'

Edwin S. Porter made "The Great Train Robbery" in the fall of 1903 for the Edison Company. A special train was secured from the Delaware, Lackawanna and Western railroad, and the robbery scenes were filmed near Paterson, New Jersey. Among the "desperadoes" was G. M. Anderson, later to become famous as Broncho Billy.

The chase scenes were made in the wilds of Essex County Park in New Jersey. A dance hall episode in the Edison studio completed the picture.

The train robbery scenes of "The Border Legion" among the first to be filmed, were taken on a lonely stretch of mountain railway near Sonora, location headquarters of the troupe. A locomotive and four coaches, which were old when "The Great Train Robbery" was made, figured in this action. The story period of the Grey novel is 1870 and a train of that era was procured for the holdup.

Like "The Great Train Robbery," "The Border Legion" will be completed with interior scenes. While the company, under the co-direction of Otto Brower and Edwin Knopf, is finishing the outdoor action on location, settings are being constructed on the sound stages at the Hollywood studios.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Graves-Holt All-Star Cook-Peers Unassigned	Ed. Sloman Ralph Staub Frank Capra Sidney Olcott	Buddy Coleman Buddy Coleman Sam Nelson Unassigned	Ted Tetzlaff Ralph Staub Joe Walker Unassigned	"Hell's Island" "Screen Snapshots" "Rain or Shine" "Ladies Must Play"	Joe Swerling Staub-Traub Howell-Swerling Dorothy Howell	Shooting Shooting Shooting Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darour Casting) GL. 1794	Mickey McGuire Kirkwood-Kennedy Dane-Arthur	Albert Herman Phil Rosen Lewis Foster	J. A. Duffy Paul Malvern J. A. Duffy	James Brown, Jr. Herb Kirkpatrick James Brown, Jr.	Mickey McGuire Series No. 1 "Worldly Goods" "Men Without Skirts"	Uncredited Uncredited Staff	Shooting Shooting Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Lola Lane	Walter Lang	Louie Germenprez	Unassigned	"Fancy Clothes"	Gene Towne	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Loretta Young Marilyn Miller Otis Skinner Unassigned Edward G. Robinson Revier-Huston Joe E. Brown Unassigned Alice White Lila Lee Young-Withers Alice White Richard Barthelmess	Frank Lloyd Unassigned John Francis Dillon Unassigned Mervyn Le Roy Clarence Badger Unassigned Unassigned Edward Cline Wm. Beaudine Mervyn Le Roy Eddie Cline Frank Lloyd	Unassigned Unassigned Unassigned Unassigned Unassigned Ben Silvey Unassigned Unassigned Irving Asher Al Alborn Scott Beal Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned John Seitz Unassigned Unassigned Sol Polito Johnny Seitz Sid Hickox Unassigned Unassigned	"Heart of theNorth" "Sweethearts" "Kismet" "Mother's Cry" "Little Caesar" "The Bad Man" "High Life" "Call of the East" "The Widow From Chicago" "Queen of Main Street" "Broken Dishes" "College Lovers" "Adios"	John Russell Uncredited Howard Estabrook Helen Carlisle Robert Lee Howard Estabrook Taylor-Perez Uncredited Earl Baldwin Juliet W. Tompkins Francis Edw. Faragoh Earl Baldwin Bradley King	Preparing Preparing Preparing Preparing Preparing Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Beatrice Lillie Rich-Warner George O'Brien Milton Sills Edward Lowe Victor McLaglen	R. Walsh H. McFadden Guthrie McClintic Al Werker Alfred Santell W. K. Howard Irving Cummings	Archie Buchanan Sam Wurtzel Horace Hough W. J. Scully Unassigned Unassigned Unassigned	Lucien Andriot Joe Valentine Joseph August Dan Clark Unassigned Unassigned Unassigned	"Big Trail" "Are You There" "On Your Back" "The Last of the Duanes" "The Sea Wolf" "Scotland Yard" "Sez You, Sez Me"	Walsh-Evarts Harlan Thompson Howard J. Green Ernest Haskell Uncredited Uncredited Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Christie-Stuart-Clyde	A. Leslie Pierce	Babe Stafford	Max Stengler	"Hello, Television"	Waldron & Staff	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo All-Star John Mack Brown All-Star Buster Keaton Marie Dressler Moore-Tibbett Marion Davies Grace Moore Unassigned Joan Crawford Harry Carey Wm. Haines	Fred Niblo Chas. Riesner King Vidor Hal Roach Edward Sedgwick George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair	Harry Bucquet Chas. Dorian Red Golden French Jack Mintz Unassigned Unassigned Unassigned Unassigned Sandy Roth Unassigned Red Golden Unassigned	Gordon Avil Gordon Avil Binger Len Smith Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Clyde De Vinna Unassigned	"Red River" "March of Time" "Billy the Kid" "Monsieur Le Fox" "Forward March" "The Dark Star" "New Moon" "Rosalie" Untitled "College Vacation" "The Great Day" "Trader Horn" "Remote Control"	Fred De Gresac Uncredited Stalling-Tuchock Willard Mack Uncredited Marion-Jackson Thalberg-Butler Uncredited Uncredited Uncredited Unassigned Van Avery-Schayer Uncredited	Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 8111	Judith Barrie Red Wing Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Robert Bruce Prod. Cliff Broughton Prod.	Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Robert Bruce Spencer Bennett	Sidney Marcus Unassigned Gaylord Lloyd Unassigned Edw. J. Snyder Eddie Baker Buck McGowan	Unassigned Unassigned Walter-Lundin Unassigned Martinelli Unassigned Roy Heinz	"Whoopee-Girl" Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Talking Scenics" "The Rogue of Romance"	Gladys Lehman Uncredited Grey-Adler Uncredited Harry Chandler Uncredited Uncredited	Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. (Fred Datig, Casting) GL. 6121 Joe Egli, Asst. Dan Kelly, Asst.	All-Star William Powell Gary Cooper All-Star All-Star All-Star Clara Bow All-Star	Lawrence Schwab John Cromwell Rowland V. Lee Ernst. Lubitsch George Abbott Cukor-Gardner Frank Tuttle Edwin Carewe	Henry Hathaway Art. Jacobson Russell Mathews George Hippard Chas. Barton Ge. Yohalem Sid Brod Unassigned	Henry Gerrard Charles Lang Harry Fischbeck Victor Milner Archie Stout David Abel Allen Siegler Unassigned	"Follow Thru" "For the Defense" Untitled "Monte Carlo" "Manslaughter" "Grumpy" "Love Among Millionaires" "The Spoilers"	Schwab-De Sylva Garret-Furthmann Weaver Le Vino Mueller-Lawrence Miller-Abbott Hodges-Anderson Thompson-Jones Beach-Cormack	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding All-Star Starr-Duryea All-Star	E. H. Griffith John Robertson Robert De Lacy Frank Davis Geo. B. Seitz Paul Sloane Unassigned George Archainbaud Christy Cabanne	Paul Jones Bill Reiter Terry Spencer Harry Scott	Norbert Brodin David Abel Ed Snyder Harry Forbes	"Holiday" "Beyond Victory" Untitled "The Beauty"	Horace Jackson Uncredited Uncredited Hugh Cummings	Shooting Shooting Shooting Shooting
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Lee-Wheeler Amos and Andy Richard Dix Love-Trevor	Fred J. Balshofer	Chas. Kerr Unassigned Unassigned Tommy Adkins Dewey Starkey	Karl Strauss Unassigned Unassigned Eddie Cronjager Nick Musuraca	"The Railroad Man" "Half Shot at Sunrise" "Check and Double Check" "Square Dice" "The Conspiracy"	Uncredited Uncredited Uncredited Wallace Smith Uncredited	Shooting Preparing Preparing Shooting Shooting
RADIOTONE—OL. 1901 1845 Glendale Blvd.	Tirado		Henry Adams	Bill Thompson	"The Lions' Cage"	Spanish Version	Shooting
ROACH—EM 1151 Jack Roach Casting	Laurel & Hardy Charley Chase	James Parrott James Horne	Morey Lightfoot Harry Black	Geo. Stevens Len Powers	"That's That" "Girl Shock"	Uncredited The Staff	Shooting Shooting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Walter Heirs Jesse Weil Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato James Starr Unassigned Unassigned	George Jeske Unassigned Lew King Bud Sloyer Unassigned Bob Brandt Unassigned Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Anderson Unassigned Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." "Talkie Topics" "Mulligan-Garrity" "Moon Mullin"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato James Starr Uncredited Uncredited	Shooting Preparing Shooting Preparing Shooting Preparing Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2181	Rex Lease All-Star	Richard Thorpe Roy Neill	Harry Mancke Curt Rehfeld	Harry Zech Max Du Pont	"So this is Mexico" "Just Like Heaven"	Harry Fraser Adele Buffington	Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All-Star Unassigned Joan Bennett Unassigned McCoy-Ray Mary Pickford	Unassigned Sam Taylor Unassigned Unassigned Unassigned Roland West Thornton Freeland Marshall Neilan	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford D'Orsay	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Tang" Untitled "Love in a Cottage" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr. Sam Taylor Uncredited Uncredited Uncredited Uncredited Uncredited Benamin Glazer	Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Fairbanks, Jr.-Page Unassigned McCoy-Ray Dorothy Jannis	Noel Mason William Craft Tod Browning Henry Mac Rae Harry Garson	Joe McDonough Norman Deming Unassigned Joe Levigard Unassigned	Jack Stevens Overbaugh Unassigned Will Cline Wm. S. Adams	"Yankee Don" "The Little Accident" "Outside the Law" "Indians Are Coming" "Ourang"	Uncredited Towne-Lehman Uncredited Uncredited Reeves-Bernstein	Shooting Shooting Preparing Shooting Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	All-Star Lightner-Whiting Al Jolson Stone Mackaill George Arliss Bennett-Hall	John Adolfi Roy Del Ruth Alan Crosland Lloyd Bacon Al Green Wm. Wellman	Tenny Wright Eddie Sowders Fred Fox John McClosky Jack Boland Geo. Hollingshead	Ira Morgan Dev. Jennings Hal Mohr Wm. Rees James Van Trees Robert Kurrle	"Penny Arcade" "The Life of the Party" "Big Boy" "The Office Wife" "Old English" "Maybe It's Love"	Harvey Thew Uncredited Chas. Kenyon Anthony-Howell Joe Jackson	Shooting Shooting Shooting Shooting Shooting Shooting

Cy Saenz Re-opens Culver City Fight Club

Rise of Stage Actress on Screen Should Encourage Hopefuls

May 22 Date; De Mille-Stephens To Be Headliners

At the grand opening event at the Culver City Stadium next Thursday night, May 22, matchmaker-manager, Cy Saenz, is featuring two high class featherweights, Augie De Mille vs. Dynamite Red Stephens for the eight-round main event, at 128 pounds. Five other bouts, all of excellent material, complete what is bound to prove a rip-snorting high class card.

Saenz has gone on record as stating that he will make all of his matches to please his patrons, contending that this is the only way to make his club a spontaneous and permanent success. There seems to be no doubt in the minds of the fans but that he will stage the very best bouts obtainable, the same as he did before at the same arena. Being both promoter and manager as well as matchmaker, he is in an enviable position for giving the cash customers their money's worth and even more.

Little need be said about the principals in the main event. Augie De Mille, while still young in the professional field, has won for himself the Bay District championship, together with a host of friends and followers. In meeting Dynamite "Red" Stephens, however, he is tackling one of the best in the field in his class; he has won his last twenty bouts and most of them by a K. O. At the present writing odds are even among the fans.

In the five preceding bouts, Ritchie Thomas meets Pete Saavedra, four rounds at 128; Russell Brock meets Ted Thompson in a four-rounder at 158; Dave Leivas vs. Frankie Mann and Johnny Chrismas vs. Al De Chains complete the program.

"HUNDREDTH"

Lucien Littlefield has completed his one hundredth role in pictures. This prominent character thespian finished his assignment in "That's My Weakness," which Mel Brown is directing for R-K-O, several days ago, thus establishing an enviable record that is yet to be equalled by any other character actor.

BEN HENDRICKS' FATHER PASSES AWAY

Many friends of Ben Hendricks, Sr., will regret to learn of his passing away. Hollywood Filmograph extends its deepest sympathy to the family of the bereaved in this hour of sorrw.



A bit that Dorothy Matthews did in "Son of the Gods," with Richard Barthelmess, landed a lead through Mayer-Rapf Agency for this charming actress who is to play her big role in "A Handful of Clouds" opposite Lew Ayers, who made such a great hit in "All Quiet on the Western Front." Archie Mayo is to direct "A Handful of Clouds" for Warner Brothers.

Kay Strozzi Arrives From New York for First Picture

Kay Strozzi, favorite Broadway dramatic actress, is the latest eastern player to arrive in Hollywood for her initial talking picture.

Miss Strozzi left New York on 24 hours' notice, in order to arrive on the West Coast in time to start work in "Captain Applejack," her first picture for Warner Bros.

When she arrived, she learned that her leading man in this picture is John Halliday, with whom she played in her recent stage success "The Humbug." Halliday was unexpectedly given the male lead in "Captain Applejack" when Frank Fay was assigned to another picture, a sequel to "Under a Texas Moon."

"I have never done a picture and haven't even seen the screen test I made in New York," Miss Strozzi, a striking brunette, declared upon her arrival. "So I am looking forward to two thrills, Hollywood, which I haven't seen since I was seven years old, and seeing myself on the screen. I don't know which is the most exciting."

"Captain Applejack" is to be directed by Hobart Henley, recently signed on a Warner Bros. contract, and is adapted from the successful stage play of the same name. Maude Fulton did the dialogue for the screen play.

Others in the cast are Mary Brian, Alec B. Francis, Louise Closser Hale, Blanche Frederici, Otto Hoffman and Arthur Edmund Carewe.

Miss Strozzi will not be lonesome for New Yorkers at the Warner Bros. Studios. Other eastern players now working there include Irene Delroy, Claudia Dell, Jack Whiting, Evalyn Knapp, Charles Butterworth, Laura Lee, John Halliday, Dudley Digges, Leslie Howard, Olsen and Johnson, Frank McHugh and many others.

Sidney D. Cohn, who is the manager of the Pacific Diamond Company, wants to trade money for diamonds to those who do not need them. He also can help either in mounting or exchanging diamonds.

Claudia Dell Plays Al Jolson's Lead in "Big Boy"

One of the new romances of success that now and then crop out among the tales of Hollywood is that of Claudia Dell, who, coming to the film capital almost unheralded, within a few days won the feminine lead in Warner Brothers' forthcoming production of "Sweet Kitty Bellairs," and is now leading lady opposite Al Jolson in "Big Boy."

Abandoning what appeared to be a bright career on the stage, Miss Dell came to Hollywood determined to win her way to recognition even if she had to begin at the bottom. She found herself to be one of hundreds with a similar determination—girls with beauty ,accomplishments and influence. She went to work quietly to establish herself, however, and when a chance came her way by dint of good fortune, she was able to prove herself qualified.

Attracted by her beauty and poise, Warners gave her an audience and a tryout. Here she found her experience on the stage invaluable, for she emerged from the test so successfully that she was offered a handsome contract forthwith.

She credits her earlier work with Florenz Zeigfeld, with whom she has had feature parts both in New York and London, for her ability to convince studio officials of her ability. With an excellent speaking and singing voice, skill as a dancer, and large stage experience she had little difficulty in measuring up to the tests before the camera.

Miss Dell is the daughter of a prominent Texas family, and received her education both in America and abroad. Her most notable success on the stage was with Zeigfeld's London production of "Merry, Merry," in which she attracted flattering attention from reviewers.

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Lawrence Tibbett Returns to Southland and M.-G.-M.

Lawrence Tibbett, California's native son, who became an overnight sensation as a result of his first talking motion picture appearance, is coming home. The hero of "The Rogue Song," opera and screen idol, arrived (Friday a. m.) on the California Limited to pass the summer here with his family and to start work on his next Metro-Goldwyn-Mayer picture.

Now known as the world's greatest living baritone, Tibbett returns from one of the greatest concert triumphs in history. The impetus given his fame of the great popularity of his screen appearance, resulted in attendance of his concerts never before known in that branch of entertainment.

Tibbett will pass the summer here, and co-star with Grace Moore, in his second picture, "New Moon," which Jack Conway will direct. This is to be his first talkie since "The Rogue Song," which was one of the screen triumphs of the year. He has been filling engagements in opera and on a concert tour in which he was acclaimed by thousands in many American cities. Critics have hailed him, as the result of "The Rogue Song" as the outstanding personality of the talkies.

The baritone, though born in Bakersfield, was raised in Los Angeles, graduating from the Manual Arts High School, and making his first singing appearance in Los Angeles theatres.

FORMER SENNETTITE ONCE MORE RETURNS TO FOLD OF WELL-KNOWN PRODUCER

Lee Hugenon, who for years was associated with Mack Sennett, has once more joined the mangerial forces of the well-known comedy producer as assistant to general manager John Waldron.

Mr. Hugenon is well known and liked by some of the most famous funmakers that have worked on the Sennett lot in years gone by, and we are happy to report that he once more is back with Mr. Sennett and his associates.

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HOLLYWOOD

CLARA BOW AGAIN SINGS IN "LOVE AMONG THE MILLIONAIRES" AT PARAMOUNT STUDIO

"Love Among the Millionaires," the musical story of a waitress whose romance with a scion of wealth throws her into high society, will be Clara Bow's next starring vehicle, it was announced today by Jesse L. Lasky, first vice-president of Paramount Publix in charge of production. Filming will start this week under the direction of Frank Tuttle, who made Miss Bow's newest picture, "True to the Navy."



CLARA BOW

In "Love Among the Millionaires," the red-haired personality queen will have the role of Pepper Green, singing waitress in a railroad junction restaurant, who becomes enmeshed in an affair of the heart with the handsome son of a railroad president to disprove the theory that "oil and water don't mix."

In the chief role opposite Miss Bow will be Stanley Smith, leading man in "Sweetie," "Honey" and the New York studio production of "Queen High." The balance of the supporting cast will be selected from Paramount's romantic and comedy personalities.

The story is an original by Keene Thompson and the dialogue is being prepared by Herman J. Mankiewicz. Grover Jones and William Conselman are the adaptors.

L. Wolfe Gilbert and Abel Baer, composers of "I'm in Training for You," "Drink to the Girl of My Dreams" and other popular hits, are preparing the songs for "Love Among the Millionaires."

Hit songs of the future will be those written to fit personalities, according to L. Wolfe Gilbert and Abel Baer, melody creators under contract to Paramount.

The day of writing songs on general themes is gone just as the reign of New York's "tin pan alley" is ended, say Gilbert and Baer. The audible screen has wrought the change.

Hollywood now is the popular song capital of the world, they declare, and melody creating has become a specialized business in which writers work toward a definite goal. That goal is turning out songs which fit film personalities and help tell screen stories.

"Baer and I write songs to measure, like a tailor fashions clothing," explained Gilbert. "Only we strive to fit personalities, rather than bodies.

"For example, in doing the song numbers for Clara Bow's new picture, 'Love Among the Millionaires,' our aim was not to simply write catchy airs and words. We tried to write songs which express Clara Bow first of all and secondly advance the story.

"That second point is important. Putting songs into a picture just to prove that a player can sing is obsolete. Melody numbers that stop action and hold up the progress of the story have no place in the films of today. Only songs that do their part in telling the story and keep the action going are permissible.

"If properly done, personality songs will be popular for the same reason that the one who sings them is a favorite."

There are five melody numbers in "Love Among the Millionaires." Four of them were written expressly for Miss Bow. The fifth is sung by Mitzi Green, Paramount's child actress.

PLAYS SWEDE ROLES

Victor Potel seems to be specializing in Swede characters of late. He no more than finished one part at the Tiffany studios, than he was engaged for Buster Keaton's comedy now in the making which has been given the title of "Forward March," directed by Edward Sedgwick at the M-G-M studios.

DARMOUR USES REAL WORLD WAR VETERANS IN DANE-ARTHUR COMEDY

Members of the American Legion Post 43 of Hollywood, are appearing in the first Dane and Arthur comedy that Larry Darmour is producing under the direction of Lewis R. Foster, who is being ably assisted by J. A. Duffy.

OPENING AMERICAN AND FOREIGN REPRESENTITIVE AGENCY HERE

Frank Holliday and Harry Oaks are opening an American and Foreign Agency as representatives of artists and authors, for both stage and screen, in their new offices located in the Barnett Building in Hollywood, which is to be known as the Holliday-Oaks Agency. Both men are very well known in theatrical and screen circles.

Bot & Hank's Cafe have added some very unique booths to their popular cafe which was made necessary by the great demand which they had for seating capacity for family groups and parties.

Due to the fact that they serve a wonderful meal at reasonable prices, Bot and Hank have quite a clientele of patrons—once you have been there you are sure to return. If you haven't tried it, the next time you are in the neighborhood of 1911 Sunset Boulevard, drop in and try it for yourself.

AN OLD FAVORITE PROVES THAT HE HAS AN EXCELLENT SINGING VOICE

With the influx of all the fine singing actors from the East, producers in their hurry and scurry to meet the demands of the public for singing stars, have overlooked in a measure that right in their old favorites such as Wallace McDonald, they have a man who can both sing and act on a par with any of the newcomers, according to word passed out by no less singing personalities as Lawrence Tibbetts and others equally as well known.

Those who heard Wallace McDonald sing in the musical show, "Oh Susanna' 'at the Mayan Theatre, will have to admit that he gave one of the most surprising performances in the piece and that producers should consider him for any part that calls for an artist to enact a singing lead in some of our best talkies.

ROBERT DE LACY DIRECTS WESTERN FEATURE FOR PATHE

With an extra fine all-star cast, Robert De Lacy is at present directing a Western feature for Pathe, which was written by Hugh Cummings and which is being supervised by William Woolfenden. The cast consists of George Duryea, Sally Starr, Robert Edeson, Lee Moran, Harry Woods, Mona Ray, the McFarland Boys, Ethan Laidlaw, Hugh Crosby, Lew Meehan and others. This is the first of a series of Western features Director De Lacy is to handle.

ENTER MR. LOCATION CASTING DIRECTOR

M-G-M has inaugurated a new system of better co-operation between the companies working on location and the studios, by appointing a location casting director. The first man assigned to such a position was Stanley Cavanagh, who two years ago was the assistant casting director of the M-G-M lot.

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About The *Writing Craft*



Joe Levering of the Darmour-RKO scenario staff has been assigned to take a trip on one of the submarines at the San Pedro naval base. There is one thing that worries Joe and that is the fact that he can't swim. It is expected, however, that this fear will be banished by his wearing a new type life preserver built by Frank Dexter, technical director of the company.

✓ ✓ ✓

THE HOLLYWOOD WRITERS' BUREAU

The Hollywood Writers' Bureau, an organization formed for the purpose of selling motion picture stories to the studios in Hollywood, wishes to announce the opening of new quarters in Suite 704-5-6 Guaranty Building, Hollywood, California.

This organization will adapt stories to the screen, or submit for publication in magazines and novel form. This opens a vast field to the new unknown writers for the professional handling of their stories.

The Hollywood Writers' Bureau invite all writers to call upon them. They are now handling the work of Marvin Williams, well known staff writer of several western magazines; Edward Sedgwick, Sr., writer of many successful motion picture plays; W. B. Southerland, writer and director of stage plays for the past seventeen years, and many other prominent writers. We wish them the best of success.

✓ ✓ ✓

Scott Littleton, formerly of the Pathe scenario department, has been added to the Darmour-RKO staff. He has been assigned to work in collaboration with Johnny Grey on dialogue.

✓ ✓ ✓

Wells Root, former New York World columnist, has garnered an exceptional series of adaptation and dialogue assignments in pictures during the past year.

While credited for the suggestion of "Rogue Song," Root is actually said to have prepared the adaptation. Signed shortly after by Universal he wrote dialogue on "Captain of the Guard," which has since made a sensational record at the Roxy. He was next assigned to "The Storm," starring Lupe Velez. After completing the script and dialogue on this he made the adaptation on "Outside the Law," which Tod Browning will direct for Universal.

Root's latest assignment for the same company is an elaborate operetta for John Boles, titled "Gypsy Love Song."

It was while writing for the World that Root wrote and sold his first picture story, "The Quarterback," to Paramount. Shortly afterward he came to Hollywood.

John Farrow, for the first time during his screen career, had the experience of writing the continuity and dialogue on his own story in scenarizing the story "The Bad One," now showing at the United Artists Theatre.

Farrow, who has been identified with the films as a scenario writer for some time, has recently had a series of magazine stories published. All of these have been bought for screen production.

"The Bad One," starring Dolores Del Rio, is one of these originals.

Farrow recently completed the continuity and dialogue on "Behind the Lines" at RKO.

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COLUMBIA BUYS "THE LION AND THE LAMB"—E. PHILLIPS OPPENHEIM PRIZE STORY.

Harry Cohn announces that Columbia Pictures has added the screen and dialogue rights of "The Lion and the Lamb," E. Phillips Oppenheim's prize Collier's Weekly serial story, to the long list of books and plays planned for production next season.

"The Lion and the Lamb" is said to be one of the best pieces of underworld literature to come from the pen of this prolific writer, who has to his credit such popular novels as "The Great Impersonation," "Mr. Grez of Monte Carlo"—and many others.

The locale of the story is London, and some unusual and little known types of British criminal "aristocracy" are the principal characters.

Several prominent stage and screen players are already under consideration for the picture, which is scheduled to go into early production at the Columbia Studios.

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"DIRTY WORK" MISSING FROM RACING STORY

Jack Natteford, author of "Border Romance," "The Lost Zeppelin" and other Tiffany pictures, has completed a story "written for a purpose," and devoted to race track life.

It will be an early production on the Tiffany program, according to Phil Goldstone, chief studio executive, and it is titled "His Last Race."

The "purpose" behind it is to present the one story of modern race tracks where "dirty work" behind the stable doors doesn't motivate nine-tenths of the story.

In other words, the jockey won't throw the race at the last minute, the trainer won't dope a horse and nobody does anything, among the regular race track characters in the story, to throw discredit on a profession which provides one of the world's most fascinating amusements.

Natteford flew to Agua Caliente via T.A.T.-Maddux one week recently and spent three days talking to old-timers of the Mexican track. He was thoroughly familiar with the atmosphere of the track, but needed to work out several minor details which would permit him to write a good dramatic story without the customary tricks used in race horse yarns.

✓ ✓ ✓

So successful were Jack Holt and Ralph Graves in "Flight" that they have been cast for another aviation story which is to be directed by Frank Capra for Columbia and is to be released through RKO. At present the story is still untitled, but it is an original written by Frank (Spig) Wead, the lad who made quite a name for himself as a crack flyer during the war.

✓ ✓ ✓

MOLNAR PLAY TO BE FRENCH FILM

"Olympia," Ferenc Molnar's famous stage play, will soon reach France via the talking screen. Jacques Feyder, celebrated French director, is to direct it, with Andre Luguet, late star of the Comedie Francaise in Paris, in the leading role for Metro-Goldwyn-Mayer. A notable cast, including a number of French artists specially imported from France for the picture, will appear.

Feyder, famous for his French productions, came to America to direct Greta Garbo in "The Kiss," her last silent picture, and then directed the French picture "Le Spectre Vert," for which Luguet was brought to America.

✓ ✓ ✓

"Present Arms," one of the smash musical comedy hits of Broadway, will be perpetuated on the talking screen as a special Radio Picture!

Announcement of the purchase was made today by William LeBaron, vice-president in charge of RKO production.

The film will be produced as an elaborate special on Radio Pictures' 1930-31 program.

"Present Arms" was written by Herbert Fields, Richard Rodgers and Lorenzo Hart. It deals, in a spirited musical manner, with the adventures of a pair of marines and two debutantes in the exotic atmosphere of the South Seas.

✓ ✓ ✓

TIFFANY HIRES SCOTT DARLING

Scott Darling, well known scenario writer, has been engaged by Tiffany Productions to prepare for screening a farce comedy, as yet untitled. The story involves several characters in a situation laid in a storm-swept mountain lodge.

✓ ✓ ✓

Ralph Block, who wrote "The Arizona Kid" and adapted Jack London's "The Sea Wolf" for Fox Films during the last several months, has bene appointed an associate producer by that company. His first assignment in his new post will be "Scotland Yard," by Dennison Clift. William K. Howard will direct with Edmund Lowe in the featured role. He also will be associate producer of "Time Out," an original story b Owen Davis, Sr., which Sidney Lan field wrote.

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Pictures---Reviewed and Previewed

Stage Review
"GOIN' HOME"

By Ransom Rideout.
At the Music Box Theatre.
Presented by the Civic Repertory Players.

The first stage play to bring into the limelight the part played by the colored soldiers in the World War, is brought to our attention very forcibly in "Goin' Home," in which a New Orleans darky servant comes face to face with his master's son, who is a major in the A. E. F. Army, while the negro is living with his common-law wife under the guise of being a very wealthy New Orleans gentleman who just went to the war for the fun there was in it.

The racial problem is very deftly handled by the author, Ransom Rideout, and well staged by Georges Renevant, who made the actors and actresses actually live the very roles that they were enacting, in the atmosphere that he handled his artists so capably in.

Robert Griffin shares honors with John Litel and Leyla Georgia. Their triangle love characterizations are the outstanding features of the play. Next in line comes Carleton Young and Kenneth Duncan, followed closely by Richie Ling. One of the big surprises is the work of Zack Williams as the Senegalise soldier. Other fine performances were given by Walter Vaughn, Eric Snowdon, Mears Pitcher, while the comedy relief of the play fell in the hands of Spencer Williams, Jr., and Charles R. Moore, aided and abetted by Lawrence F. LaMarr, Leo Nelson, Samuel H. Smith, E. Patrick, R. T. Williams, Cornelius Ballard, Jack H. Clisby, Cecil L. Finley, J. A. Trent, J. B. Jones, Arthur B. Campbell, A. J. Prather, Charles Grant

The stage direction of Georges Renevant should prove that he has the makings of a very fine talkie director for one of the big line companies. We have watched his work very closely at the Writers' Club and the Masquers in the past, which justifies our making such a prediction.

HARRY BURNS.

Theatre Review
"THE GORILLA"

At the Hollywood Playhouse.

The best tribute we can pay to "The Gorilla" is the fact that although we have seen it before, both on stage and screen, the funmaking antics of Frank McCormack and Clifford Dempsey as the two boob detectives, Mulligan and Garrity, kept the audience in a continual uproar throughout the play.

Charming Flora Bramley was as sweet as ever, as the young niece; Gale Gordon commanded attention by his legitimate treatment of the character he was playing; Edward Seabrook helped to carry the tempo of the story along nicely as did Walter Marshall, Philip Morris, Victor Donald, Johnnie De Weese; while Mr. John Maurice Sullivan plays his part very well. The surprise at the finish, which has to do with the bringing in of a character who is programmed as "Poe," played by Neal Firestone, is what tops the show and if you haven't seen "The Gorilla," we are not going to let you in on the secret of Mr. Sullivan's superb characterization.

Edwin H. Curtis' treatment of Ralph Spence's thrilling mystery drama proves once more that he knows his stage and drama.

HARRY BURNS.

Stage Review
MEI LAN-FANG

China can well be proud of Mei-Lan-Fang, who has been holding forth at the Philharmonic Auditorium the past week with the greatest array of beautiful costumes, stage settings, and above all, a most entertaining program of little gems which are listed as scenes.

"The Suspected Slipper" was so well done by Mei Lan-Fang and Wang Shao-Ting that hadn't the Mistress of Ceremonies, Miss Soo Yong explained the plot of the play, one couldn't help but recognize the pantomimic acting of these very capable artists. The star, Mei Lan-Fang, worked his way into the hearts of the audience of notables right from the very beginning.

It would be hard to describe the great ability of this most unique entertainer that has held down the boards of the local stage. With each scene he seems to improve. He runs the gauntlet of emotions and proves a most charming dancer.

Especially interesting is "The Dance of the Swords," and to cap the climax of his evening's entertainment, he gives a very dramatic evidence of his true acting ability in the "Vengeance of the Bandit General," in which he kills the wicked General and himself. Mei Lan-Fang was very capably assisted by Chu Kuei-Fang, Yao Yu-Fu and Liu Lien-Yung.

Music from the sidelines played by his countrymen made his work all the more enchanting. You might term Mei Lan-Fang the Chinese Julian Eltinge. Producers might utilize the services of this great Chinese actor to make a single feature with him for the talkies, but as a regular diet, regardless of his cleverness, they would never put it over with theatregoers.

HARRY BURNS.

"THE ANGEL OF BROADWAY" FOR PICTURES—RHEBA CRAWFORD IS TO MAKE TALKIES

Rheba Crawford, the beautiful blonde Salvation Army girl whose eloquent personality and angelic appeal caused her to become an overnight sensation on Broadway, has been signed to make a special feature picture. A story is being written for her by John Barclay, former New York playwright and pioneer Hollywood scenarist. Charles E. Roth, Miss Crawford's personal representative, is conducting the business negotiations.

Review
"THE MAN FROM BLANKLEY'S"

Warner Brothers all-talkie production.
Starring John Barrymore.
At Warner Brothers Hollywood Theatre.

With John Barrymore in the cinema field it is easily a case of Man o' War first and the rest nowhere, and this takes in the tragic, romantic and comedy sweepstakes for all ages. It's a far cry from Hamlet to Lord Strathpepper, and yet John, old boy, knows a merry pair of heels and plenty of daylight between himself and his nearest competitors, honored by the handicapper with a crushing topweight and any distance from a half-mile up to what have you.

His comedy in "The Man From Blankley's" is a privilege to look upon and far overtops anything in or verging on the same line that has ever been exploited on the screen's new medium of entertainment. Depicting an inebriate on the stage or audible silver sheet calls forth the personator's most delicate concepts of his art. The line of demarcation between reality and caricature is so tenuous that none but an accredited artist can adventure near it without blundering over it. In the one case nothing is so consummately laughable, in the other nothing so disgusting.

A case in point, achieved more from spontaneity than from art, was that of Anita Page's tipsy scene in "Our Dancing Daughters." The slightest faux pas would have ruined it. It was a masterpiece of cleverness, especially in one who had had but a year's experience in Shadowland.

In the case of Barrymore's Lord Strathpepper, me lord stumbles into a house where a bunch of animal-cracker freaks are enjoying the hospitality of a Mrs. Tidmarsh. The lord is in his cups, but his brain is navigable even though his underpinning is none too reliable. His funny-bone is intrigued and he practices the legerdemain of his contempt with cool unconcern while looking down on the captives of his wit. His subtle comedy and wisecracks at the banquet table are ludicrous in the extreme, and yet through it all he carries on, to a successful culmination, a love affair with a pretty girl named Margery.

The sudden arrival of a Scotland Yard inspector sets him right with the twelve human caricatures he has been "bulling" to his heart's content, and the final fadeout finds him downstairs in the kitchen breaking bread with his affianced. Barrymore's Lord Strathpepper is a screen classic and must be seen and heard to be appreciated. A dandy supporting cast comprised William Austin, Emily Fitzroy, Loretta Young, Angella Mawby, Albert Gran, Dick Henderson, Edgar Norton, Yorke Sherwood, Dale Fuller, D'Arcy Corrigan, Louise Carver, May Malloy, Diana Hope, Tiny Jones, Gwendoline Logan, and Sybil Grove.

Alfred E. Green's directing was way

Review
"THE MAGIC MIRROR"

At the Filmarte Theatre.

We were sorry that they did not give the cameraman's name on the UFA picture at the Filmarte Theatre, as his work was some of the best we have ever seen and compares very favorably with anything American cinematographers have done.

Here was a picture that was thoroughly interesting throughout from any angle, the director, cameraman and cast.

The story was of an old family castle, which in one of the rooms, held a magic mirror. Whoever looked into this mirror saw their fate.

A new owner takes possession of the castle, and in his arrogant way ridicules the superstition. However, it shows him that he will come to an untimely end by strangulation. He becomes infatuated by a young peasant girl, who is very beautiful, which arouses the ire of her father, who, by the way, is the warden of the castle.

He, it is, who eventually strangles the new owner when he attempts to attack the young girl. This is the gist of the story, and an excellent cast adequately present it. Fritz Resp as "Andrew Deitrich," the new owner, is excellent, but the brunt of the work goes to Felicatas Malten, as Anna the peasant. She is very attractive as well as showing the whole gamut of emotions.

Rina de Liguoro as "Madge Burden" is splendid, while Dante Capelli and several others give splendid performances.

All in all, this is an excellent picture and is very well put on by Carl Hoffman and Professor Tescher, the directors.

"Fighting Blood," an old picture directed by that master, D. W. Griffith, is an added feature on the bill. This is one of the blood-curdling melodramas which he knew so well to do. "Tartuff the Hypocrite," one of Moliere's racy plays, will be shown next.

ARTHUR FORDE.

A new one reel technicolor Vitaphone Varieties is "Gates of Happiness," directed by Carl McBride, with music and lyrics by M. K. Jerome and Harold Berg. There are specialty Spencer, two trio teams and a chorus above par as one of the leaders, and numbers by Arthur Pat West, Carita Crawford, the dancer; Mary Hutchinson and Ty Parvis, Clarence Sherwood, the Murray Sisters, Norman of 20th Century Steppers.

James Van Trees' camera work was splendid in every particular. Excellent added attractions were Vitaphone Varieties, Milton C. Works' whist lesson, Ann Pennington in "Hello Baby" and Giovanni Martinelli in the "Faust" prison scene. The show in its entirety was far the best we have seen at Warner Brothers Hollywood Theatre in some time.

ED. O'MALLEY.

Preview

"ONCE A GENTLEMAN"

James Cruze all-talkie production. Previewed at the Belmont Theatre.

Good old rib-tickling laughter, the kind your doctor recommends, shook the Belmont like a mirthquake when Jimmy Cruze gave us a pre-glimpse of his very latest offering.

"Once a Gentleman" is a wow. It has a thoroughly human and highly entertaining story. It has rare direction and intelligent dialogue. And it has Edward Everett Horton in the pivotal position, with an all-star cast, including Francis X. Bushman, Sr., and the very capable Lois Wilson. What more could we ask?

The story, adroitly handled in manuscript by Walter Woods and Maude Fulton, centers about the antics of a meticulous butler. His employer, a Philadelphia well-to-do, gives him a thousand dollars and thirty days' leave of absence. Dressed as a gentleman and armed with a message intended for his employer's bosom friend, the butler blunders into a series of mishaps in a New York club and winds up in a Long Island mansion. Here he meets his "one great love" and his fond hope goes winging toward high heaven. Here we have ideal comedy.

Of course, there is an expose, for all this is too good to be true, but Jimmy Cruze shows Eddie Horton the right way out and we have a sneaking hunch that Eddie and Lois are going to be pretty darned happy after all.

There is one thing I like about this boy Cruze. He seldom tries to tell a story without availing himself of the very best talent. In this picture he has surrounded Eddie Horton and Lois Wilson with a remarkable ensemble. Present and accounted for, we find King Baggott, Cyril Chadwick, Frederick Sullivan, George Fawcett, Emerson Treacy, Gertrude Short, Evelyn Pierce, William J. Holmes, and a number of other excellent troupers.

Aside from Horton, who shines with unwonted brilliancy, splendid acting is contributed by Lois Wilson, Emerson Treacy, Francis X. Bushman, King Baggott, Frederick Sullivan and George Fawcett. Young Treacy, who will be remembered for his keen comedy in Henry Duffy productions, is especially effective as the fun-loving and hell-bent son of Bushman.

Voices, on the whole, are above the average. The players are quite human and the story has verisimilitude. Studio vesture, while not elaborate, is adequate. We are aware of discretion and good taste. Nothing seems overdone. This is refreshing. Some of these painfully lavish productions hand me a pain in the tum-tum. Cruze can do more with fifty feet of garden than some directors can accomplish with all of Busch's Gardens and Golden Gate Park thrown in for good measure.

I think Old John Ticketbuyer is going to rave over Eddie Horton in this charming offering. It is sheer entertainment, packed with fun, and clean as a hound's tooth. The crowd at the Belmont laughed so heartily I missed some of Maude Fulton's exquisite dialogue.

The story is by George F. Worts and the camera work by Jackson Rose.

Preview

"THE BIG HOUSE"

M-G-M all-talkie-singing production. Previewed at the Belmont Theatre.

"The Big House," if it is a faithful transcript of the regime of some of our penitentiaries, surely contributes a scathing commentary on Uncle Sam's formula of penology. The Metro-Goldwyn-Mayer people, with the indomitable valiancy and courage of a palmer, have cut into this burning problem with almost unexampled temerity. In "The Big House" they show the very blister of the wound in all its festering corruption. Let's premise that this cinema expose bears the hallmark of truth. Then let's contemplate the summation of prison crimes as shadowed forth in the story:

Food hardly fit for animals to eat; a cheap, rotten, sordid stool-pigeon freemasonry fostered among certain trusted prisoners; the surly, burly, ruffianism of manner toward the inmates frequently observed by the assistant warden and guards; the loose, free and easy intermingling of 3000 convicts in numerous huddles in one vast enclosure; the celling of young newcomers among vicious, snarling bravoes and cutthroats with constant sedition seething in their perverted brains.

The horrors of the dark, solitary confinement frequently staccatoed with yelps of maniacal frenzy and ear-stunning wails of utter despair—the last gasp of hope at the bottom of a weed-choked well with no escape but the plunge into Avernus—who can swing the torch of mercy into this noisome, hell-hole of horror, crueler than the most exquisitely refined tortures of the Inquisition? Ah—here's a problem that might throw the dry and white light of truth on the causes of recent penal-asylum enormities.

But to "The Big House." It swings Kent Marlowe (Robert Montgomery) behind the bars on a ten-year stretch for manslaughter. He snitches on an abandoned villain, "Butch" (Wallace Beery), and six of his fellow prisoners who have conspired to storm the gate on Thanksgiving Day at noon. Kent has been crimped by the prison officials as a stoolpigeon but is among the first to be killed when the World War, in miniature, breaks loose. Then the fireworks sputter as terrifically as they did at Chateau Thierry.

"Butch" and his gang have an early advantage, even after the tear bombs have been utilized, but the warden (Lewis Stone calls in the services of three immense caterpillar tanks which succeed in ramming into the desperadoes' stronghold. The killing of "Butch" spells the end of the rebellion, but he takes with him the assistant warden, Wallace (who was universally hated), and a number of the guards. Many of the prisoners were slaughtered and the building looked like a punctured swiss cheese after the rioting and battle.

Chester Morris and Leila Hyams furnish forth the collateral love story in "The Big House," both turning in excellent performances. Lewis Stone gave a sterling personation of the inexorable warden; it was one of the best things we have ever seen him do. Wallace Beery was a knockout in the character of "Butch." Others that comprised the efficient cast were George Marion, Sr., Mathew Betz, Karl Dane, Dewitt Jennings, J. C. Nugent and Mrs. Claire McDowell. George Hill's directing was masterful in every detail of his art and Harold Wenstrom's photography, a gem in its way.

We have also words of high praise for Francis Marion's dialogue. This is a behemoth of a film and is sure not only to draw big at the box office but also to create a cascade of comment among those who are intrigued in any plan that will make for the betterment of Uncle Sam's penal institutions.

ED. O'MALLEY.

The print I saw ran about 7500 feet. It can be trimmed a little. But not too much. TOM LEWIS.

Review

"THE DIVORCEE"

At the Criterion Theatre.

A good story, well done, with a capable cast, will draw crowds at any time as evidenced at the Criterion Theatre where Norma Shearer is holding forth and what's more, from present indications M-G-M are in for continued box-office records.

The story is based upon marital happiness and unhappiness, a subject in which all of us are interested, and Norma Shearer as "Jerry" is a treat for both sexes. She is lovely and no one wears smart clothes better. In addition to these attributes she gives a real and convincing interpretation to the principal role.

Zelda Sears and Nick Grinde have deviated somewhat from the text of the book "Ex-Wife," but for picture purposes we think they have improved it somewhat.

John Meehan, who wrote the continuity, has provided us with smart lines and interesting dialogue.

Robert Leonard is at his best in both the comedy and dramatic scenes and who knows better than this director how to put on smart society comedies as evidenced by so many former successes.

A thoroughly competent cast has been allotted the star in which we see Chester Morris of "Alibi," who plays the husband.

Conrad Nagel as "Paul" is excellent and Robert Montgomery as "The man about town" gives a real performance.

Zelda Sears, Florence Eldredge, Helen Johnson, Mary Doran, Robert Elliott, Tyler Brooke, and that veteran George Irving all add much to a very smooth performance.

All of which clearly demonstrates that a good cast supporting a clever and popular star added to fine direction will spell M-O-N-E-Y at the box-office and M-G-M are surely realizing this.

Of course Laurel and Hardy in "Below Zero," which is an added attraction to the bill, make a complete evening.

These two comedians will surely drive dull care away at any time.

ARTHUR FORDE.

* * *

Lucien Littlefield, featured character actor in "She's My Weakness," Radio Pictures' romantic comedy drama, takes his "daily dozen" at the RKO studio during the lunch hour. Every noontime finds him playing baseball with members of the technical staff.

Stage Review

"TO WHAT RED HELL"

At Pasadena Community Playhouse.

Lucille Le Verne, who could not turn in a bad performance even if the fate of a nation depended upon it, gives a stirring portrayal as Mrs. Nolan in the Pasadena Players' version of the Percy Robinson play adapted by Harrison Orkow.

True, we do not see here the Lucille Le Verne of "Sun Up" fame, although we catch flashes of it now and then, but it must be remembered that "Sun Up" and her depiction of Mrs. Cagle therein were in a class by themselves. Such roles come to a woman once in a lifetime.

In "To What Red Hell," which is a vivid protest against iapital punishment, Miss La Verne rises to great heights within the limts of the role. She is seen as a widow whose only son, falsely accused, is about to be executed for a crime committed by a rich young incompetent. Differing somewhat from the London version, the Community play gives us a happy ending and affords Miss La Verne and the supporting cast a little more latitude in sympathetic gradations.

In the opinion of this reviewer, Miss La Verne deserves better patronage than that which was in evidence the night we saw the play. She is a consummate artist, working for finer things for the Community movement, and it certainly cannot be very consoling to play a great part to half-filled houses.

"To What Red Hell" is adequately staged in the beautiful Community Theatre. It was directed by Miss La Verne ,assisted by the capable Gilmore Brown and Stuart Buchanan. The support includes Lila Eccles, Charles Sutton, Onslow Stevenson, Laddie Knudson, Harold Enfield, Charles Levison, Ashton Wells, Eugart Yerian, William La Beaume, Dorothy Adams and others.

TOM LEWIS.

SONG OF THE ROCKIES

"Song of the Rockies" is a gypsy operetta, the location near a lake in the Rocky Mountains. Campfires, songs, music, dances and strange stories of the Rockies. There is enough pathos to bring out the handkerchief from the pocket, only to have the tears forget to fall and one laughs instead.

The moonlight night, romantic love, and the three black riders that only appear at Sunset being pursued by forest rangers but never caught. The Hotel Masquerade Ball and the mysterious murder, makes the picture most interesting with sensational moments.

The theme song, "When It's Springtime in the Rockies." A very clever operetta written by a young man who was brought up among the gypsies and who lives the most part of his life in the Rocky mountains, makes it most realistic. The young man who wrote the story can be reached by calling the Hollywood Filmograph, or DRexel 9131 and ask for

ANTHONY PONSELLI

Let's See—Who's Who

By HARRY BURNS

WILLIAM DIETZ

There will be no stock shots on New York and the harbor in the current Gloria Swanson film, "What a Widow."



William Dietz

William Dietz, in charge of trick, miniature and special effects departments at the Pathe studios, leaves immediately for New York by plane to film the Ile de France, entering the harbor, from the air. The story calls for the actress to come to New York aboard this liner. Dietz has been working for weeks on impressionistic shots for her picture.

Known as "the aerial camera man" of Hollywood, William Dietz goes into the air and takes his camera shots while piloting the ship with the other hand. He found much difficulty in telling pilots not trained to picture work what angles he wanted to film for Pathe News Reel and feature pictures requiring air scenes, so learned to fly himself.

Dietz leaped into prominence in the photographic world when "Paris Bound" was released, showing the ballet sequence. He had dubbed twenty films into one for this sequence.

A week will be spent taking air pictures of New York and unusual effects will be brought back to Hollywood.

IRENE RICH

Irene Rich has a busy and profitable year behind her. At the time many famous names are sinking into oblivion, this actress is gaining new laurels in talking pictures.



Irene Rich

Now playing the role of a sophisticated, worldly wise woman in "On Your Back," for Fox, Miss Rich claims this to be her favorite role to date. Another picture not yet released, will increase her popularity. It is "So This is London?" opposite Will Rogers, for Fox.

The well known actress gives credit for her present success to her vaudeville training which she underwent before playing the lead opposite Will Rogers in "They Had to See Paris." She resumed her stage engagement until brought back to Hollywood for the second film. "On Your Back" followed immediately, due to her good work in the two Rogers pictures.

ESTELLE TAYLOR

The silver screen began to sing as soon as it could talk, but Estelle Taylor evidently believes that an actress should talk first, for she has refused several offers to display her dramatic soprano in favor of an opportunity to play the seductive Mme. Muskat in Frank Borzage's production of "Lilliom" for Fox.



Estelle Taylor

In fact the very signing of her contract was held up for three hours while she listened to the offer of a director who wanted her to sing three songs in another picture. And that was the fourth offer she had had since Hollywood first heard her voice at the NVA benefit Saturday night.

In the meantime eight weeks of vaudeville appearance on which she had been due to start May 15, ever since they were cancelled on her return to Hollywood earlier in the spring, have again been postponed.

Mme. Muskat will be remembered by those who saw "Lilliom" on the stage as the owner of the merry-go-round where Lilliom worked as a barker before he married. Through all of the humdrum of his wedded life Mme. Muskat represents to him not only the flesh and the devil, beer, cigars and a Bohemian life but his Art—for Lilliom thinks of himself as an artist torn from the life for which he is best fitted and tied by the bonds of domesticity.

The role of Mme. Muskat has been built up for Miss Taylor and she will lead Charles Farrell, who is to play Lilliom, a much merrier chase than the character had on the stage.

GEORGE COOPER

George Cooper has been signed for a role in Richard Dix's third Radio starring film, tentatively called "Square Dice," according to an announcement today by Wm. LeBaron, vice-president in charge of production.



George Cooper

Cooper has devoted 28 years to the stage and screen, and he claims to have appeared in more World War plays than any other actor.

The Dix film is his first appearance in a Radio picture. Others in the cast are Mary Lawlor, who plays opposite Dix; William Janney, James Neil, and Mathew Betz. George Archainbaud is directing.

BERTRAM MILHAUSER

Talking picture rights to "The Conspiracy," one of the most unusual melodramas ever produced on the Broadway stage, have been purchased by Radio Pictures, according to an announcement today by William LeBaron, vice-president in charge of production.



Bertram Milhauser

The play was written by John Emerson and Robert Baker. It was first presented in New York by Emerson, who also played one of the leading roles and directed it.

"The oCnspiracy" will enter production as an all-talker next week at the RKO studio. Cast and director have not been seletedc. Bertram Milhauser is the associate producer.

MILLARD WEBB



With "Her Golden Calf," produced by Fox Films and directed by Millard Webb, meeting with excellent success throughout the country, the question that is being asked is, "Just what will be Millard Webb's next picture and with what company?"

SPUN GOLD THREADS CREATE NOVEL GOWN

Pale golden threads, spun into a transparent, airy pattern of glittering yardage, create a hostess gown worn by Natalie Moorhead in Paramount's production, "Shadow of the Law," starring William Powell. An interesting feature of Miss Moorhead's costume is the spiderweb cape that falls across the shoulders, terminating at the waist-line.

RUDOLPH VALENTINO—DOLORES DEL RIO

With civic leaders, public officials and members of the motion picture profession in attendance, a memorial statue to Rudolph Valentino Monday was unveiled by Dolores Del Rio, screen star, at De Longpre Park, Hollywood. Miss Del Rio voiced a tribute in three different languages that was recorded by newsreels for English, Spanish and French speaking countries.



Rudolph Valentino

The memorial, a gift of the late screen idol's admirers from all over the world, was formally accepted in behalf of the City of Los Angeles by Commissioner George H. Barnes. George Ullman, head of the Rudolph Valentino Memorial Association and Memorial Guild, with branches in forty countries, declared that this association was making it possible to continue showing Valentino's pictures.



Dolores Del Rio

Fred Beetson, vice-president of the Association of Motion Picture Producers, presided at the unveiling. The Italian vice-consul, Alberto Mellini Ponce de Leon, was present. The sculptor of the memorial, called "Aspiration," was Roger Noble Burnham.

The occasion of the unveiling was Valentino's birthday anniversary. Valentino died nearly four years ago

"GINSBERG OF NEWBURG"

Among the recently completed Vitaphone Varieties is "Ginsberg of Newburg," a comedy built around quick selling of real estate. Eddie Lambert and William Irving are again teamed as a comedy pair in this farcical film directed by Del Lord. Clarence Hennecke wrote the story.

CLARA BOW FOSTERS RETURN OF BOLEROS

The frock that flaunts a bolero bodice is assured a chic success this spring. Clara Bow, starring in Paramount's production, "True to the Navy," adopts the popular short jacket for a costume of green crepe and batiste. The eggshell batiste is used as a blouse beneath the bolero and as a collar and cuff set.

REQUESTS

Claudia Dell's beauty is winning her renown. It is reported that the Warner Brothers' publicity department has received hundreds of requests from leading firms throughout the country asking for a picture of their newest star. Miss Dell's photograph having appeared in several eastern publications recently is said to be responsible for these requests.

NEW YORK MAY 17, 1930 SECTION

HOLLYWOOD filmograph

R.K.O. Has 24 Productions to be Made Here

Joseph I. Schnitzer Announces Excellent Program

NEW YORK.—Thirty- four all-talking, musical productions, 24 of which will be specials of the caliber of "Rio Rita," "Hit the Deck" and "The Cuckoos," comprise the 1930-31 production program of Radio Pictures, according to an annnouncement today by Joseph I. Schnitzer, president of the film organization.

With six recently completed stages in operation, the R-K-O studio is forging ahead on its most pretentious program of talking films. It now has twelve completely equipped sound stages, one of which is said to be the largest in the world.

The greatest stars of the screen, stage and radio realms will be seen and heard in Radio Pictures during the new season, according to Mr. Schnitzer.

"'Amos 'n' Andy' are the latest entertainment titans to come to the talking screen," he says. "Their picture will be of a quality that would stand up as great entertainment even without the presence of these artists —the greatest in the amusement world today.

"'Dixiana,' just completed, is another outstanding attraction. A greater operetta than 'Rio Rita,' it brings Bebe Daniels and Everett Marshall, Metropolitan opera baritone, to the screen in the most colorful musical romance ever filmed.

"Edna Ferber's 'Cimarron,' with Richard Dix as the star, is another great special on our program. It is based on the Oklahoma land rush of the 80's—vibrant, gripping.

"Then there is 'Present Arms,' Broadway musical comedy hit; two Rex Beach successes, 'The Silver Horde' and 'The Iron Trail'; a wartime musical comedy, 'Half Shot at Sunrise,' with Bert Wheeler and Robert Woolsey; and two specials directed by Herbert Brenon.

"Among the starring talent under contract to Radio Pictures are 'Amos 'n' Andy,' Bebe Daniels, Richard Dix, Lowell Sherman, Jack Mulhall and Everett Marshall. In our stock company are Bert Wheeler, Robert Woolsey, Irene Dunne, Edna May Oliver, Betty Compson, Joseph Cawthorn, Arthur Lake, Dorothy Lee, Sue Carol, June Clyde, Hugh Trevor, Ned Sparks, Ivan Lebedeff, Ralf Harolde and others."

THE BROADWAY SCREEN
By FRANK VREELAND

NEW YORK.—Local writers on the movies, both press and publicity, have, during the past few days, been almost paralyzed for words—which is pretty petrifying paralysis in their case. They have just encountered two film stars arriving from Hollywood who shunned meeting reporters, plain American citizens, and even Mayor Walker, whom everyone meets on arriving from somewhere, if they don't meet Governor Whalen.

These stars were Douglas Fairbanks and Ronald Colman, and the latter proved to be so elusive that the writers are still in doubt as to whether he actually came to New York or just passed through the town as an idle rumor. Nobody could be found who would depose that he actually saw Colman—in fact, there was no evidence to prove that there really is anyone named Ronald Colman, at least when he comes to New York—if he comes to New York—provided he ever leaves Hollywood—which is doubtful—assuming that anyone has ever seen Ronald Colman in person outside the studio—and that anyone could really identify Ronald Colman if by great good luck they ever happened to see him in person outside the studio. The whole matter, you can gather, is pretty uncertain.

Fairbanks, the other practically non-existent entity of the screen, so far as the New York press is concerned, generally arrives in town with quite a loud uproar, virtually with heralds to announce his coming, deputy heralds to check and double-check this original announcement, town criers to let everyone know that at this very moment Doug is installing himself in his hotel, front-line observers to serve notice that Doug is now climbing out of his hotel window and shinning up the drain pipe, and a goodly mass of trumpeters, radio announcers and honorary pall-bearers to give people a fairly accurate impression that one D. Fairbanks is resting quietly in our midst.

This time Doug more or less surreptitiously dropped off at Harmon, just before reaching the big city, and buried himself behind the sand traps of the Sleepy Hollow Golf Club. That's no sort of name for a place housing the wide-awake Doug. The star, who stayed under cover till the sailing of the steamer that was to carry him abroad to watch the Americans in the English golf championship, may have thought it best to hide out while he practiced his own golf. We dunno. Maybe Doug's golf, like Ronald Colman, is just an idle rumor.

Some day an astute press agent will smuggle a star into town in a black cape and domino, announce him as the "Masked Marvel Among Movie Moguls," and get acres of copy on the front page—even though he turns out to be Lon Chaney imitating a parrot in speech and make-up.

Other stars continue to circulate around New York and have attention thrust upon them, which entails parting with autographs. Jack Oakie, for instance, is being called upon to let the public take a good, long squint at him everywhere. The other night he attended a big party at a hotel to celebrate the opening of a Broadway picture by another company than the comedian's. Jack, asked with the other celebrities to speak a few words to an adoring world, arose solemnly and said to the guests of this other company, "If it's a Paramount picture, it's the best picture in town."

Paramount is preserving a nice balance of talent by sending Maurice Chevalier to Hollywood for his next picture, as yet untitled, and at the same time sending Charles "Buddy" Rogers east for his first starring vehicle at the New York studio, which will be that stage romp, "Heads Up." This is an important item in the lives of the studio technicians, electricians, property men and grips, for the genial Chevalier was so popular with them that they were willing to lend him a cigarette any time.

They've heard from those who remember Buddy in his early student days at the Paramount school that he's very pleasant to have around the place, too, though Buddy himself surmises he must be a studio pest, because he's always attacking a piano between scenes. Much interest attaches to his new trip eastward, since everyone wants to learn what new musical instrument Buddy has mastered since his last visit, and already a wild report has been denied that it's the zither.

The screen is breaking out with golf pictures, evidently to remind those who may have overlooked the fact that it's spring. Besides such amateurs as Nancy Carroll and Charles "Buddy" Rogers in "Follow Thru," and Joe E. Brown and Winnie Lightner in "Hold Everything," and W. C. Fields in "The Gold Specialist," the regular golfers have decided that they, too, can waggle a club before the camera with sex appeal. So we now have headed this way Walter Hagen and Leo Diegel in the Mack Sennett film, "Match Play," and Glenna Collett, Tommy Armour, Johnny Farrell and Alex Morrison in a Pathe-Grantland Rice Sportlight, "Fairway Favorites." The American golfers in England will simply have to win for the sake of keeping up the box receipts of their movies.

Madison Square Garden, according to announcement, is to be used as the background for the film production of "The Big Fight," in which Jack Dempsey did some neat footwork as an actor on the Broadway stage. Maybe, in view of the well-known way that the Garden can hypnotize crowds into attending, they can induce fight fans to pay $20 apiece for the privilege of being extras in this film.

HENRY ARMETTA

Henry Armetta, widely known screen comedian of Hollywood, has been signed by Louis Brock, producer of "Broadway Headliners" for Radio Pictures' short feature program, to a two-year contract. Armetta will leave for New York on July 1, following completion of present contracts.



Henry Armetta

Armetta's career is an interesting one. A native of Italy, he came to New York in 1909 with the Italian Stock Company and met with reverses. He became a valet at the Lambs Club, where I met Raymond Hitchcock, who ga him a part in "The Yankee Consul." Fifteen years ago he left for Hollywood, where he went into picture He will be recalled as the barber in "Old Arizona." He has played in "Sunkissed," "Mr. Antonio," "Ship From Shanghai," "Street Angel," "Half Marriage," "Jazz Heaven," "Lovin' the Ladies," and many others.

The three little Armettas in Mr. Armetta's family, by the way, all believe their dad is the greatest actor in the world. Which may or may not have influenced Mr. Brock in signing him for important roles in his forthcoming shorts for Radio Pictures.

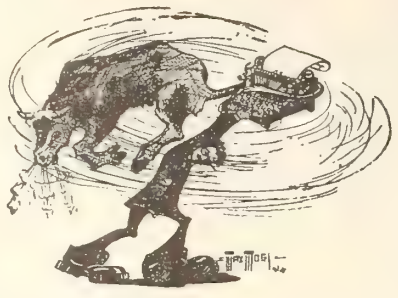
NEW YORK, May 12.—Universal Service.)—With the setting up of studios in Europe, Hollywood will become the Paris of the motion picture world, Jesse Lasky, film producer, said on his arrival on the North German Lloyd liner Europa today.

Mr. Lasky, who is vice-president of Famous Players Lasky Corporation, made this prediction when he announced he had bought a studio in France for making of sixty talkies in French, Spanish, Italian, Swedish, Hungarian and German during the coming year.

Most of these foreign pictures, the producer said, will be "carbon copies" of American successes. The manuscripts, the original films and some of the technicians will be sent from Hollywood. Asked whether this meant that Hollywood would lose its dominance, he said:

"Hollywood will become with pictures what Paris has been with fashions. Every country should have, and must have, pictures in its own language.

BULLY TALES



John Ford, Fox-Movietone director, has returned from New York to start preparations for the filming of Maureen Watkins' story, "Up the River." Miss Watkins will assist Mr. Ford.

Roxanne Curtis, 17-year-old Edgewater, New Jersey, girl, has arrived in Hollywood to begin work for Fox Films under her newly-signed contract. Perfect features, perfect figure and stock experience are among Miss Curtis' attributes.

Humphrey Bogart, star of David Belasco's recent New York production, "A Wise Child," has been placed under contract by Fox-Movietone.

Herman Paley, signed by Fox Films as a test director, arrived in Hollywood last week.

Jerry Mandy, character actor, has been signed by Warner Bros. for a crook role in the Vitaphone production, "Handful of Clouds," an original story by Roland Brown. Archie Mayo will direct.

John Davidson has been signed for a prominent part in "The Life of the Party," Vitaphone comedy special starring Winnie Lightner. Roy del Ruth is directing.

Alison Skipworth has been signed by Warner Bros. for the part of Mrs. Cliveden Banks in the Vitaphone version of "Outward Bound."

Montagu Love has been signed for a featured role in the Vitaphone production, "Outward Bound." Leslie Howard and Dudley Digges have also been signed for roles in this picture which will be co-directed by Ray Enright and Robert Milton. J. Grubb Alexander is adapting the story.

Gus Shy, ex-Broadway New York funster, has been signed to appear in several sketches of "The March of Time," M-G-M current eye and ear entertainment. Shy and Cliff Edwards have been teamed together for a series of sketches.

Virginia Sale has been signed for an important role in "Broken Dishes," a First National-Vitaphone version of the popular stage play. She will play the old-maidish, nosey sister of Loretta Young, who has the chief feminine role. Mervyn LeRoy will direct.

Jacques Cartier, one of the leading dancers of America, has been signed by Samuel Goldwyn as premiere dancer for Eddie Cantor's "Whoopee," now in production. He will have as his principal danseuse, Joyzelle, who is one of the best known dancers in Hollywood. Thornton Freeland is directing the production for Samuel Goldwyn and Florenz Zeigfeld.

Lew Ayres, who rose to stardom in "All Quiet on the Western Front," has been signed by Warner Bros. for the starring role in "A Handful of Clouds," a Vitaphone production, which Archie Mayo is to direct.

O. P. Heggie, prominent stage and screen character actor, has been signed for a featured role in the Vitaphone production, "Outward Bound." Ray Enright and Robert Milton are to co-direct.

Noel Madison has been signed for a prominent part in the Vitaphone production, "A Handful of Clouds," an original story of the underworld written by Roland Brown. Archie Mayo is to direct.

Mathew Betz is to insert his notorious brand of screen villainy into Richard Dix's third starring vehicle for Radio Pictures, as yet untitled, and will menace the happiness of Mary Lawlor, New York stage star, who plays opposite Dix. George Archainbaud will direct from an original story by Wallace Smith.

Since she appeared in "Rio Rita," her first singing role, Bebe Daniels has not missed a week without practicing her favorite study—singing. In "Dixiana" she is said to excel all her former vocal efforts.

Maude Howell, technical advisor for George Arliss in his recent stage and screen productions, has been made technical director for the star's forthcoming Vitaphone production, "Old English.

"SHOT"

When "Hell's Angels" has its premiere May 27 at Grauman's Chinese Theatre, some of the technical work of William Dietz, the "wizard cameraman of Hollywood, will be seen. The expert on miniatures and trick photography at Pathe did many important and dissolves on "Hell's Angels" and on "Journey's End." Dietz is now working on the Swanson picture, and on "Swing High."

The other day at First National there was a small but extremely interesting luncheon party at which Frank Lloyd the director, Bradley King the scenarist, and Richard Barthelmess the star of the forthcoming production of "Adios," were introduced to the Bartletts, the authors of this colorful story of early California. This group was brought together by John Philip Ryder, the well known stage and screen actor, who is to play one of the bold bad bandits in the picture.



HENRI de VRIES

In the year of 1904 in Holland, Henri de Vries first played in "A Case of Arson." The following year the stage play as was written by Herman Heyermamas, was produced in London, England and in 1906 New York first saw this remarkable actor who plays seven parts—all different and distinctive characters—in the play.

Born in Amsterdam, Holland, Henri comes from an acting family. He speaks four languages—French, English, German and Dutch. He has acted all over the world and with some of the greatest stars. His work with Ellen Terry, in "Good Hope" is still remembered in New York, although it was done year ago under the management of Charles Frohman.

Mr. de Vries has come to Hollywood in the hopes of producing, "A Case of Arson," either on the stage or in the talkies. It is his sincerest ambition to direct some talking pictures.

MEET NICK DE RUIZ

Character actor in pictures, and former opera and vaudeville star, who is appearing with Rex Lease and Armida in "So This Is Mexico," Tiffany musical comedy drama, has two thriving businesses to keep him occupied when pictures are not calling.

For years he has owned a popular restaurant near one of the major studios, and for the past three or four years he has owned a sizeable resort at Los Alisitos, 25 miles south of Agua Caliente in Baja, California.

The resort seems most typical, because his family before him were heavy landowners, at one time holding nearly all the property that is now Santa Barbara.

GUNFIGHTERS FOR PICKFORD CAST

Robert Thornby and Ed. Brady, both veteran character actors, have been signed for the wild western sequences of Mary Pickford's current picture, "Forever Yours." Thornby will play a picturesque cattle rustler, and Brady a rancher, both important characters in the furious gun battle which features this part of the story.

"Forever Yours" is being directed by Marshall Neilan. Benjamin Glazer, who wrote the script from the play of Rudolf Beiser and May Edginton, is in charge of production and dialogue, with George Barnes at the camera.

Lew Fields has completed his second Vitaphone Varieties playlet "The Duel." It is an adaptation of one of his most successful comedies in the old Weber and Fields days. The feminine interest is supplied by Veree Teasdale of "The Royal Virgin." Jean Del Val of "Fifty Million Frenchmen" is also in the cast. Arthur Hurley directed.

"THE HOUSE OF INCE" STANDS AS CINEMA TRADEMARK IN INDUSTRY

"The House of Ince" will stand as long as theatricals and cinemaland does, for in the years gone by the name "Ince" has stood for much towards building theatrical and motion picture history. The present generation of the family finds Ralph and John Ince in the limelight, and whatever they undertake in the acting line, stands out so that critics are quick to recognize their work and ability.

Both are giving to the screen characterizations that are aiding them to carry the good name along to higher heights. Ralph Ince adorns our cover this week. He was just seen in "Numbered Men" at the Warner Downtown Theatre, where he gave a splendid portrayal, and which should aid him to obtain finer parts in our talkies about to be produced.

HOLLYWOOD filmograph

10¢

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VOL. 10, NO. 19 SATURDAY, MAY 24, 1930 PUBLISHED WEEKLY



233 CLUB SHOW FRI-SAT-SUN

Shrine Auditorium Offers Milk Fund Benefit and Galaxy of Stage and Screen Stars

Although the opening program of the Monster Milk Fund Shows to be given starting Friday night at the Shrine Anditorium is not complete at press time, the nucleus of the first benefit performance has been announced by Chairman J. J. Franklin.

More than 500 artists will participate in the first performance and present every form of entertainment imaginable.

The program will open with the presentation of a miniature revue by Dorothy Dean Meredeith's Juvenile Follies, in which 200 clever youngsters, their own masters of ceremony, and the Balboa Band, will participate. This act covers a broad scope in entertainment, with dancers, singers, instrumentalists and children giving their impersonations of famous stage and screen folk.

Creatore and his Los Angeles Civic Band of 65 pieces, with Pauline Talma as soloist, will be another big act. Fanchon and Marco will present a new "Idea" with 35 beautiful dancing girls and 12 principals. The 233 Club Minstrel Show will present 100 singers and 20 principals, instead of 50 singers and principals, as formerly announced. Swor and Burns, Art West and Billy Gilbert, Howard Chase, Bobbie Davis and Gus Reed will be featured in this act.

The United Artists Studios are sending Jimmy Tolson to the First Milk Fund Benefit Show and the Fox Studios will contribute the talents of William Collier, Sr., Marjorie White and Eddie Tierney, Richard Keane, Frank Richardson, Donald Kerr, Tom Patricola and several others.

Estelle Taylor (Mrs. Jack Dempsey), whose soprano voice has been the talk of Filmdom since her first appearance here some weeks ago, will appear as a soloist on the first program. L. Wolfe Gilbert and Abel Baer, creators of more than 200 song hits, will present a novel act.

Louise Kaufman, pupil of Ruth St. Denis, will offer an original Nautch dance. Flo and Ollie Walters will present their travesty, with Carl Sell at the piano. Polly Green will dance. Rube Goldberg, noted cartoonist and wit, will present the latest comedy wise-cracks from gay Broadway, and Gene Morgan, Warren Jackson and Bobbie Callahan, West and Cramer, Eddie Miller, Clarence Nordstrom, Eddie Wills, Ted Healey, Wanda Allen, Buster and Myrtle Moore, Mary Alice Ross, Abe Lyman and his International Band, with Ted Ledford and Phil Neely as soloist, Clarence Nordstrom and Eddie Miller, Charles Winningar and a score of celebrated movie folks will make up the balance of the program.

Under the direction of Mrs. Leiland Atherton Irish and W. H. Lollier, in charge of ticket sales, a final drive to make the Friday evening show audience a "sell out" affair, is resulting in a flood of reservations. Tickets for the Friday show and those of Saturday and Sunday as well may be reserved at the Shrine Auditorium (Republic 1612), the 233 Club in Hollywood (Gladstone 6233), or through any of the Equity, Gittleson or Lloyd Mitchell ticket agencies in Southern California.

The organizations to benefit from the sale of Milk Fund Show tickets will be the Marion Davies Clinic for Orphans of War Veterans, Sheriff's Relief Association, Mount Sinai Home, Milk Fund for Convalescent Children, Little Sisters of the Poor and the 233 Club Building Fund.

Among the acts to be presented are:

Al Jolson (Warner Bros.), Eddie Cantor (Samuel Goldwyn), Marion Davies (M-G-M), Ukelele Ike (M-G-M), Whispering Smith (Fox), Norman Spencer's Mixed Chorus of 50 voices (First National), Larry Ceballos Revue (Warner Bros.), Albertina Rasch Ballet (Sid Grauman), Three ensembles of Sunkist Beauties (Fanchon-Marco), Fred Scott (Pathe), Hallelujah Chorus (Pathe), Helen Wright (Universal).

John Boles (Universal), Harry Langdon (Hal Roach), Andy Clyde, Daphne Pollard (Mack Sennett), Walter Pidgeon, Blanche Sweet (233 Club), Flynn O'Malley's Hollywood Starlets (Warner Bros.), Juvenile Revue of 200 and Balboa Band (Dorothy Dean Meredith), Armand Kaliz (Ben Hirschfield), Louise Dresser (Fox).

Five different comedy skits featuring stage and screen stars (Sam Hardy, The Masquers Club), Minstrel First Part with 50 voices featuring Gus Reed, Bobbie Davis, Howard Chase, Pat West and Billy Gilbert (233 Club), Woolsey and Wheeler (R-K-O), Creatore and His Band (City of L. A.), Regis Toomey, with Raymond Turner (Paramount), Estelle Taylor, Blanche Sweet, Eva Rosita.

Irving Berlin (United Artists), Gene Morgan, Jack Haley, Red Corcoran (Fanchon-Marco), Ben Bernie's Band (Hotel Roosevelt), Signor Guisseppe Saccone, Abe Lyman's Band (Fox Carthay Circle), Lynn Cowan's Band (Fox Boulevard), Walter Catlett (Fox), Jack Benny and Benny Rubin (M-G-M), Janet Malbon.

Bill Robinson, world's greatest tap dancer, and Curtis Mosby's Blue Blowers (Apex Nite Club), Pom Pom Night Club Review (Pom Pom), Polly Green (American Legion), West and Kramer (West Coast), Jackie Coogan (Arthur Bernstein), Mary Alice Ross (233 Club), Davey Lee (Warner Bros.), Bill Fleckenstein's Augmented Orchestra of 35 (233 Club).

Joe E. Brown (Warner Bros.), Ben Bard, Tommy Duggan, Georgie Stone, Bobbie Callahan, Polly Moran (M-G-M), Georgie Stoll (233-West Coast), Lester Schnitzer (West Coast), Elaine Hammond (233 Club), Mr. and Mrs. James Gleason and Robert Montgomery, Zoellner Quartet (Frank Wilks), Celeste and his 12 Royal Mexicans (West Coast), Vera Gordon (233 Club), Violet Barlow (W. Merten), Eddie Wills (233 Club), "Bob" Blackner (233 Club), Kjerluf's Harp Ensemble.

Among the stars who will appear in person are: Marion Davies, Janet Gaynor and Charles Farrell, Clara Bow, Dolores Del Rio, Billie Dove, Alice White, Douglas Fairbanks, Jr., and Joan Crawford, Joan Bennett, Lewis Stone, Hobart Bosworth, Henry B. Walthall, Milton Sills, Victor McLaglen, Jean Hersholt, Russell Simpson, Hoot Gibson and Sally Eilers, Frank Richardson, Marjorie White, Jack Mulhall, Reginald Denny, Ken Maynard, George Sidney and twice as many more.

Tom Patricola, Lois Moran, Rube Goldberg, Ted Healy, Maureen Saxon, Richard Keane, Luana Alcaniz, Sevor and Burns, William Collier, Sr., Irene Day, John Ganick, Keating Sisters, Goodee Montgomery, Frances McCoy, Leslie May (all from Fox).

Polly Green (Legion), Glen Tryon, Barbara Kent, Allene Ray, Merna Kennedy (Universal), Sammy Lee's Fast Steppers (M-G-M), Armand Emmanuel.

Movie stars, judges, doctors and musicians alike are working to make the minstrel first part to be presented. The call for minstrel rehearsal at the 233 Club has the interest and active participation of Rex B. Goodcell, Judge Louis R. Russill, Councilman E. "Snapper" Ingram, Dr. Jason S. Liscom, Dr. Harry G. Fist as well as more than fifty professional actors and singers and Father Dodd's Boys—a chorus recently heard in "King of Jazz," and a number of Metro-Goldwyn-Mayer productions will augment the minstrelsy.

NOTABLE SOLOISTS

Among the minstrels will be such well known soloists as Bobbie Davis, tenor; Gus Reed, basso; Louis W. Chaudet, baritone; Howard Chase, Arthur West, Billy Gilbert, Otto Kaestner, Morey Eastman and others. Swor and Burns. through the courtesy of the Fox studios, have added their talents to those of the 233 minstrel men.

Bill Flecknstein's Breakers' Club band will provide musical accompaniment for the minstrel act.

Crooning lullabies, blues, whispered romantic songs, snappy jazz tunes, classical, semi-classical music and solos in Spanish and French will be among the vocal offerings of the first Milk Fund program, and the singers will range from a 4½-year-old prodigy to stars of opera and talking pictures.

A number of singers who have completed their first singing pictures, as yet unreleased for public view, will be on the benefit bill and Friday's audience will also hear voices which have brought added recognition to already world famous screen folk.

WIDE RANGE OF MUSIC

Instrumental music will range from the strumming of Elaine Hammond's banjo to Abe Lyman's International band and Creatore's Los Angeles Civic band of 65 pieces. Dancing—every form of it—from Tom Patricola's high school tap steps, Louise Kaufman's Nautsch dance and Violet Barlow's eccentric comedy steps to the colorful ensembles of Fanchon and Marco's latest "Idea" featuring 35 beauties and 12 principals, will give discriminating theatregoers an unusual treat.

A SKELETON OF THE MONSTER MILK FUND SHOW

At the Shrine Auditorium

EACH PERFORMANCE WILL FEATURE:

15 — Thrilling Circus Acts — 15
25 — Celebrated Stage and Screen Stars — 25
1 — Minstrel First Part — 1
1 — Sketch From the Masquers — 1
1 — Big Fashion Show — 1
6 — Fanchon and Marco Ensembles — 6
10 — Singing and Instrumental Acts — 10
1 — Operatic Soloist — 1
2 — Big Studio Song and Dance Ensembles — 2
(A Different Studio Each Day)
1 — Male Quartette — 1
6 — Comedy Skits or Black-Outs — 6
6 — Radio Headliners — 6
6 — Vaudeville Headliners — 6
6 — Screen Star Novelty Acts —
6 — Surprise Numbers —
35 — Bill Fleckenstein's Augmented Orchestra — 35

PERFORMANCES WILL BEGIN:

May 23 at 8:15 P. M.
May 24 at 8:15 P. M.
May 25 at 2:15 and 8:15 P. M.
All Seats Reserved—Prices 50 Cents to $3.00
(Personally Staged by Fanchon and Marco)

MAY 29 1930

HOLLYWOOD filmograph

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Del Andrews Is Signed By Fox Films

Extras Must Learn to Do Directors Bidding

Adapted Screen Play and Continuity of 'All Quiet on the Western Front'

Del Andrews, who prepared the screen play of "All Quiet On The Western Front," has been assigned to write the screen play and dialogue of "The Painted Woman," from Larry Evans' original story, "Tne Painted Lady." William K. Howard will direct this Fox-Movietone production with Victor McLaglen and Fifi Dorsay featured. Ralph Block is associate producer.

Roosevelt Hotel Looks Like Famous New York Lobby

With the R-K-O sales department now in convention at the Roosevelt Hotel, Hollywood, and with scores of movie stars, producers and directors making this hostelry their executive headquarters, playground or booth, a large share of the picture industry's business is now consummated in the lobby and Blossom Room of the boulevard hotel.

Like the Algonquin in New York, the Roosevelt has always catered to stage and screen stars and executives, and as a result it now enjoys perhaps the greatest patronage of this character of any hotel in America. The present registery reveals the names of sixteen stars and featured players; twenty-two film executives; thirty-two song writers and composers; five film directors and three stage directors among the guests. Many of these are permanents.



Rita La Roy has been selected for a featured role in Radio Pictures' mystery-melodrama, "The Conspiracy," it was announced today by William Le Baron, vice-president in charge of RKO production.

Miss La Roy has had a meteoric rise to popularity during the past year. Her first Radio picture was "The Delightful Rogue," in which she played opposite Rod La Rocque. This was followed by a featured part in Richard Dix's fast-moving comedy, "Lovin' the Ladies." She recently completed one of the principal parts in "Midnight Mystery."

"The Conspiracy" is a play by John Emerson and Robert Baker. Beulah Marie Dix made the screen adaptation. Christy Cabanne is directing.

Hilda Vaughn has been selected by Paramount for the dramatic part of Evans, the maid, in "Manslaughter," which features Claudette Colbert and Fredric March. George Abbott is directing.

John Cromwell, former New York stage producer, actor and director, and for the past year one of the leading film directors in Hollywood, has been assigned to William Powell's next starring picture, "For the Defense," at the Paramount Studio.

Question of Daily Pay Check Should Be Settled Later

Now that the State Industrial Welfare Commission have, through the wage board, worked hard to bring about certain changes and improvements, which has today placed the extras of today in a healthier condition as to their actual earning power than they have ever been in, the extras owe it to the producers to co-operate with the directors who are trying to make the pictures, and if any differences as to the value of an extra's services arises, the player should do his work and argue about the reimbursement afterwards in the casting offices of either the studios or at the Central Casting offices, where fair play will be given the artists.

Hollywood Filmograph has fought for years to better the working conditions of the extras, and has been instrumental in making many of the changes that have bettered conditions, as to pay, overtime, payment of daily checks at the conclusion of a day's work instead of waiting for a week as was the custom at one time. With these conditions adjusted it is only right for all concerned to try and bring about peace and harmony, where it is most needed, as we have already mentioned.

Eddie Foy, Jr., musical comedy star, has been signed by Radio pictures for the leading male role in "Leathernecking," an adaptation of the Broadway stage hit, "Present Arms." Irene Dunne, musical comedy actress recently signed by Radio Pictures, and Ken Murray, vaudeville favorite, also will be featured.

Max Factor's Theatrical Make-Up for the Stage

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"The Choice of the Profession"

96% Of All Make-Up Used By Hollywood Screen Stars And Studios Is Max Factor's
—(L. A. Chamber of Commerce Statistics.)

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Max Factor's Panchromatic and Technicolor Make-Up for the Screen

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

Vol. 10 Saturday, May 24, 1930 No. 19

THE FADING RAINBOW

The great Hollywood gold rush of 1928-29 is over. Rainbow's end has been found by the first-comers and the pot of gold has been scattered among them. Now the rainbow is fading, and the Hollywood talkie sky is clearing, with an outlook of clear skies and routine production.

The first rush of stage people swamped the market for good vocal players; the point of saturation has been reached and passed, and the oversupply of stage actors are jobless, three thousand miles from the bright lights of old Manhattan. They are stranded in Hollywood, without the price of a ticket home.

Hundreds of stage actors, thinking Hollywood picture actors could not do the work demanded by the new talkie, have rushed to Hollywood on spec'. These people made a serious mistake. They do not know much about Hollywood actors.

For the information and guidance of eastern stage players of less than feature and star calibre, it may be stated that there are in Hollywood several thousand men and women, ex-stage players, long in pictures, who can meet every acting demand of the talkies; and because of their experience in silent pictures, they are far more desirable than stage players without picture experience.

Great stage stars and featured stage artists are needed for their outstanding abilities and widely known names. And they can't be too big for the talking pictures; nor can their salaries be too high, if they are wanted.

For making one picture, Marilyn Miller will receive $150,000. Other famous stage stars are receiving huge sums for their services; but these people are not the people we are thinking about. They are outside the scope of this article. They merely serve to illustrate a point.

We are dealing with the men and women of the theatre who support featured players and big stars. In the exodus to Hollywod they are the people who must face the bitter disappointment when they spend their all to come to Hollywood, only to discover that the employment market is glutted with applicants for work in the studios. They are the people who suffer most. A warning in time might save them needless misery.

It is noted that eastern stage players have been led to believe that all the former silent picture players are through, washed up, as it were.

This is another great mistake.

Admittedly, because of the sudden rush of stage actors, all the former silent picture featured players are compelled to accept lower salaries; in some cases less than half what they received before the coming of the talkie.

Reluctantly, it must be stated that this enormous cut in salaries is caused by stage people working for much less than the silent movie players would accept when the noiseless flicker was the mode.

This has all the earmarks of a slam at stage actors; but it is not. The situation is the natural result of the logical working of economics, with no human at fault.

The stage players were offered twice their stage salaries and a permanent abode; and what they accepted happened, on an average, to be half what had been paid silent picture players. And the Hollywood producers gleefully point to this situation as proof positive that the silent players were very much overpaid. Hollywood salaries are going to remain at the new level.

The majority of the former screen favorites are busily readjusting their lives to the new economic situation in which they find themselves. And here it may be stated that they are proving themselves far from through. Those of them with natural talents which were dormant during silent picture days are placing themselves in the hands of competent teachers, and they are being offered contracts as fast as they are available, because their box office names remain real assets.

The new conditions created by the talkies are responsible for the fact that Ramon Novarro, the owner of a very good natural singing voice, is now being developed into an operatic star.

There is ample reason to believe that many of the former silent movie favorites, having developed long unsuspected talents, are going to outshine some big stage names now enjoying talkie glory and huge salaries.

Gloria Swanson's astonishing performance in "The Trespasser" emphatically stamps her a stellar talking picture dramatic actress. The former "clotheshorse" of De Mille silent flickers, by an amazing show of grimly determined study under a capable stage artist, proved herself a real trouper; one with ability to cope with the best from the stage.

The coming two years will show many temporarily sidetracked silent picture stars back in the spotlight. Give them time.

But we must return to the workers in the ranks. To one and all we say: Don't rush to Hollywood. If you are not sent for—stay where you are. If you come to Hollywood on your own, you will be one of an army fighting for every job offered; for Hollywood is overcrowded with real good actors looking for work.

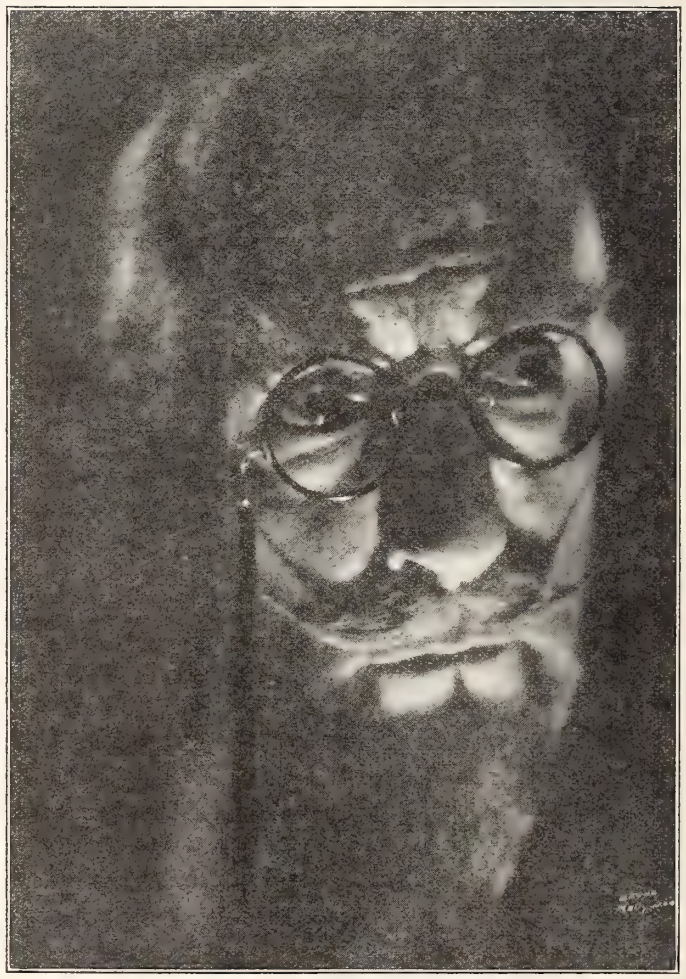
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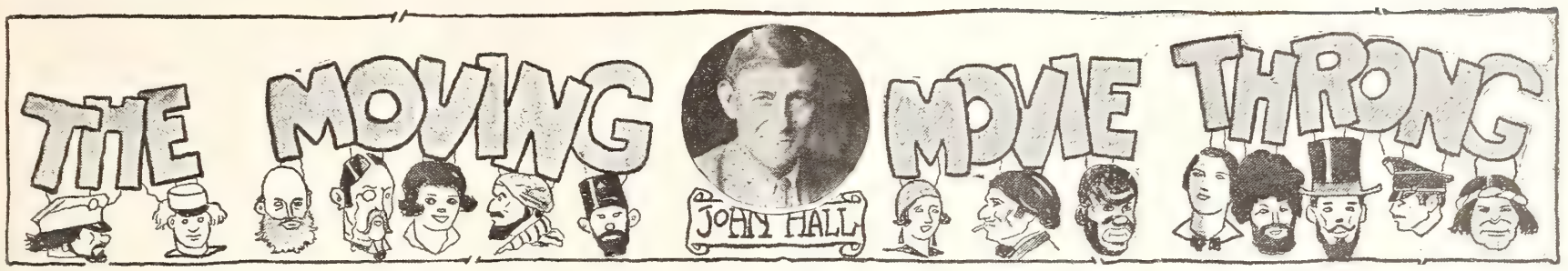
HARRY PERRY (A. S. C.)

Supervisor of photography of exteriors and air sequences of "Hell's Angels" and associate of Tony Gaudio in interiors. Was chief cinematographer on Paramount's great air picture, "Wings."

"CHARACTER SPECIALIST"



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Hollywood producers, dancing to the whiplash of Big Money, are time-clocking everybody, from big writers to the studio cats.

⁂ ⁂ ⁂

This is a reflex from panic caused by the Big Money boys who recently retired one of the mightiest of movie moguls from his seat of power. Out here in Hollywood nobody knows who will be next; hence the time-clock psychology.

⁂ ⁂ ⁂

Hollywood is so nervous office boys actually run and supervisors work; big executives anxiously scan every visitor, wondering if he is a messenger from Wall Street, with an ultimatum to pay up or sell out. Instead of watching pictures they watch quotations. The ring of the time clock is soft music to their worried brains. Great writers and great janitors are all the same to them.

⁂ ⁂ ⁂

Says Rob Wagner in Script, his own publication: They (the producers) do not understand, for instance, that it is not only factory time and factory rules that writers resent, it is the feeling of degradation that they have been reduced to mere robots, working for men who in their hearts despise them.

⁂ ⁂ ⁂

Robert's indignation is misdirected. The producers, as a general rule, **CAN'T** despise creative writers; but they **CAN** hire and fire them. No, Robert, the Simon Legree you are after is a denizen of Wall Street. He has said: "Time-clock 'em—or you'll get no more money from us." So the poor old Uncle Tom of the talkies buys a nice new time clock—and there you are. You see, our Uncle Tom is in the stock market. And when your company's stock is in the stock market—you play the Street according to Street rules. Thats what happened when a lot of good motion picture makers thought they were good stock gamblers.

⁂ ⁂ ⁂

And by the same token the time clock movie factory makes time clock pictures. If the movie moguls lack the intelligence to understand real creative men of letters, logically, the cultivated brains of the writers will understand the moguls—and be guided accordingly.

⁂ ⁂ ⁂

"Longer runs and fewer feature pictures," say some producers.

Maybe. It is the present dream of talkie makers; that it will be fact remains to be seen.

Only the exceptional picture enjoys a run. To reduce production means that **ALL** pictures will be exceptional. Maybe.

⁂ ⁂ ⁂

And this brings us back to writers. Now Hollywood CAN produce consistently good pictures—if it stops trying to make writers out of sons, daughters, friends and sweeties.

We have in our midst a group of the best writers in America—and the very best screen writers in the entire world. These men and women have worked through all the tough spots of the wirting game. It is known—very well known—that many of these real writers are ghosting for the sons, friends and sweeties above referred to.

It is just as easy to make a silk purse out of a sow's ear as it is to make your untrained son, friend or sweetie a real writer. Only natural talent and long, hungry years of preparation can do that. There is no easy road to real achievement. Your circus ballyhoo fools nobody.

⁂ ⁂ ⁂

DEBUNKING HOLLYWOOD makes no friends in official Hollywood—and who cares! In the same boat with the real writer is the real actor. If we are to believe the silly saccharine blurbs of Los Angeles critics, certain Hollywood once great silent screen players, with no stage training, overnight, are the artistic equals of men and women stage artists of great reputation.

⁂ ⁂ ⁂

This is so silly it saddens one; makes one pity the writers. However, comes the reflection that said writers KNOW better.

Controlling space and knowingly giving to these untrained people equality with troupers who have labored and studied most of their lives very clearly smells of "DOUGH."

One can't drink a person's gin and eat his food—and tell him, or her, the honest truth.

⁂ ⁂ ⁂

HIGH-PRESSURE MUSIC: High-pressure production of songs and music is the real jinx of the talkie. To the bitter disappointment of many, the talkies have successfully ballyhooed but one song, "Sonny Boy." Weary River," used by Richard Barthelmess, and "Beautiful," written and sung by Eddie Leonard, are outstanding exceptions.

⁂ ⁂ ⁂

Staff music composers and song writers cant' deliver on a definitely fixed time clock schedule. Oh, yes, it has been done, but ask the composers and song writers what they think about it. Because of high-pressure, time-clock methods, song plugging via the talkies, to date, is a flop. The cash customers scent the commercialism in their movie fare—and refuse it.

⁂ ⁂ ⁂

If there is an art demanding inspiration, that art is music. All attempts to produce it under high pressure, with a time clock in the offing, are foredoomed to failure. The talkie has killed music in orchestra pits—now it is busy killing it on the screen.

⁂ ⁂ ⁂

Among the singers Tibbetts, Boles, King and Jolson have been greater than their songs. Whiteman's band is—Paul Whiteman's Band. New talkie compositions die aborning.

Jess Robbins Tells About 'Red Tops' Success

Former Director of Comedies Is Now Directing Taxis

That a red-head possesses an exceptional temperament is admitted. It is also known that one of auburn tresses has an additional amount of vitality. Wherever there is one with titian marcel, finger wave, permanent—or what have you—there must be something doing every minute. Every director knows one red-head in a cast is equivalent to a crowd. Now imagine the life of a motion picture director who has two hundred or more red-heads to direct every day—a permanent cast—seven days a week and fifty-two weeks per year.

A motion picture director has undertaken such a task and is getting away with it—no one but a motion picture director could handle such a task. This director took the big task on his shoulders gradually. He began with but three and in a year has gradually increased the number to 203. We refer to Jess Robbins, who has been missing from motion picture ranks since February of last year and has now been located behind the desk of secretary and treasurer of the Red Top Cab Company, which he organized, and has managed since its inception.

"Very few of my acquaintances in motion picture circles know what became of me," Jess Robbins told a Filmograph representative, "because this was a new world for me and I wanted to see the company over the top before broadcasting anything about my connection.

"Starting with six cabs was like beginning all over in life, but we thought we had the right idea when we struck upon the plan of giving a prompt cab service at low rates. We found the Ford safety cabs comfortable, efficient, and economic, after a short test and then began expanding the size of the fleet. The more cabs we got onto the street the faster our business grew, and in the face of opposition that hindered us at every turn, we have expanded to more than two hundred cabs.

"Motion picture people have been very generous patrons and to care for their business we have established a big garage and dispatching headquarters on Lillian way, Hollywood, and a great number of conveniently located cab stands. We are expanding our business in Beverly Hills and Culver City, and are giving particular attention to the interests of film people. We will have a Red Top Cab where they want it at the right time."

When questioned about the many rumors current concerning cab rates, Mr. Robbins answered with a regular Robbins smile, familiar to his many acquaintances in filmdom, then evaded: "You and every cab patron knows the reason for all the noise about cab rates. We have no reason to consider increasing our low rates, especially as long as the public continue such generous patronage as is now being given this company."

There may be a few newcomers to the film industry that do not know Jess Robbins, but all the old-timers remember him from the time he directed Broncho Billy Anderson in those early-day captivating westerns, the Alkali Ike and Slipper Slim Comedies, the Essanay Chaplin comedies, the introduction of Edward Everett Horton in a seres of Vitagraph features that established Horton, and in later years his affiliation with Universal, Fox, Hal Roach and other companies.

William Beaudine Denies Going East to Direct

Denying that he is soon to depart for the east to produce sound shorts for Warner Bros.-Vitaphone as erroneously announced, William Beaudine, who is directing " The Queen of Main Street" at First National studios, points out that the announcement should have concerned his younger brothers, Harold, and not himself. As a matter of fact, Harold Beaudine who was last week signed by Bryan Foy, head of the coast short subject production department for Vitaphone, departed for New York last Monday night to direct a series of sound shorts under the supervision of Murray Roth, chief of the Vitaphone eastern division of short subjects.

William Beaudine, whose year's contract with First National expired last March, remains there under the terms of a picture-by-picture agreement, and has no intention at this time of changing his place of residence, published reports to the contrary.

Browsing Around With The NIGHT HAWK



The Cocoanut Grove—what a fitting casket for a gem of pre-hymeneal salute—and what a fitting couple, Ben Lyons and Bebe Daniels, to smile most graciously to the composite salaam of ninety well wishers! From above, in the tropical sky of violet silk, the lambent stars shed their selectest influence, and even the soughing breezes in the nodding palms seemed to waft whispers of gratulation. The drumble from the base of the famous waterfall, booming forth from a welter of vapory lace that was churned into myriads of fast-melting arabesque shapes, seemed to lend a harmonizing note to this exotic mise en scene. Then suddenly, in the midst of the ineffable phantasy, a shrill voice, like that of a Triton's blasted from a sea shell, broke the mystic spell with—"I got you, Mike."

It came from the larynx of Jimmy Manos, assistant Maitre D. in response to a murmuring request from Louella Parsons, the most widely-read cinema critic in the world. Oh, yes—by the way—Dr. and Mrs. Martin (Louella Parsons), sponsored this pre-nuptial jubilee tendered Miss Daniels and her affianced, two of the most popular stars in Movieland. This cinema function was one of the most brilliant in silver-sheet history, and passed off with almost unexampled eclat. And how the guests proved a jocund band of merrymakers, cutting into Johnny Hamp's matchless fox-trot gems with all the abandon of a May-day frolic! Doc. and Louella bunny hugged, oh most snugly, to "The Lonely Troubador." Betty Compson (some musician herself), held Bill Haines down to a rhythmic and graceful twirl (if that were possible), of "Laugh, Clown Laugh."

Then Betty inveigled William to her coign of vantage at a sharp angle of the festal board and made him kick in with his autograph. Between dances, the lovely Betty proved industrious in decorating her casket of intellect with a busy compact. To the dulcet strains of "What's This Thing Called Love?" a swell, wonderfully-groomed young fellow hung over Billie Dove, enamored with looks of cordial affection. James Gleason and his clever wife hit it up to "The Woman and the Shoe," balling up the rhythm with an occasional barn-dance curlicue. And look who was among those that parked under the gleaming candle lights of the banquet table:

Constance Bennett (a phantom of delight), Connie Talmadge, romantically asking Johnny Hamp for "Then Came the Dawn"; Lawrence Wheat, Mr. and Mrs. George Archainbaud. Marie Prevost, May Sandy, George Fitzmaurice, Norma Talmadge and Gilbert Roland, Henry Hobart, Lila Lee, Danny Danker, Colleen Moore, Dr. Halpen, Baron Rothschild, Dan Tomblin, Marie Mosquini, Mrs. Michael Curtiz, Carmel Meyers and Ralph Blum, Robert Vignola, Dr. Torr, Hoot Gibson and Sally Eilers, Dr. Immerman, Edwin Knopf, Hal Howe, Mr. and Mrs. Frank Joyce, Howard Hughes, John Farrow and the adorable Dolores Del Rio, Carmelita Geraghty and H. Davis.

"I'll meet you at Olsen's" is fast becoming the midnight revellers' watchword in dear old Los Angeles. Now here is a paradox that will hit the drum of your ear rather sharply. George Olsen declares, "I just can't stand these turn-'em-away nights. They get me all fussed up and I can't get my 'quiet, please, quiet' to function normally." George, in his good samaritan way, said he was perfectly willing to share his overflow with the Blossom Room and The Cocoanut Grove, but his Windy City side kick, Joe Spagat, shrilled in with "Say, where do you get that way?" Last Saturday night the clamor of merriment thickened fast toward midnight. (Olsen's is just below the Metro-Goldwyn-Mayer Studios on Washington Boulevard). The billowy surge of jazz (George's orchestra is a darb), thrilled the anatomies of a packed dance floor whose murmur was drowned by the cascade of hilarity swelling up from the rear and side loges.

Olsen and Spagat (some team), have had a number of gold keys struck off which have been distributed among some of their celebrated patrons and which fit the front door. The possession of a gold key makes one a member of the "I Belong." Did you get yours? Olsen is also swinging a series of ten dancing contests (one every Friday night), the winner of each to meet in the grand finale on July 4 when rich prizes in gold will be awarded the successful contenders. Olsen's big-shot, publicity man, Perkins, gives it out that the entertainment program will be changed every few weeks, so that the various turns will not hang superfluous on the scene through having outlived their usefulness. Each Friday-night judge of the dancing contests will be a movie-picture celebrity.

Among Diana's worshipers of the Saturday night throng were William Powell (some fox-trotter), Laura La Plante, William Seiter, Jeanette MacDonald (a picture, silent and talkie, of loveliness), Bobby Agnew, Colleen Moore (talkie big shot), Allen C. Adams, Bill Wise (some golf writer), Jimmy Maloney, Lester Frank (Cocoanut Grove), Dave Franklin, Frankie Richardson, Mr. and Mrs. Ned Marian, Inez Courtney (a picture purloiner), Jack Schulze and Miss Tarbell, Eddie Buzzell, Carmel Meyers and Ralph Blum, Betty Healy, Marcell Venture, Thelma Todd, Morton Downey, Buddy Rogers, Joe Meyers, famous song writer; Mae Murray, H. B. Warner, Eddie Cantor, Maurice Chevelier, Levy, the famous tailor, and William DePetress Mann.

Al Kingston, having come into the dignity of a Maitre de Program, is surely living up to its best standards. Last Monday night he threw open the portals of the renowned Blossom Room to the celebrated Cuckoos, Bert Wheeler and Robert Woolsey, and gee—with what a rattle they came through! After Irving Aaronson's three greatest jazzland entertainers, Saxe, Taylor and Stanley, had sent the packed Room into spasms of laughter with their comedy quirks, Phil Saxe (the lad that put the phone in the sax), waved his magic wand over the sky parlor of Bill O'Neil, and Bill was "it" as the Interlocutor of Festivities (Master of Ceremonies is now obsolete and is meant for only such ginks as Jack Benny and Charley Irwin).

Bill soon had Wheeler and Woolsey in the midst of their funny stunt, "It's a Long Story." Suddenly they were rudely butted into by one Ben Bard, a sort of tough guy with a snoot full of mussy wisecracks shot over a turned-up collar. Ben looked for a while as if he didn't belong, but lo and behold, in about two minutes, he picked up Bert and Robert, thrust them under each arm and ran away with the stunt—which all goes to show—you never can tell. At this gesture, a million phantoms of joy whoopeed over Ruth Roland's comely countenance. When as a merit of reward, this fellow Ben Bard shouldered Bill O'Neil out of his job, Bill getting back with "Hasn't this fellow any feeling of his business?"

Bard immediately turned loose the R-K-O high jinks which were ushered in by sixteen cinema butterflies that sent the Old Night Hawk right into the feckless heart of "The Days That Are No More." Followed then wonderful contributions by Elenore Thatcher; June Cline; Margaret Padulla, Pearl Eaton's Dancers, Musconi Brothers, with Berenice Spear (Mrs. Bert Wheeler), and Bill O'Neil's "Lover Come Back to Me," and oh what a treat! Among those that elbowed couvert charges were Charley King (with cheaters on), Fred Santly, Mr. and Mrs. Jack White, celebrating their eighth marriage anniversary (Jack thought it was the fifty-eighth), Larry McGrath and his beautiful better seven-eighths, Mr. and Mrs. Bill Duffy, Bob Perry, Joe Brown, Bob Goldie, the dancing kid; William Catlett, covering a lot of territory; Ivan Kahn (where, oh where was "Only a Rancher's Daughter," Ona Brown?)

Alan Hale, blocking traffic on the dance floor; Miss Dorothy Lee, the dainty little orchid of the occasion; Arthur Lake, Alice White, Sam Cohn, dancing with the lovely wife of Manager Frank Cummings, Jr.; Prince of Maitre d'hotels Alfonse Strahl, Lou Anger's party consisting of his talented wife, Mr. and Mrs. Listikov, Frank Vincent and wife, Harry Cohen, Jules Levy, and William Hasberg; Sam Holland, regarded by many as the best dancer on the floor; Frank Borzage and his beautiful better half; Skeets Gallagher, Jimmy Plunkett and party, of the Strand Theatre, New York; Ben Bernie and party parked against the wall; Charley Ginsberg, sportsman and of kosher bread fame; and last, but not least, Frankie Richardson whispering little airy nothings into the ear of the most stunning blonde on the dance floor.

"A Mysterious Mystery"

"The Troy Horse, or the Mystery Unsolved"

The Troy Horse is standing in the center of Pershing Square, Los Angeles. The Troy Horse is yawning. Why the Troy Horse is yawning constitutes the mystery. The movie-wise people of Los Angeles are gathered around the Troy Horse, wondering, wondering, wondering why the Troy Horse is yawning.

Suddenly, tearing through the Square, pursued by two bad actors, Volstead Jackass and John Barleycorn, comes the Hero, "Honest Pete" Puzzlehead.

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Dr. Ricardo Comez Carillo De Albornoz, recently from Madrid, Spain, graduate of Madrid Central Univer-



DR. RICARDO COMERZ CARRILLO DE ALBORNOZ

sity, author of several books, and formerly connected with El Libertad and Revista Mundial, has opened a studio for voice culture in Hollywood. A master of five languages, Albornoz has devised a special system of instruction which will enable his students to learn in three months.

Dr. Albornoz will specialize in the correct pronuciation method required by the talkies.

* * *

Alfred Ramos Martinez, noted Mexican portrait artist, is in Hollywood to paint a life size study of Dolores Del Rio, United Artists star.

The painter executed a portrait of Miss Del Rio in Mexico City when she was 10 years old. He is an old friend of her family.

After painting world famous beauties during 20 years in Paris, Senor Martinez hails Miss Del Rio as one of the most interesting subjects of his career, due to her exotic, unusual type of loveliness.

One of his masterpieces, called "Mexican Flowers," five figures of Young Mexican girls in a garden setting, was presented to Colonel and Mrs. Lindbergh as a wedding gift by President Portes Gil of Mexico. Colonel Lindbergh invited the painter to dine with him in New York to express his admiration for the work.

Senior Martinez has never had a teacher. Yet he has paintings in famous private galleries in New York, Paris, Rome and London. Four of his pupils are exposition prize winners. Three live in Los Angeles, the fourth, in Boston.

Upon completing Miss Del Rio's portrait he plans to return to Paris.

* * *

Theo. Ramsey and Salvitore Sarpitto are to appear in the Milk Fund Show in an act that is to be put on as "The Hollywood Jr. Follies."

ALL-SPANISH CAST PICTURE RELEASED

Chris Phyllis Productions have signed for the release of "Alma de Gaucho," first all-Spanish picture produced in Hollywood. The cast includes some of the finest talent procurable. There is no doubt but that "Alma De Gaucho" will be a sensation. Careful direction, native scenery and a good theme, places this picture among the notable productions of the year, particularly so, since Mona Rico and Manuel Granado are the stellar leads.

* * *

Mr. De la Huerta, president of Mexico in nineteen twenty and secretary of the treasury in nineteen twenty-one, two and three, will supervise all productions of the Spanish-American Corporation, Ltd., a subsidiary of Pan-American Pictures.

Since the age of seven Mr. De la Huerta has studied voice, becoming now one of the most famous vocal teachers under whose direction are now studying many operatic and movie stars. When president, Mr. De la Huerta sponsored many theatres and opera companies, and it is the talking pictures that have interested him in Hollywood and this Spanish organization. As a leader of the Spanish people and his past experience in the theatre and grand opera, he will be of great assistance to Spanish-American Pictures.

Mr. De la Huerta is the technical director and is supervising the Spanish people in the International Revue, which starts this week.

* * *

Count Karolyi, distinguished Hungarian statesman, was a visitor at Universal studios this week as the guest of Konrad Bercovici and Wells Root.

During the course of his visit discussion centered about "Gypsy Love Song," an original story by Bercovici, which Root is adapting and writing dialogue on. The story has a Hunganian background familiar to all three.

Count Karolyi was prominently in the limelight a few years ago when he was refused admission to the United States because of liberal views on governmental affairs held by him.

* * *

Rights to the play by Joseph Hergesheimer and Bartlett Cormack have been obtained and it is planned to begin work on the talkization of the virile drama at once.

The play was taken from the Hergesheimer novel, published in 1926 by Alfred Knopf, and which enjoyed a record sale.

Tampico, the Mexican oil and night-life center from which the book obtained its title, is one of the most colorful locales in the southern nation.

* * *

Difference in language have not prevented the rapid spread of Hollywood-made talking pictures to all parts of the world!

Inhabitants of every civilized country—48 in number—are being entertained by Radio Pictures, an organization slightly more than a year old.

This is the report brought to William LeBaron, vice-president in charge of RKO production, by Ambrose Dowling, export manager for the organization.

Dowling is at RKO studios making a study of production methods.

"The music, drama and general appeal of such films as 'Rio Rita,' 'Street Girl' and 'Hit the Deck' is universal," he says. "It is understood and enjoyed wherever there are civilized people.

"Just recently 'Rio Rita' opened in Oslo, Norway; Capetown, Africa, and Tientsin, the same day. We've since had marvelous reports from the three different localities.

"I firmly believe that American talking pictures will do more to promote international understanding than the combined forces of literature, science and statecraft."

* * *

FIRST NATIONAL SIGNS

Aileen Carlyle has been signed by First National for one of the leading feminine roles in "Broken Dishes," screen version of the popular stage play of the same name.

She will play the part of Mabel Bumstead, the unromantic middle sister of Loretta Young, who has the leading feminine role, and Virginia Sale, whose part is that of the romantic old maid sister. Because she is so lavishly gifted, as a singer and for her linguistic ability, doing so cleverly parts requiring French, Spanish, German and Jewish dialect, it is not surprising that she has been busy most all of the time since her first talking picture, "Marching On," a Fox production and their first "talkie."

Spanish Guaranteed In 3 Months

A Doctor of Philosophy and Literature guarantees to teach the Spanish of the Spanish theatre as accepted by the studios for Spanish versions IN THREE MONTHS. He also places voice for microphones and teaches diction according to the methods of Tagore of Turkestan. Among his pupils are included well-known celebrities such as: ALICE WHITE, SIDNEY BARTLETT, EVELYN HALL OF FOX STUDIOS; CAMERON McPHERSON, popular lyricist and composer; PAUL ELLIS, Argentine star; GEORGE RIGAS. MARA TCHOUKLEVA, continental operatic star and pictures; GEORGE RANEVANT of RIO RITA fame, and many others.

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THE KIDDIES CORNER

Mickey Sullivan and Peggy Holland, two little misses aged 8 and 5 years, respectively, worked together in a bit in "Pardon My Gun," at the Pathe Studio under the direction of Robert de Lacy. Both little misses are exceptionally clever.

The McFarland Boys have been working in "Pardon My Gun" at the Pathe Studio under the direction of Robert de Lacy.

Helen Claire McAllister was selected from a group of eight children for a solo dance in "Follow Thru," which Lawrence Schwab is directing for Paramount.

Paul, George and Violet Gudel are well known and liked among the children working in pictures. The boys have been doing most of their screen work at the Darmour Studios.

Little Billy Butts showed up fine and dandy at a recent preview of "The Medicine Man," starring Jack Binney and directed by Scott Pembroke.

Pat and Jerrie Foyer did some fine work in "Moby Dick," starring John Barrymore ,in a Vitaphone-Warner Special directed by Lloyd Bacon. And also in "The House of Troy."

Davey Lee is having some tests for "Skippy" at the Paramount Studios. He is the best bet in pictures today for that part, and as a box-office attraction, there are none better.

Andy Shuford is said to have a wonderful voice which has made him stand out in the talkies. His work in "Moby Dick" and "The Divorcee" speak for themselves.

"Hambone" Robinson, who is one of the high lights of the Mickey McGuire comedies, has a great future before him. He is just small and cute enough to command the strictest of attention, along with his ability to really show some fine acting and talking in the fun-films.

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LITTLE STORIES

By ARTHUR FORDE

"That load becomes light which is cheerfully borne."

A quotation from "Ovid's Amorum" which most certainly fits William Christy Cabanne, one of the latest Directors which R-K-O have luckily secured.

Here's a man that meets you with a smile and you know the instant you see him that any obstacles will be easily overcome.

Cabanne's parents on both sides, were United States Army and Navy people and he was educated at the Naval Academy at Annapolis in view of being an admiral some day. However, fate willed it otherwise and he joined D. W. Griffith, that master of the cinematic art in the "Struggling days."

Cabanne mentioned an incident which is extremely interesting. Looking out of a window at the old Biograph offices on Fourteenth street in New York one day D. W. Griffith pointed at a theatre on the opposite side of the street and said, "Cabanne, some day, my boy, you will see moving pictures in theatres seating five thousand people." And while it seemed like a dream to him at that time, Cabanne stuck to the pictures through its early trials and tribulations and now the pictures he makes are shown in such Palaces of Amusement.

A veteran, you say! No! Just a young man with a natural bouyant, optimistic disposition. Cabanne says he gets a kick out of life but mostly out of making motion pictures. One peculiar incident of Cabanne's life is that exactly ten years ago he was making pictures for Robinson-Cole, an English firm who built the massive studios on which the R-K-O are operating today and after many vicissitudes, he returns to the same lot, but in different hands, the R-K-O, and begins a new episode in his career by producing the "talkies." Cabanne says he finds them infinitely more interesting than the "Silents." The production Cabanne is working on now is "Conspiracy," which has already been produced on the stage.

Not being a man that takes all the credit for himself, Cabanne tells me that Bertram Milhauser has handed him a script which is perfect and with such co-operation he can't see anything but success in his new undertaking.

Another point which Cabanne stresses is the ideal studio for working conditions and that is the R-K-O under its present management.

However, its the man that counts and William Christy Cabanne with his "Personality" cannot help but succeed.

Edmund Lowe and Marguerite Churchill in 'Born Reckless' at Loew's State

Age is the least of Marguerite Churchill's worries. This clever Fox-Movietone actress whose most recent film appearance is as Edmund Lowe's sister in 'Born Reckless," is still in her teens, yet she has had featured roles in four talking pictures as well as years of experience as an ingenue and leading lady on the New York stage.

A student at the famous Theatre Guild's dramatic school at the age of 14. Miss Churchill won two prized scholarships, and first appeared on Broadway in the ingenue lead of "Why Not" when only 17 years old. For two years she held the honor of being the youngest leading lady in New York and her work in "The Wild Man of Borneo," "Skidding," "Night Hostess" and still other hits, brought her her screen contract.

She has appeared in The Valiant," 'Seven Faces," "They Had To See Paris" and "Harmony At Home," scoring heavily with the critics and public alike for her dainty screen personality and freshness.

These qualities are particularly emphasized in "Born Reckless," now playing at Loew's State Theatre, by contrast with the grim drama of the underworld sequences.

Besides Edmund Lowe and Miss Churchill, the cast includes Eddie Gribbon, Ben Bard, Catherine Dale Owen, Lee Tracy, Warren Hymer, William Harrigan, Frank Albertson, Paul Page and other celebrities. John Ford directed the production.

Reaching an agreement with Metro-Goldwyn-Mayer to whom he was under contract as a writer and director, Crane Wilbur is returning to the free-lance field.

Columbia Pictures have arranged with Christie Brothers for the latter to produce two outstanding productions. "Charlie's Aunt," the first, is to be an all-talking version of the famous English stage play of the same name. The comedy will have a cast of outstanding stage and screen favorites. The title role will go to one of the leading comedians, a man who in addition to being a capable laugh provoker, must possess the ability to do female impersonations.

Winfield Sheehan Signs Opera Tenor for Movietone

Youth, acting ability, exceptional good looks, and a splendid voice—a combination sought by every motion picture producer since the introduction of sound—is claimed for Edwin Bartlett, who has just been signed to a Fox Film contract by Vice-President and General Manager Winfield Sheehan.

Mr. Bartlett is an attractive young American type, 26 years old, Princeton graduate, and trained for the opera both in this country and abroad. His acting experience has been limited to school and college theatricals, but he has a charm and ease of manner which, Mr. Sheehan predicts, will quickly make him one of the foremost stars of the movietone screen. His camera and movietone tests have given remarkable results.

At Princeton Mr. Bartlett was a member of the Triangle Club and Glee Club. Following graduation he went to Italy to study music and remained there for three years. He made his first public appearances in grand opera during 1929, singing at Gorizia, Rome, Milan and Turin. His first appearance before Roman society was several months ago when he sang at a reception given by Mrs. George Wurts in honor of Princess Mafalda, daughter of the King of Italy.

Mr. Bartlett returned to this country last October and went on tour, singing in "Faust" and "La Boheme."

"She's My Weakness," which features Arthur Lake and Sue Carol, is the fourth picture Melville Brown has directed for Radio Pictures. The others are "Jazz Heaven," "Dance Hall" and "Lovin' the Ladies."



AL HILL

who can break your heart with a gun or a tear. Now in "A Handful of Clouds," Warner Bros., Archie Mayo directing.

FADS AND FASHIONS

VELVETEEN JACKETS RAGE OF YOUNG SET

Waist-length jackets of velveteen that harmonize or contract with the frock worn beneath them, are the rage among the younger set. Marion Shilling dons an orange velveteen jacket with a gayly printed crepe dress for her role in Paramount's production, "Shadow of the Law," starring William Powell. The jacket falls into bolero fullness at the back and the sleeves are the new three-quarter length. An orange jersey turban displaying long tabs over each ear, was selected by Miss Schilling as the completing accessory to this costume.

BELTED BERET MEETS SPRINGTIME APPROVAL

The popular beret has been given an exalted position in this season's mode. Forehead-revealing berets, fashioned in varying shades of belting, are worn by Mary Brian and Olive Borden in Paramount's production, "The Social Lion," starring Jack Oakie. White and blue belting is used for a sport beret worn by Miss Borden. It terminates in a long bow at the back. Miss Brian wears a snug-fitting chapeau in black belting that uses buckles adroitly for its ornament.

It was a tense moment!

Roy Pomeroy, director, was walking in circles. The stage was in readiness. Betty Compson, featured player, was late for work.

It happened at the RKO studio in Hollywood during filming of "Inside the Lines."

The stage phone rang.

"Yes," said Pomeroy.

"This is Miss Compson's maid," said the voice. "Can you rush someone up here to sew her up—"

Clatter! went the receiver.

"Zounds!" cried Pomeroy, dashing from the set, "Betty must be hurt."

A galloping procession charged toward Miss Compson's dressing room.

But—she wasn't hurt at all.

She just wanted her costume sewed on.

"You see," she explained to Pomeroy, "hooks and eyes make such terrible looking ridges. I always have my gowns sown on!"

TINY BRIMS MAKING BOW ON LATEST HATS

Making their first timid bow in many months, brims of minute proportions are displayed on the chic hats of the season. Nancy Carroll wears three hats of the moment in her role in Paramount's production, "The Devil's Holiday." A semi-poke bonnet created in bright blue belting is a smart foil for an afternoon frock of roma crepe. The poke brim of this hat is a mere suggestion, barely shading the eyes. Miss Carroll selected a dull green felt with beret crown and slight downturned brim for a wool crepe street outfit. The third millinery mode comprises a chapeau of black taffeta, with a brim that swirls from an upward trend on the right side to a descending one on the left.

RECEIVED

Maurice Gebber, famous Ambassador Hotel furrier, has just received word from his friend, Ben W. Cohen, one of New York's topnotch furriers, that he (Cohen) had won first prize in an exhibition that comprised $1,000,000 worth of the world's most precious furs. Many firms competed for first honors. A number of local movie stars have bought costly wraps from Gebber, the purchases having been prompted by the sumptuous display recently made at the Ambassador Hotel's Cocoanut Grove, all the big furriers of the United States competing for first prize. Mr. Gebber has the famous $65.000.00 chinchilla wrap, shown at this display, on exhibition at his salon in the Ambassador Hotel.

Three "tough guys" have been added to the cast of Richard Dix's latest RKO starring vehicle, "Dead Game," now in production. They are Richard Curtis, Charles Haefli and Eddie Sturgis. Others in the cast are Mary Lawlor, William Janney, James Neill and Mathew Betz.

Unique offer to pose as model for a life-size bronze figure to be made by David Edstrom, world-prominent sculptor, and which will be used to symbolize California's welcome to the foreign countries participating in the Olympics of 1932, has been made to Judith Barrie, famous American artists' model, who recently became a screen actress when she assumed the stellar role in "Party Girl," a Victor and Edward Halperin production.

Miss Barrie, although not so well known to screen fans, is a familiar figure among the models of the art world. Not alone was she the favorite model of James Montgomery Flagg, the noted American painter, but she was also used quite often by other prominent artists, such as Russell Patterson, Carl Godwin, Frank Larson, Arthur William Brown, Frank Bensing and others.

The star comes from a family of beauties. Her sister, also a prominent model, is the famous "Lil" of "For the Love O' Lil" appearing every week on the front cover of Liberty Magazine, drawn by Leslie Thrasher. At present, Miss Barrie has made no decision regarding the Olympic statue, although she has definitely stated she prefers to continue uninterrupted her newly-begun career.

Roy J. Pomeroy, who directed "Inside the Lines" for Radio Pictures, is known as Hollywood's "Jack of all trades and master of many." Besides being a director, he is an inventor, holding patents on several sound and photographic processes; an expert photographer; an electrical engineer; and during the filming of "Inside the Lines," he amazed the studio by painting an oil portrait to be used on the "set."

Word has reached us that Bob Florey is directing pictures in Berlin, Germany, and is having splendid success. His present assignment is "Pariser Leben" (German) and "Vie Parisienne" (French).

What could be more appealing to the fair sex who are devotees of the audible screen than a picture which really parades the modes of women's wear that will be in vogue one year hence?

Sophie Wachner, fashion creator for Fox studios, recently completed the most arduous and difficult assignment she has yet encountered by furnishing for the production, "On Your Back," directed by Guthrie McClintic and featuring Irene Rich, 55 gowns used during the filming of the picture and for the most part in the "Parade of Fashion." Irene Rich wears 12 gowns; Ilka Chase, 6; Marion Shilling, 10, and Rose Dione, 3; with 15 gowns worn by 15 of the most beautiful and shapely girls in pictures.

"On Your Back" is based on Rita Weiman's recently published magazine story and the central figure is an actual arbiter of fashion well known to New Yorkers especially of the social strata and of the stage.

Fads and Fashions Elaborate

What its designer declares to be the most elaborate wardrobe ever assembled for any woman of the screen is being prepared for Jeanette MacDonald to wear in her next Paramount picture, "Monte Carlo," which Ernst Lubitsch is directing.

Nat H. Spitzer, president of Congo Pictures, Ltd., left this week for New York for important conferences with his associates at the New York office. "Ingagi," the first output of the company, has proven such a remarkable success that indications are the company will follow it with what might be termed a sequel.

JACK CASEY
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Novices Have Less Chance Says Lasky

More Than Ninety Per Cent of Music Written Here

Say Natural Color Film Problem Solved

Fred Miller Again Takes Over California Theatre

Lure of Success in the Movies Is Fading Fast

The opportunities for a novice in talking pictures are 50 per cent less than in the days of silent films.

This is the warning that Jesse L. Lasky, first vice-president of Paramount, offers to the young men and women contemplating picture careers.

"Among the prerequisites demanded by talking films are a thorough grounding in proper English, a well trained voice, natural ability to act and an aptitude to learn quickly," states Lasky. "Added to these new requirements there are the old ones of physical attractiveness and photographic qualities.

"During the past six months, more than a dozen boys and girls have been brought to my attention; all of them would have had excellent chances for stardom under the old regime, but were definitely eliminated by the demands of the microphone."

Poland Writes Originals for Leading Producers

Joseph Franklin Poland is the latest of the successful screen writers to put himself on a basis where he can write material to fit the demands of producers. Following the completion of an original story for Metro - Goldwyn - Mayer, Poland has opened offices in a quiet section of the city where he will devote his time to writing original stories.

Not a few of filmlands proven successful authors have followed in Poland's footsteps, preferring this method of contributing to the screen, since it gives them an opportunity to use more of their own judgment as to the type of stories that are seasonable.

Already Poland has found this feature remunerative, since he has received two offers for an original story which he completed recently, having written it at the time around a characterization that can be portrayed by not a few of the prominent male actors of the screen.

Should Poland dispose of this opus, it is thus possible for him to accept the assignment to write the picture version and dialogue for his own creation, thereby developing the ideas as he originally saw them.

EDITS

Lloyd Nosler is the cutter at work on "Eyes of the World," Henry King's dramatization of the Harold Bell Wright novel produced by Inspiration Pictures and Sol Lesser.

Robert Crawford States in Interview at First National

More than 90 per cent of the creative music of America is now being written in Hollywood, declares Robert Crawford, executive in charge of all musical activities at the First National Studios in California.

Furthermore, he maintains that the finest American music is, with hardly an exception, being written for the screen. The revolution which has shifted the geographical center of musical creation to the Pacific Coast is destined, in his opinion, to mark a radically new epoch in artistic history.

"Already the process of educating the public to appreciate the very best in music is in full swing," he says. "The dawn of the new day was heralded by the so-called theme song; but the theme song is now a thing of the past, and it will not return. The very name seems a trifle antiquated today—so rapidly is the alliance of screen and music advancing. Music has become an integral part of the screen story, to the great benefit of both."

Just as an example of the present situation, he points to First National's musical establishment, whose list of composers and librettists includes such eminent figures as Jerome Kern and Otto A. Harbach and the trio of Herbert Fields, Richard Rodgers and Lorentz Hart, as well as some twenty other well known specialists in the making of melody—all of them under exclusive contract to write for pictures. In other studios the story is the same.

It is infinitely easier now to popularize music than it was before the advent of the talkies, declares Mr. Crawford. More songs achieve success, and the success is world-wide. In this process, of course, radio is of the first importance as an auxiliary in carrying a melody all over the globe, but it was the development of the sound picture that opened the gates of limitless possibility to composers, lyricists and music publishers.

The three latest musical pictures produced by First National will be released everywhere within the next few weeks. They are "Song of the Flame," adapted from the Gershwin-Stothart operetta, with Bernice Claire, Alexander Gray, Alice Gentle and Noah Beery heading the cast; "Show Girl In Hollywood," starring Alice White, with songs by Bud Green and Sam Stept; and "Bride of the Regiment," from the internationally successful German operetta, "The Lady in Ermine," with Vivienne Segal as prima donna, supported by Allan Prior and Walter Pidgeon.

Inventor in Switzerland Claims Accomplishment

BERLIN.—The natural color film problem has been solved by a recent Swiss invention, according to the following statement printed in the Swiss Cinema::

"A color film produced according to the new process was recently demonstrated; the colors appeared to be absolutely natural and give a greater impression of plastic than was ever produced by a black-and-white film. The new invention does not imply either technical or financial difficulties; it is merely a completion of the black-and-white film.

"Films produced according to this process can be projected over any ordinary apparatus and copied and developed along the usual lines. There are no moving color edges which are so dangerous in our existing color film systems, and the color scale is extremely rich. Further advantages are: the complete interchangeability of color and black-and-white films, both in recording and reproducing; normal frequences of picture at recording; normal spurce of light during the production; no difference of price, as compared with the black-and-white film.

"A Swiss color film is being produced now according to the new system."

Harry Langdon Writes Stories in Between Pictures

Harry Langdon, well known screen comedian, who has just finished his latest picture, "A Soldier's Plaything," for Warner Brothers, is an author in his spare time, it was learned today.

Langdon has written several successful stories in the past that have been sold to motion picture companies. Never do his stories contain any of the comedy that he has become so noted for on the screen—they are highly dramatic with more tears than laughter. Langdon, however, never writes under his screen name, and that is why his talent as an author has not been heretofore generally known.

At the present time Langdon is busily engaged writing a new story. He shuts himself up in his den at home and does not allow anyone to disturb him, no matter what the matter may be, until his work is finished.

Opened With 'High Treason' on Friday, May 23rd

Fred Miller, one of the best known showmen in the West, has just closed leases on the California Theatre at Main at Eighth in Los Angeles and will open this house with a first-run all-talking film policy on Friday evening, May 23. His opening picture will be the Tiffany-Gaumont super-special "High Treason," hailed as the most original all dialogue film yet produced.

The California was built originally for Mr. Miller some years ago and sold by him to Samuel Goldwyn and was later reverted to the Loew interests at the time of the merger of Loew's Metro into what is now Metro-Goldwyn-Mayer. He operated the theatre for this company for a number of years and after his resignation the house was allowed to deteriorate under West Coast management and was finally closed for about five years.

Under a new leasing arrangement with Col. J. B. Lankershim, well known Los Angeles financier, the house is being completely remodeled, refurnished, redecorated and re-equipped from top to bottom, outside and in, and when opened will again be among the class houses of the city.

Western Electric Sound equipment is being installed now and Miller is surrounding himself with an efficient staff many of whom were with him at the California, Carthay Circle, Figueroa and other big houses he has built and operated in the Southland.

"Third Alarm" Really Meant for Audifilm

How sound improves motion pictures is clearly exemplified in the case of "The Third Alarm," which Tiffany Productions are going to remake as a talkie with the original director, Emory Johnson, guiding the filming.

The original "Third Alarm" played 9124 theatres in the United States alone, but, in the opinion of the director and Phil Goldstone, chief studio executive, the story is far better adapted to the talking screen medium than it was to the silent screen.

"The value of motor effects, siren sounds and crowd scenes, three of the most conspicuous elements, cannot be overestimated," said Johnson. "All stories are improved by dialogue and ordinary sound effects, but in this case the dramatic value of the sounds most typical of the story are far greater."

Howard Hughes Realizes His Greatest Ambition

Film Editor Writes What He Thinks of "Hell's Angels"

Proves the Most Interesting Man in Pictures Today

Makes Predictions It Will Smash Box Office Records

By FRANK LAWRENCE

The sensational career of Howard Hughes, filmdom's youngest producer and director, will have a brilliant climax when "Hell's Angels" is presented to the public for the first time at Grauman's Chinese Theatre, May 27.

Hollywood's most colossal film enterprise, "Hell's Angels," will soon culminate in a brilliant world premiere at Grauman's Chinese Theatre.

No picture, undoubtedly, has been more widely publicized and more widely discussed in advance of its premiere showing than this gigantic air spectacle.

Produced and directed by Howard Hughes at a cost of more than $4,000,000 and requiring three years to make, it has created more comment among fans and members of the film trade than any previous production.

Now that this epochal picture is about to be witnessed by the public, there is endless comment throughout both fandom and filmdom as to whether or not the enormous outlay of time and money is justified by the results. Is the completed picture all that has been striven for and does it confirm the advance predictions of those associated with its making?

The writer, having devoted the past three years in cutting and editing this picture, is in a position to state, with no little authority, that "Hell's Angels," in its final entirety, will more than justify the pre-release claims of its most ardent boosters.

It is safe to state that this film will not only establish a new mark in motion picture artistry, but in addition will hang up new box-office records in all parts of the world. As a film editor, I have been a student of audience reaction for more than 30 years. And while "Hell's Angels" is a film of a distinctly novel character, and something more daring than any producer has heretofore attempted, I predict that it will make an extraordinary appeal to audiences and critics alike, and incidentally provoke more favorable comment than any picture that has come out of Hollywood in the past.

It would be unfair to both the producer and the public to reveal at this time the nature of the unusual story which forms the basis of this pretentious picture. Suffice to say, it is one of the most original and realistic dramas ever screened, and a distinct credit to Howard Hughes' courage to invest millions in a film creation so devoid of the traditional Hollywood "hokum" which is regarded among the old-time movie-makers as sure-fire material for the box-offices.

The finest of motion picture photography has gone into the making of "Hell's Angels." The aerial sequences, filmed by Harry Perry, the later Buton Steene, Harry Zech and a staff of some twenty other cinematographers, in my opinion, will never again be duplicated. "Hell's Angels" will stand as a monument to the abilities and the daring of these men who spent hundreds of hours in the air photographing difficult and dangerous air scenes. The dramatic sequences, filmed by Tony Gaudio and staff, are magnificent also, and will be permanent records of cinematographic artistry as applied to the talking screen.

As many as forty airplanes, engaging in a free-for-all "dog fight," are shown in single gorgeous panoramas in the aviation section of "Hell's Angels." The public will probably never realize the skill and daring required by pilots and cameramen to photograph these scenes.

More than 3,000,000 feet of negative were ground through "Hell's Angels" cameras during the three years of production. This has been cut and edited to 10,000 feet, and what is most amazing, not a single important sequence has been clipped from the finished film.

"Hell's Angels," in addition to establishing a new mark in cinematic achievement, will be an everlasting tribute to the fighting flyers of the World War—a permanent historical document—made overwhelmingly real by the comparatively new medium of the sound and talking screen.

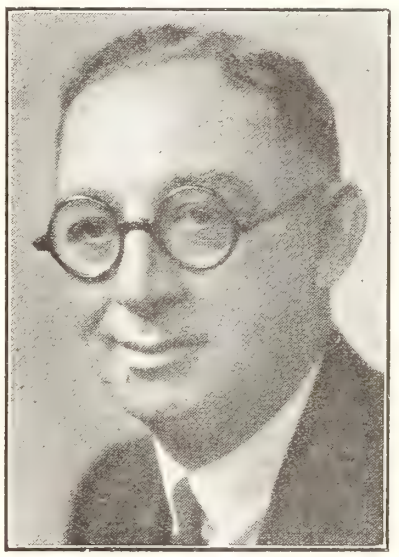
It is a tribute also to the genius and courage of Howard Hughes, who has devoted more than three years of his youth to the creation of a "dream picture"— film which will not only upset movie-making traditions, but will be popular entertainment wherever motion pictures are shown, and with theatregoers of all ages and classes.



HOWARD HUGHES



JAMES HALL, HOWARD HUGHES and BEN LYON



Hughes has spent three years of his youth, and $4,000,000 of his fortune, in making "Hell's Angels." This is the most time and money ever put into a film spectacle, silent or talking.

All Hollywood is speculating as to whether he was justified in sinking this staggering sum in a single picture. Will he get it back at the box-office?

This is a question which no one can safely answer at this time.

Past experiences, however, has proven that Hughes is not the reckless spend-thrift he is popularly supposed to be. The same extravagance has characterized his previous productions, and in every instance he has made huge profits.

His first film, "Two Arabian Knights," is said to have cost double the amount which any other producer would have spent on the same story. But it was a box-office sensation, and netted the young producer more than 50 per cent profit on his investment.

"The Racket," his next presentation, was also a cleanup at the ticket windows, and "The Mating Call," likewise, returned him a substantial profit.

These films made money for Hughes despite the fact he paid handsomely to other companies to release them.

With "Hell's Angels" Hughes will deal directly with the public, roadshowing his picture in all key cities, both in the United States and abroad. Sid Grauman, Hollywood's noted impresario, has been placed in complete charge of this world-wide presentation of "Hell's Angels."

With utmost confidence in his picture, Hughes feels sure in his own mind that it will "click" with the public and return a neat profit over and above its tremendous cost.

Contrary to popular belief, Hughes is not making pictures for his personal amusement. Like other producers, he is in the business to stay, and to make money, because he realizes that pictures are judged as much by their box-office values as by their artistic qualities.

TO DIRECT JOE E. BROWN

William A. Seiter is next to direct Joe E. Brown in "Running Wild" at the First National Studios. Director Seiter just finished "When We Were Twenty-One" on the same lot.

Tay Garnett Will Direct Marjorie Rambeau

Famous Conductor Says New Yorkers Must Go "Hollywood"

E. B. Derr Is Elated With Singing of Stage Star

Marjorie Rambeau, one of the outstanding figures of the American stage, has been signed by Pathe to portray the featured character role in "Her Man," an important new production which Tay Garnett is to direct with Helen Twelvetrees in the leading feminine part. This will mark Miss Rambeau's first appearance in the talkies. Harry Weber offices closed the deal for Miss Rambeau.

Executive Vice President E. B. Derr points to the signing of Marjorie Rambeau as indicative of the importance in which "Her Man" is being held by Pathe. James Gleason has also been assigned one of the featured roles and it is expected that when this cast is complete it will offer one of the most imposing rosters of important personalities ever assembled on the Pathe lot.

"Her Man" was written for the screen by Tay Garnett and Howard Higgin. Tom Buckingham is credited with the adaptation and dialogue.

Hollywood Magazine Sells Out to the Fawcett Publications

Sale of the Hollywood Magazine to the Fawcett Publications for a price said to exceed $60,000, was announced today by the local office of Fawcett Publications.

The statement announcing the sale is issued by Capt. Roscoe Fawcett, general manager of Fawcett Publications, who states that the same policy and staff of Hollywood Magazine will be retained but that the magazine probably will be printed in Louisville, Ky., where he prints a number of his magazines.

Starting with the August issue the magazine will be taken over by Fawcett Publications, and will be operated by a subsidiary corporation, Hollywood Magazine, Inc., whose officers will be W. H. Fawcett, president; Roscoe Fawcett, first vice-president; F. A. Hartwell, second vice-president, and Samuel F. Nelson, secretary and treasurer.

In 1924 F. A. Hartwell of Hollywood became interested and since 1925 has published the magazine as a Pacific Coast magazine. The magazine was not distributed nationally until the February issue of this year when its circulation jumped from 25,000 to more than 70,000.

Hartwell still will be connected with the magazine as second vice-president and Jack Grant will still serve as editor. Ruth Beery, fan magazine writer, is western representative for the Fawcett publications.



FERDINAND SCHUMANN-HEINK

who is now playing the juvenile lead in "Worldly Goods," Continental Talking Pictures Company production, starring James Kirkwood and Merna Kennedy, which Phil Rosen is directing at the Darmour Studios.

With "Hell's Angels" opening at Grauman's Chinese, theatregoers will have an opportunity to see him on the screen here very shortly. And when "Mamba," Tiffany's big feature, comes to the screen hereabouts, we will see the type of writer that Mr. Schumann-Heink is, for he collaborated on this story with a well known writer.

SIGNED

Dorothy Knapp, for the past three years acclaimed by New York theatre audiences as "the most beautiful girl in the world," was recently signed by Samuel Goldwyn for the role of an Indian princess in the $1,500,000 all-Technicolor production of "Whoopee," starring Eddie Cantor.

In addition to Mr. Cantor and Dorothy Knapp, the cast of "Whoopee" to date includes Eleanor Hunt and Paul Gregory, the ingenue leads, Ethel Shutta, John Rutherford, Marilyn Morgan, Spencer Charters, Joyzelle, Jacques Cartier, and others. Thornton Freeland is directing the production.

Hallam Cooley has completed his role in "Holiday" at Pathe and is vacationing in the interior of Mexico for ten days.

ABOUT "DECENCY"

Last July 21st, Sonia Boniface produced a one-act play called "Decency" at the Musketeers Theatre. Arthur Gregor has written a three-act play by the same title, which is soon to open at the Mayan Theatre. Just what is going to be the outcome of the use of the title by both of these folks remains to be seen.

GUIOL DIRECTS

Fred Guiol is directing a short reel comedy "For Crying Out Loud," with Bobby Agnew, Phyllis Crane, Richard Carle, Patsy O'Burn, Addie McPhail, Pat Harmond and others. Harry Forbes is photographing the comedy.

TO AGAIN DIRECT JONES

Lewis King, having completed the first Buck Jones Western, is to again direct the cowboy star—starting within ten days at the Tec-Art Studios.

Has Many Things to Make Him See Such Necessity

"Going Hollywood" has come to mean a very dignified and necessary process—not the freakish procedure once attributed to those words.

"Unless a New Yorker can go Hollywood, he had better remain in the east," Erno Rapee declares. "This is no place for the up-stage actor who refuses to become one of the picture profession with its hard work, informality, long hours and intense desire to get good results, regardless of what the actor or director is called on to do."

The famous conductor from New York arrived in Hollywood some weeks hence, to take charge of the musical department of Warner's and First National. Did he stand on his dignity? Did he allow the remembrance of his prestige as a conductor to set him apart from the remainder of the picture profession? Not Erno Rapee. He jumped in and became a part of the great industry, and likes it.

"It is far more exciting to lead the band from the University of California across a football field than to stand before a 115-piece orchestra," he says. "I didn't believe Mr. Wellman, the director, when he said I would need a breastplate and helmet, but he was right. To get the correct musical recording, I went into the game and had a great time. Wait until you hear the band above the cheers of the crowd."

When it came time to record the love songs from "See Naples and Die," Erno Rapee was put on a raft and sent out into a lake with his orchestra, to record the voices from shore. It was colder than the luxurious theatre to which he is accustomed.

"Why Marry?" New Tiffany Farce Story

"Why Marry?" That's the intriguing title of a story recently completed for Tiffany Productions by Scott Darling, which Frank Strayer will direct.

It concerns itself with a mad chase after romance, money and a few other attractive objects, with most of the action laid in a mountainous country where a lonely lodge on a stormy night provides a fine setting for mystery and comedy.

Phil Goldstone, chief studio executive, now is seeking a cast appropriate for the story.



HOLLYWOOD
TOPICS
By TOM LEWIS

In our mail is a leter from one who signs himself, "A Friend." In part, the letter reads:

"You write with knowledge, and quite interestingly, of the stars in pictures, but what of the extra men? Have you nothing to say for them?"

Yes, we have much to say on behalf of the extra man—and a great deal to say in honor of the extra woman. Some of the worthiest men and women we have known were—and are—extra workers. Others, and some of them are still my friends, have graduated from day work to stardom. Janet Gaynor is a case in point. So is Monte Blue. Many worth-while performers have come up from the ranks. The list is a long one.

Personally, we are not at all interested in a star unless he or she rates stardom as a result of real ability and meritorious service. Hand-picked stars are the bunk. They never get anywhere because they lack innate greatness. We could, without half trying, recall the names of twenty or thirty stars, so-called, who have faded from the firmanent in the comparatively recent past.

You say this is because of the talkies? Perhaps! But we think there is another, and far more significant reason. They simply didn't have the stuff in the first place. They were synthetic stars, beautiful dolls of adoring papas ,and they tarnished as quickly as the gilt wore off. Shoddy goods seldom last.

Well, then, hail the extra man! And the extra woman! They may starve while they're climbing, but a slender waist-line is desirable after all—and acute hunger sometimes makes a man do his best work. We know a composer who had to pawn his watch in order that he might attend a performance of one of his own operas, but he was happy that he had a watch, and today he is on top of the world and withal a human being. That's pretty hard to do, eh—be rich and yet remain a human being? Well, this chap does it. And we know a few more—a very few—who have the same breadth of soul.

Now, an extra man can be just as useful, in his way, as any great star or the greatest of directors. We know one extra girl who is proficient in the languages, and we once met on location an extra man who was very close to Richard Mansfield. Both these workers, each quite interesting, were able to do a big turn for their director—and they did it without ostentation and with a finesse that was good to behold. In short, they were capable, and there is ever a place for men and women who are capable. We meet, on Hollywood boulevard nearly every day, men and women of exceptional merit. They are known as extras. But many of them are superior to their surroundings and some would shine if given the propert spot and the requisite backing.

We can call names, but we won't, for we haven't room to laud all and we know how galling it is to name some and omit others. Yet the fact remains that Hollywood is the recruiting ground for much of the finest talent in America. Almost any evening, between 7 and 10, we can walk from Vine street to Highland avenue—on the Main Stem—and pick up a company that would be a credit to Warfield and a joy to Belasco. And they are darned decent, these boys and girls of the Boulevard, who keep lugging toward better things and who are too fine to besmirch the profession they choose to honor. They go far, on little, and still look spick and span, and remain bright and wholesome. Some of them may be hungry, God help them, but you don't find them whining and you seldom hear of them begging.

Yes, "Friend," we have a great deal to say on behalf of the extras—and equally as much to say in the interest of the many fine character actors who live here and who give to the movies their considerable all. You may search the world and still not find a nobler company. May their tribe prosper.

Once upon a time, not so many moons since, one of those elaborate sob sisters from the East told me she was at a loss in Hollywood, because she couldn't find much to write about. We grinned dismally but said nothing. Dickens could have written ten novels and O. Henry might have pounded out a thousand short stories—and used nothing at all except the material this gorgeous sob sister was passing every hour with unseeing eyes. Let her spend a few days with the extra workers and the character actors of Hollywood. She'll find enough there to keep her busy until Howard Hughes finishes his next spectacle.

The Troupers Stage Dinner and Show

Last Sunday at the clubhouse on El Centro avenue, the Troupers, that active organization of real actors, staged their sixth consecutive dinner show, and in the vernacular of the collegiate, it was a wow.

Blessed with the necessity of having to be on the legitimate stage a number of years before becoming members, perforce them, the club is filled with the best of talent.

After a splendid dinner prepared by Mrs. Al Hart and a corps of efficient assistants, a fine vaudeville program was sponsored by Bell Buell Ritticker. Those who assisted Mrs. Ritticker on the program were her husband, Hugh Ritticker, Stuart James, Bobby Vogel, Adel Burian, Lawrence Wilson and Madge Erwin.

Plans were also formulated at the dinner for the start of the Troupers' new country home near Riverside, the land for which was presented to the club by Trouper Holmes.

On May 8 Palmer Morrison, chaplain of the Troupers, was entertained at his home in Laurel Canyon. Twenty-nine Troupers celebrated his fifty-fifth birthday. It was some surprise and some party.

On Friday night a week ago a "White Elephant" party was held at the Troupers' Green Room. About seventy-five members attended. The hostess of the evening was Mrs. James Marcus.

Lila Lee has returned to First National after completing "The Unholy Three' at M-G-M and is now playing the featured role in "The Queen of Main Street."

BACK

Since the recent return to Hollywood of Loretta DeLone, "the singing and acting harpist," the horizon could not have appeared brighter, when the cruel "irony of Fate" featured her as the only victim among a group of players, while seated on a bench at Norwalk, during location shooting of the current "The Two Sisters" picture. Although a serious fracture to her valuable harping digit seemed a great calamity to the artist, the realization of having had a hair-breadth escape from instant death seems in a manner to have ameliorated the injury received. Cancellation of harp engagements and of the special summer course announced before the falling of the lighting apparatus on April 10, while being a disappointment to Miss DeLone, she philosophically remarks that she is glad to be alive, and hopes to use her histrionic ability during the healing of her injured thumb.

WE WERE MISINFORMED LAST WEEK ABOUT THE DIRECTION OF—

Last week we published a story about Monta Bell, and in it we said among the pictures that he directed was "Gentlemen of the Press." This was an error. We were misinformed, for Millard Webb was the one who was responsible for that picture, and its very capable direction.

Millard Webb directed the picture at Paramount Studios, Astoria, Long Island, as he did "Glorifying the American Girl," and upon his return here he directed "Her Golden Calf" for Fox Films. This picture is now showing in the leading theatres and is adding new laurels to the head of the youthful megaphone wielder.

AN OLD TROUPER WHO IS DESERVING OF AN OPPORTUNITY IN THE TALKIES.

Mel Forrester, who has a background longer than your arm as far as stage and screen is concerned, has been idle around these parts for some time.

This is far from fair, for the industry needs real troupers, and we are writing this to draw attention to him. He is worthy of producers', directors' and casting directors' attention.

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Educational-Christie Join Hands Again

What Is Doing in the Short Reel Field?

E. W. Hammons and Chas. H. Christie Close Deal in New York

Affiliation of the big studio properties of Educational and Christie in Los Angeles into one of the industry's greatest studio organizations, in line with the policy of expansion which Educational has been pursuing since the advent of sound, was announced yesterday in New York in a statement made jointly by E. W. Hammons, president of Educational Pictures, Inc., and Charles Christie, vice-president and general manager of the Christie Film Company.

Three important studio properties are affected by this affiliation, including the Educational studios, Metropolitan studios and Christie studios, with a combined valuation of about three million dollars.

Educational studios and Metropolitan studios, both of which have been among the most active producing plants since the advent of sound, will each contribute a considerable part of Educational's product for next season, these studios and the big Mack Sennett studio at Studio City producing the entire schedule of 64 two-reel talking comedies which will be released next season under the Educational Pictures trademark.

Since the installation of sound equipment in the Metropolitan studios, the Metropolitan plant has been one of the busiest of all the big producing plants on the Coast, with a number of feature companies renting space here for production. Metropolitan studios will continue these big rental activities in addition to their short feature production for Educational.

A new operating company will be established with Mr. Hammons as president and Mr. Charles Christie as vice-president and as business manager of the studios. In addition to this a new producing corporation will also be formed. Mr. Hammons will also be president of this corporation. Al Christie, who was the first man to direct a moving picture in Hollywood, will be vice-president, and will assume general direction of the comedy-producing activities. He will personally direct or supervise a number of the two-reel talking comedies to be made for Educational under this new arrangement.

The Educational-Christie studio affiliation marks the return to the Educational banner of the Christie Brothers after an absence of three years. Prior to this time the Educational schedule for seven years had included each season the entire short comedy output of the Christies, Christie Comedies having been among the first subjects released by Educational Film Exchanges, Inc., upon the establishment of its national releasing organization.

Producers-Artists Chit-Chat and Chatter

With over two million dollars allotted to the production of an outstanding short feature production program for the season of 1930-31, Radio Pictures has made heavy raids on both the musical and dramatic stage and the big feature screen for its short subject stars.

Fifty-six short subjects are scheduled.

Among these are six headliners and six Nick and Tonys to be made by Louis Brock in the East, six Dane and Arthurs, six Louise Fazendas and eight Mickey McGuires to be made by Larry Darmour, 12 novelties, known as "Humanettes," to be produced by Frank Newman, and 12 Toby and Pup Cartoons to be made by Charles B. Mintz. The former are to be two reelers, and the latter is one reel.

Both Brock and Darmour are to use stars in their productions. Brock has already signed the famed comedian, W. C. Fields, for one of his headliners and is now at work on the story for his second production which will star Clark and McCullough, the celebrated stars now holding forth in Edgar Selwyn's stage musical hit, "Strike Up the Band." Both Fields and Clark and McCullough are listed as among the very highest priced talent on the legitimate stage today.

Four other Broadway star names for the balance of the headliner series will be announced by him soon.

As directors for these shorts he has engaged Mark Sandrich and Montie Brice. Brice, who has directed numerous comedy shorts for Paramount in the East, is rated as one of the best "gag men" in the talkie movies.

The series of six "Nick and Tony" two reelers which he is producing for the Radio schedule feature big time vaudeville stars in broad comedy action with Italian dialect.

In featuring Dane and Arthur in one series and Louise Fazenda in another of two reelers, Larry Darmour has practically established a precedent in the production of all talking shorts, for this is said to be the first time that big feature stars have consented to enter the short subject fields. Mr. Darmour's inducements were so strong, however, that the stars yielded to his importunities.

Dane, Arthur and Fazenda will be given broad slapstick vehicles by Darmour. All three are past masters in the art of making audiences laugh long, loud and raucously. No screen comedy has achieved the wide spread popularity Dane and Arthur have won. They have made millions laugh in each of a long series of co-starring ventures. They teamed together in "Rookies," "Baby-Mine," "Detectives," "Circus Rookies," "All at Sea," "China Bound" and "Hollywood Revue of 1929."

Louise Fazenda, undisputed comedy queen, has walked off with honors in "Noah's Ark," "On With the Show," "Hard to Get" and "Show of Shows." She came to the fore in talkers as the comedy highlight of the operetta "Desert Song," and has scored consistently ever since.

The first comedy to be made by Dane and Arthur will be a burlesque on war dramas, to be called "Bobbed Wire." Productions started on May 12 under the direction of Lewis R. Foster.

Production on Miss Fazenda's first comedy, as yet untitled, is scheduled to begin June 1.

The ever popular Mickey (himself) McGuire Kid comedies, adapted from the well known comic strip by Fontaine Fox, will be continued by Darmour this year because of their widespread popularity, said to be even greater since the advent of talkers. Albert Herman continues as director, with E. V. Durling writing the stories and dialogue for the series.

Darmour has engaged 16 of Hollywood's leading comedy writers for stories.

The announcement of casts to support Dane and Arthur and Fazenda are to be forthcoming shortly.

"Humanettes" are an ingenius innovation of Frank Newman, wherein human heads on manikin bodies are said to be the source of much wisecracking and "gagging" along original lines and designed to cause hearty laughs.

The 12 "Toby and Pup" cartoons, completing the list of Radio Pictures short features, are to be produced by Charles B. Mintz, president of Winkler Film Corporation, are animated talking features, with art work by Dick Heumer and Sid Marcus and musical scores and effects originally written by Joe DeNat.

Mr. Mintz has been producing animated cartoons for 10 years. Heumer and Marcus have been associated with him for the past four years. Among the cartoon series produced by Mr. Mintz are "Felix the Cat," "Alice Comedies," "Oswald the Rabbit" and "Crazy Cat." He has given the world the works of such famous cartoonists as Walt Disney, Max Fleisher, Bill Nolan, Ub Iwerks, Pat Sullivan, Ben Harrison, Manny Gould, Dick Heumer and Sid Marcus, being the first to commercialize the cartoons on which they worked. His cartoons have been distributed by Paramount, Universal, the old FBO, Columbia and now by Radio Pictures.

Mintz states that Heumer and Marcus have developed a new style in the production of cartoons, as well as in the backgrounds and sets, which they will bring to the production of the series of "Toby the Pup." He promises a character brand new and with an original characteristic touch in "Toby the Pup," notably the "Toby" slouch which will be featured every time "Toby" walks across the screen.

All Radio Pictures short features for the season of 1930-31 will be in sound. Dialogue and musical effects, as called for in the action.

* * *

A record-breaking schedule of short subjects that means an increase of 25 per cent in this type of release has been announced at the Metro-Goldwyn-Mayer studios.

For the year 1931 a total of 164 short subjects of varied nature, including two new series, is announced.

Prominent in the list of coming short subjects are a series of 12 Burton Holmes travel subjects and eight new Hal Roach comedies in the "Boy Friend" series, little dramas of high school age. Comedies, novelties, and 104 newsreel subjects are other listings in the new schedule.

The new Burton Holmes subjects are of special interest. Holmes for 20 years has been famed as a travel lecturer and his reputation for obtaining comprehensive photographic glimpses of all parts of the globe is international. The forthcoming 12 M-G-M subjects by Holmes will be diversified in locale, and will be entitled "Around the World With Burton Holmes."

The "Boy Friends" series, which Roach will produce, are a new idea in short subjects comedies, which Roach has had in mind for several years. Youngsters of high school age, from 15 to 19, are to be the players. Included in the players in this series will be Dorothy Granger, Mary Korman, Gertie Messinger, Grady Sutton, David Sharpe and Mickey Daniels, several, notably Miss Korman, former "Our Gang" players, who have reached adolescence.

Six Laurel-Hardy comedies, eight featuring Charley Chase, eight "Our Gang" comedies, eight colortone revues, six "all barkie" talking dog comedies and four two-reel novelties are other items on the new schedule, in addition to semi-weekly issues of Hearst Metrotone newsreel.

* * *

The short story by Ronald Millar, which ran in the Liberty Magazine under the title "Sweet and Low Down," to which Mack Sennett purchased the motion picture rights has been adapted to the screen by the comedy producer, and will be released as "The Chump."

"The Chump" is a racketeer story but it differs considerably from the maze of pictures on this subject that recently invaded the theatres. Sennett doesn't take it seriously.

The comedy, which is now in the process of editing, boasts an exceptionally fine comedy cast, with two of Sennett's comedy stars, Andy Clyde and Marjorie Beebe, assisted by Franklin Pangborn and Bud Jamison.

Mr. Sennett seems to have been taking delight in poking fun at the things which have been treated with the greatest seriousness, and according to preview reports, "The Chump" is one of the most effective laughmakers he has made so far.

Bryan Foy Making a Great Success Out of Vitaphone Shorts

Roach Has Four Series of Comedies To Make

Agents Forbidden To Deal With Contracted Players

Six Directors Are Working on Talkies Both Here and in East

Bryan Foy started the Vitaphone shorts for Warner Brothers and made a hit with them for that organization. He still is their ace in the hole producer-director of shorts. Right now he has Murray Roth in charge of the eastern Vitaphone plant producing shorts with Roy Mack and Harold Beaudine, the latter just leaving for there, directing.

While on the West Coast Bryan Foy is himself directing, and has Del Lord and Carl McBride wielding the megaphone on the two reelers out this way.

Besides Herman Ruby and Clarence Hennecke are writing stories with Doc Salomon in charge of production and business manager.

Which means that exhibitors everywhere are going in a great big way for the Vitaphone shorts, and Warner Brothers have Bryan Foy to thank for his good judgment in producing such fine bits of entertainment.

Dad and Mrs. Warner Are Going to Europe With H. M. Warner

Thursday evening at the Santa Fe depot there was much happiness, intermingled with sorrow, for Dad and Mrs. Warner, mother and father of the Warner Brothers, left for New York City, where they will join H. M. Warner and his family and all will then sail for Europe.

J. L. Warner remains here to look after Warner Brothers' interests at the three plants—Warner, First National and Vitagraph Studios, which is no small task by any means, with the talkies and their interests fast growing to the point of every company fighting to take away the lead that Warner Brothers gained by being the first in the talkie field.

BIG

Tom Wilson no more than finished in "The Big House" at M-G-M, than he was signed for Al Jolson's feature, "Big Boy" at the Warner studio. With that completed, he is playing "Bit Shot Kelly" in "A Handful of Clouds," directed by Archie Mayo on the same lot.

MOVES

Nancy Smith has moved her publicity offices to 1509 North Vine Street, according to an announcement card we have just received at our offices.

Thirty Fun-films Are to Be His Season's Output

Theatregoers are in for many laugh treats the coming season, according to the plans of Hal Roach at his Culver City studios for he is to produce six Laurel and Hardy comedies; eight Charley Chase fun-films; eight Our Gang two-reelers and a new series of eight Boy Friend laugh getters. The last named comedies were formerly called "The Younger Set."

WELL CAST

Wadsworth Harris is well cast in the Norma Talmadge version of Mme. Du Barry. Two of "Waddie's" outstanding successes on the stage were "de Mirabeau," French Revolution orator-statesman, with the late Mme. Helena Modjeska in her production of "Marie Antoinette," and Count Jean Du Barry in Mrs. Leslie Carter's production of "Du Barry."

ACTING WITH DUNCAN'S

Fanchon Frankel is acting with the Duncan Sisters in their second act of "Topsy and Eva," doing Ophelia, which is coming to the Philharmonic Auditorium May 29th and 31st.

AT FIRST NATIONAL

Harry Weber signed Arthur Hoyt to work at the First National Studios in William A. Seiter's production, "Going Wild."

PARAMOUNT HAVE SET OUT TO GIVE TO THE WORLD A NEW AND MOST FASCINATING CLARA BOW

What Eleanor Glynn did for Clara Bow in placing her before the world as the "It" girl, Clara Bow—through the efforts of the Paramount-Publix Corporation—has set about to prove to the world that she has a soul; a gift of histronic ability, other than that which appeals to the sexy side of life.

Every picture that will be released from now on, will prove the contentions of some of the wise-acres of filmdom who have seen the coming of this new type of an actress by public demand and as you gaze upon the front cover of Hollywood Filmograph, you will see Clara Bow looking spick and span as she does today—the girl who has a real soul. A dynamic power to create characterizations that will appeal to young and old alike, her own true ability as an actress on the talking screen. Right now Miss Bow is appearing in "Love Among the Millionaires," directed by Frank Tuttle, with a superb supporting cast of well-known players.

VICTOR McLAGLEN

Irving Cummings is to take his troupe to Palm Springs within a few days with Victor McLaglen in the starring role of "Sez You, Sez Me." The Cummings-McLaglen combination is not a new one. They have worked together before on the Fox lot and brought in a very fine picture — at any rate Victor McLaglen has been up to Palm Springs a number of times and knows every inch of that territory, which should make him feel at home in that locale.



Victor McLaglen

ONE HUNDREDTH

Robert McGowan in the eight and one-half years that he has directed the "Our Gang Comedies," has just completed his hundredth fun film with the kiddies for Hal Roach, at his Culver City studios.

TO OPEN

Lena Basquette is to open a Fashion Shoppe on Wilshire Boulevard very soon. The place is located opposite the High Hat Cafe.

Producers Object to Any Transactions While Options Are Still On

It has come to our attention that the producers are kicking over the traces as to agents and representatives, who are now operating in the Southland, dealing with anyone under an option to them—until their option actually has expired.

This is one of the first breaches of the present system that has arisen and which will have to be ironed out by the various committees selected, to try and adjust a mutual arrangement between producer, agent and actor.

ADVISED

Kenneth Thompson, who plays opposite Bebe Daniels in Radio Pictures' all-talking society drama, "Lawful Larceny," attended dramatic school and became an actor upon the advice of Julia Marlowe, one of the greatest actresses of all time.

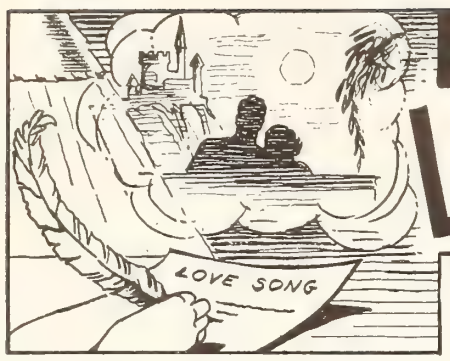
LOOKS FINE AND DANDY

Jack Ackroyd, well known as a fun maker on stage and screen, is in our midst and looks fine and dandy. We caught him parading along Hollywood Boulevard the other day with his beautiful collie dog that he delights to take out for a ride so that the natives can get a view of the pair of them.



THE BOSWELL SISTERS—Martha, Connie and Vet

Who are known over Radioland as those rhythmic crooners of ballads, have won many friends and admirers who feel that there is a place for these charming girls in filmland.



LYRICS & MUSIC

A DEPARTMENT DEVOTED TO
The MOTION PICTURE PRODUCER IN SEARCH OF SUITABLE
LYRICS and MELODIES for SOUND PRODUCTION



"LOVELY TWILIGHT"
By Frances Ballenger

1.

At twilight it was,
In the garden, how well
I remember,—I do!—
 Your eyes were in mine,
 While you whispered sweet love
 To me,—tender and true!—
Our romance was born
In the twilight, and that's
Why I'm singing to you.

2.

The flowers were fragrant,
And dainty, with petals all
Moist from the dew!
 Their heads low, they smiled,
 Then they whispered of love
 And of Fairylands too!
Our romance was born
In the twilight, and that's
Why I'm singing to you.

Refrain:

Lovely twilight, with your shadows,
Flitting lightly here and there,—
And soft breezes, through the meadows,
Wafting perfume laden air!
 Lovely twilight, with a calmness,
 That makes all things seem at rest,
 Venture forth in gentle balmness,
 For I love your hours best!
Nature gave us sunlight's ray,
Gave us twinkling stars and moonlight,
But for ME—at close of day—
There comes you — my lovely twilight!

Note—Barbara Edwards Worley, the well known and talented California artist and composer, is writing a complete musical score for this lovely ballad, thus offering a suitable number for almost any screenplay of romantic theme.—The Lyric Editor.

Guarantee to remove your accent so you can speak the King's English properly.
NELL ENZER
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We encourage all writers of lyric poetry to submit for publication here any manuscript that would be of interest to the Film Industry. Address all communications to the Lyric Editor of the Hollywood Filmograph.

Edited by Lynn Cowan and Paul Titsworth

PARAMOUNT NEWS

Sam Coslow, who has a lot of hits to his credit, is working with Franke Harling on "The Rose of the Rancho." These clever boys turned out "Honey" and I sure hope they give us some numbers that we can hum and dance to.

Richard Whiting, I always think of "Dick" whose compositions are well known in every home with a piano, along with Newell Chase and Leo Robbins are hard at work on the music for "The Little Cafe," the new starring vehicle for that clever French comedian who has made a million friends in America, Maurice Chevalier. Ludwig Berger, who gave us "The Vagabond King," will again direct and that means an entertaining feature.

"DIXIANA" FINISHED

"Dixiana," an original operetta of the South, has been finished at the R. K. O. studios. The score is by Harry Tierney who needs no introduction to the lovers of good music. Originality is the keynote of Harry's success and let's hope he gives another "Alice Blue Gown" melody, or still better, that he tops anything that he has ever done in all his musical comedy hits, and if he does that, oh, boy, what a score.

UNITED ARTISTS' JUBILEE

With "Bride 66" practically finished and "Whoopee" well under way United Artists are preparing to shoot an original by Irving Berlin. This story will be typically Berlin, full of Berlin tricks, with, of course, master melodies by America's greatest song writer, and that means entertainment right from the main titles on, as Berlin knows what the public wants and knows how to write the tunes you hear daily everywhere you go.

TWO COMING WRITERS

Over at Tiffany Productions are two boys, Val Burton and Will Jason, that are coming writers. Right now the boys are hard at work on a little French story called "So This Is Heaven" with a theme song of the same title. It is destined to be played and sung everywhere.

THESE WRITERS BUSY

Just had a phone call from Lou Handman out at Universal and he tells me that he and Bernie Grossman are plenty busy writing original songs for coming Universal features. Lou is a member of the firm of music publishers Universal recently bought out, and will publish all of Universal's music. These writers have numerous hits to their credit and Universal should be proud of their connection with the studio.

MORE OPERETTAS

Universal, not to be outdone by the other producers, are preparing two great operettas by the famous composer, Heinz Rosenfeld, with lyrics by Bernie Grossman, namely, "The Gypsy Love Song" with the story by Conrad Bercovici, and "The Love Cavalier" with the story by Arthur Ripley.

Another great original score has been written by Heinz Rosenfeld for the German picture, "The White Hell of Piz Palu."

The entire scoring and synchronization of these features will be under the capable supervision of David Broekman.

CAN YOU SING RUSSIAN?

If you can, get in touch with the casting director of Tiffany Productions as they are casting and preparing "Resurrection" and need the services of good Russian voices.

PLAYS

Charles McMurphy plays Bert in "The Benson Murder Case" produced by Paramount.

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of HOWARD HUGHES'
"HELL'S ANGELS"
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GRAUMAN'S CHINESE
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Seats Now Selling for All Performances at Popular Prices
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Mr. Producer

It is a recognized fact that "Music" plays a very important part in the success of your production.

When Directors and Producers like James Cruze, Roland West, Harold Lloyd, Fanchon and Marco, W. H. Fraser, Sam Zierler, M. Levee and E. H. Allen have given us the opportunity to write original songs, incidental musical selections and scores for their productions there must be something back of it What is that something? "Music" and by that we mean Music that will enhance the value of your production.

If these recognized important members of the Industry have faith in our work why not give us the opportunity of handling the musical worries of your next production a trial will convince you. Estimates gladly furnished.

LYNN COWAN
PAUL TITSWORTH

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Fox Film Convention Starts Monday Here

Alexander Korda Assigned to "This Modern World"

Year's Program Will Be Announced to Sales Forces

Plans for the international sales convention of the Fox Film Corporation, to be held at the Hotel Ambassador, Los Angeles, from May 26 to 31, inclusive, were announced yesterday by studio officials.

Harley L. Clarke, newly elected president of the Fox Corporation, will attend and participate in the convention sessions throughout the week. James R. Grainger, vice-president and general sales manager, will be in charge of the convention, with Winfield R. Sheehan, vice-president and general manager, and Sol M. Wurtzel, superintendent of production, acting as the honorary reception committee chairmen.

Important policies to be inaugurated as a result of the recent change of management, next year's program of fifty-two full-length pictures, foreign expansion and production of pictures in foreign languages, will be the major topics up for discussion.

More than 300 sales managers from all parts of the world will attend the convention. Delegates for the first time will attend this year from Australia, Asia, England, South America, Cuba and the European Continent.

Elaborate plans are being made for a gala reception to the convention members upon their arrival aboard a special train at the Santa Fe station Monday morning at 9:15 a. m.

A formal welcome home dinner to Winfield R. Sheehan will be tendered preliminarily to the convention at the Roosevelt Hotel Friday evening of this week at 7:30 o'clock. The committee consists of Joseph Schenck, Louis B. Mayer, Harold B. Franklin, Irving Thalberg and Sol Wurtzel.

Geo. Archainbaud Directs Richard Dix in 'Dead Game'

"Dead Game" has been selected as the title of Richard Dix's third Radio starring picture, according to an announcement today by William LeBaron, vice president in charge of R-K-O production.

The story is an original by Barney Sarecky, and deals with the regeneration of a gambler. Wallace Smith made the screen adaptation.

In the cast are Dix, Mary Lawlor, William Janney, James Neill, Mathew Betz, George Cooper, Robert Emmett O'Connor, Clarence Wurtz, Charles Haefli, Eddie Sturgis, Richard Curtis, Wade Botelier and Max Wagner. George Archainbaud is directing.

DON DONAHUE
EXposition 2707

TOURING CANADA BY POPULAR DEMAND—
"BUSTER" AND "OSCAR" THE TALK OF
FILMDOM THROUGH STARDOM
IN M-G-M COMEDIES



MR. AND MRS. RENNIE RENFRO,
OWNERS AND TRAINERS

Returning to M-G-M Studios within 30 days to complete four more comedies with "Buster" and "Oscar," the dogs who have put dogdom on the map once more thru their talkies.

"DIRIGIBLE"

When Columbia Studio put James Warner Bellah to work on a new story for Jack Holt and Ralph Graves "Dirigible," an original by the crack Naval flyer Frank Wead, they knew in Bellah they had a man who knew the air, but they did not realize the story had the theme of his pet theory. That the dirigible and the airplane are equally important in the progress of aviation. This story "Dirigible" gives Bellah lots of chance to work in his knowledge and research work of both air bag and the wings.

WORKING

Frank Mayo, former famous leading man of the silent screen, will be with Buster Keaton in his second talking picture, "Forward March," at the Metro-Goldwyn-Mayer studios, it was announced recently.

Mayo will play the captain in the picture, a comedy of army life directed by Edward Sedgwick. Keaton appears as a millionaire's son who enlists during the war. Sally Eilers is the heroine.

Mayo's most noted recent work is that in "Lew Tyler's Wives" and "Then Came the Woman."

Fox Director Is Given Stars Warner Baxter and Jillian Sand

Jillian Sand, young English actress, recently placed under a long term contract by Fox Films, will play her first leading role in an American film as the heroine of "This Modern World," opposite Warner Baxter. Luana Alcaniz, Madrid beauty, and Ruth Warren, Broadway comedienne, also have important roles in the picture. Based on Eleanor Mercein's novel, "Basquerie," Alexander Korda will direct the screen play written by John Farrow and Lynn Starling.

Tiffany to Produce 'The Third Alarm'

Horses, horses, horses—no, trucks, trucks, trucks! Motors and sirens govern the fire departments of today. The horses that charged so gaily once in "The Third Alarm," will have 12 cylinders now.

Verifying published rumors, Phil Goldstone, Tiffany's chief studio executive, has announced the completion of negotiations for the re-making as a talking picture of the old silent hit, "The Third Alarm." Emory Johnson, director of the original, has been retained.

Jack Natteford, Tiffany contract writer with a record of box-office successes, will collaborate with Henry James and Johnson on modernizing the old story.

Reaves (Breezy) Eason Makes Some Great Fish Catches in Sierras

Reaves "Breezy" Eason, Pathe writer-director, last week returned from the High Sierras with the largest catch of mountain trout brought to Los Angeles since the opening of the fishing season. His full creel was the result of a combined professional and pleasure visit to the famed fishing district close to the California-Nevada border line where he wrote the script and dialogue for "Rawhide," his original Western story in which William Boyd is to be starred by Pathe.

Never has fishing been so good in the district he visited, declares the well-known director nor has the weather there been so bitterly cold at this time of the year. As a result of the freezing temperature Eason was forced to temporarily abandon plans to explore that section of the country in search of locations for the production of "Rawhide."

The director's catch of record-size trout has been on display at a Hollywood sporting goods store for the past few days and has been attracting much attention from admiring throngs of sportsmen.

M-G-M to Make 50 Features on Culver City Lot

Announcement Made by Producers at Chicago Convention

Plans for the coming season, starting August 1, calling for the production of fifty feature pictures, were announced this week at the Metro-Goldwyn-Mayer seventh annual sales convention in Chicago.

Thirty of the new season productions will serve as vehicles for the outstanding stars of the organization, namely, Marion Davies, Greta Garbo, Lon Chaney, John Gilbert, Norma Shearer, Lawrence Tibbett, Ramon Novarro, William Haines, Joan Crawford, Marie Dressler and Polly Moran. New star personalities will be presented, among whom will be the eminent vocalist, Grace Moore, beautiful performer of the Music Box Revue, the Metropolitan Opera and concert stage. Jack Buchanan, star of Charlot's Revue and "Wake Up and Dream," will also be featured in new season releases.

All Metro-Goldwyn-Mayer productions will be in dialogue form, with some silent versions. Many will be produced in several languages.

Twenty-three of the new season pictures are adaptations of popular books or plays. Outstanding among the story properties are "The Merry Widow" (now in music), "Naughty Marietta," "The World's Illusion," "The New Moon," "Jenny Lind," "Trader Horn," "The Bugle Sounds," and "Good News."

At least two of Marion Davies' new season vehicles will be adaptations of New York musical comedy successes, "Rosalie" and "The Five O'Clock Girl."

Greta Garbo will be seen in at least three productions during the coming season, the first of which will be "Red Dust." This is based on Wilson Collison's story and presents the magnetic Swedish star as a Parisian. Greta Garbo won general praise for her characterization in her first talking picture, "Anna Christie," and furnished decisive proof that her voice is likely to enhance her previous popularity.

John Gilbert's first starring film for the coming year will be "Way For a Sailor," a photoplay based on Albert Wetjen's story of marine adventure in various corners of the globe. He will be seen in at least one other production during 1930-31.

Two of Ramon Novarro's three scheduled productions for the coming season will be "The Singer of Seville," in which the star appears on the screen for the first time as an opera singer, and "Song of India," based on an original screen story now being prepared by Achmed Abdullah.

"The Bugle Sounds" has been announced as a Lon Chaney starring film for 1930-31. This is an adaptation of Commandant Zinovi Pechkoff's widely read book of the same name, dealing with adventures in North Africa of the French Foreign Legion, and will be directed by Geo. Hill.

William Haines will be seen in four starring productions during the coming year, but the title of only one is announced at this time. This is "Remote Control," based on the Broadway comedy-melodrama of the same name.

Norma Shearer will be seen in at least two productions next season, but these stories have not yet been definitely selected.

Joan Crawford's first starring film of the new season will be "Great Day," based on Vincent Youman's stage production of the same name, "Her Fortune," a story by James Montgomery. Two other vehicles for Miss Crawford will be announced later.

Lawrence Tibbett's second starring film for next year has not been determined, but "New Moon" will be his first picture. In this picture he will be co-starred with Grace Moore and directed by Jack Conway, using the original musical score by Sigmund Romberg.

The first of four Cosmopolitan productions for the coming year will star Grace Moore in "Jenny Lind."

Other talking pictures announced by Metro-Goldwyn-Mayer for the coming season include the following properties:

"Madame Satan," an adventurous romance with a musical background, directed by Cecil B. DeMille and featuring Kay Johnson and Reginald Denny.

"Razzle-Dazzle," a co-starring comedy for Marie Dressler and Polly Moran.

"Billy the Kid," a colorful picturization of the career of the famous western boy bandit, directed by King Vidor, with John Mack Brown in the title role.

"Trader Horn," directed by W. S. Van Dyke, from the Trader's book, with outdoor sequences made in Africa by a company which spent six months abroad.

"The World's Illusion," Jacob Wassermann's international literary success of the same name.

"Dixie," a story of the old South.

"Ballyhoo," Bet Brown's best-selling novel, with a background of circus adventure.

"Tampico," a transcription of Joseph Hergesheimer's story of the Mexican oil fields.

"The March of Time," presenting such old-time favorites as Weber and Fields, DeWolf Hopper, Trixie Friganza, Marie Dressler and Josephine Sabel, not to mention the reigning popular stars of the screen.

"The Crisis," Winston Churchill's famous novel of Civil War days.

"The Passion Flower," Kathleen Norris' best-seller.

"Monsieur Le Fox," a story of the Northwest Mounted by Willard Mack, directed by Hal Roach.

"The Dark Star," Lorna Moon's story of mother-love, with Marie Dressler in the central role.

"Those Three French Girls," a comedy of Parisian adventure.

TWO CHIEF CINEMATOGRAPHERS ON PRODUCTION OF "HELL'S ANGELS" TONY GAUDIO and HARRY PERRY

Tony Gaudio supervised the photography of the interiors. Harry Perry supervised the photography on all airplane sequences and the majority of ground exteriors, such as a wonderful dawn duelling scene, German field, allied field and all of the bomber shots and dog fights. He was selected for this work because of the wonderful photographic work in the Paramount production, "Wings," of which he was chief cinematographer.



Tony Gaudio

Mr. Perry was engaged by Mr. Howard Hughes in October, 1927, and worked continuously until May, 1928, and again six weeks in October and November, 1929. There were numerous difficult and nearly impossible shots to get, as Mr. Hughes detested the word "miniature" and insisted on all shots with principals and others being actually taken in the air. This meant steel camera platforms being built on all parts of different airplanes and eight to ten feet out in front of the bomber. These particular mounts looked like a suspension bridge. Another thing Mr. Hughes insisted on was that all shots be made above the clouds and this was one of the things that made the picture run into so many months. Around Los Angeles there is usually an early morning fog which lasts for three or four hours, and you can get probably two or three days out of the week when it is good enough to take airplanes up and work above the fog to make the picture.

This fog is very irregular and uncertain. Sometimes it will be all week, sometimes two or three days a week, and then there are weeks when there is none. It usually lasts only a few hours in the morning. To take advantage of this, it was necessary to be out at the field in San Fernando Valley very early in the morning on the days that this fog prevailed, and get what shots it was possible to before it burned out.

As it meant a big expense to have the forty or fifty men necessary for these shots come out to the field, it was imperative that they be called only when fog or cloud conditions were photographically correct, and therefore someone had to determine when conditions were right and see that everyone needed was on hand on time.

This task fell to Harry Perry, and for over a year he was up at 4 and 4:30 a. m., out at the field at 5, and then, if possible to determine from the ground, he would have everybody needed called, if conditions were right. Half the time it was necessary to take a plane up above the fog to be sure, as at times there is a dirty haze over it which is very bad photograhically.

At one time the conditions around Los Angeles were so unsatisfactory that it was necessary to transfer all personnel and equipment to Oakland for four months. Work was also done at March Field at Riverside and at San Diego.

To tell all the different incidents of interest, accidents and narrow escapes that took place would fill a book, but those who see the picture—and that means about everyone—probably will be able to realize that "Hell's Angels" was a mammoth job to undertake and too much credit cannot be given Mr. Howard Hughes for his courage in undertaking it.



GEORGE IRVING

The great American father of the screen has become an uncle! George Irving, who won the paternal sobriquet because of the many daddy roles he has essayed in pictures, has at last been cast in a part calling for fewer virtues than those enjoyed by the many pater characters he has essayed since he gained fame as the father in Paramount's "The Goose Hangs High" several years ago.

Irving is to be Uncle Mark Holt in the R-K-O production, "Conspiracy," which Christy Cabanne is directing. He steps into this part from the role of Joan Bennett's father in "Maybe It's Love," which William Wellman directed for Warner Brothers.

Daphne Pollard Signed by Darmour for Dane-Arthur

Daphne Pollard, vivacious English comedienne, was today signed by Larry Darmour to appear in the second of the Karl Dane and George K. Arthur comedies being produced by Darmour for Radio release. Miss Pollard will play a "just married" bride whose home coming is considerably disturbed by the antics of two expressmen delivering a radio—played by Dane and Arthur. Others in the cast are Harry Bowen and Irving Bacon. The production starts this week under the direction of Lewis R. Foster.

RADIO FLASHES

It is interesting to note the various means taken by both producers and theatre managers to exploit the famous Mickey Mouse Cartoons. In Australia a candy bar called Mickey Mouse Bar is sold. And here in the United States broadcasts from KMTR every Friday between 6 and 6:30 o'clock tell of the activities of the hundreds of Mickey Mouse Clubs sponsored by exhibitors of the cartoon throughout the country. These clubs of youngsters are spreading rapidly throughout the West, and are endorsed wholeheartedly by Parent-Teacher Associations and child welfare groups everywhere.

In the three weeks that followed the initial Warner Brothers' Saturday evening broadcast over NBC, 18,500 letters were received by the station. The program which proved so popular featured Joe E. Brown and Winnie Lightner, the popular comedy team starred in "Hold Everything," and in addition, not only gave the songs of the production but some of the dialogue sequences as well.

Song hits and dialogue of forthcoming Vitaphone productions are to be used in a series of ten radio programs to be sponsored by Warner Bros. Over 42 radio stations will be hooked up in a nation-wide program every Saturday evening. The stars of each individual production will introduce the song numbers and give the dialogue.

Columbia's "Call of the West" picture opened in Boston recently. Prior to its release T. F. O'Toole, Columbia's exchange manager in Boston, arranged with the six leading radio orchestras to play the theme song by the same name regularly. The musical organization included Jacques Renard's, Bert Lowe's, Charles Hector's, William Dodge's, Vin Vincent's and Jimmie Gallagher's orchestras.

The incessant renditions of the theme song prepared audiences in Boston and vicinity for the film, shown during this month.

Another stage and screen luminary has been lured by a microphone. Joey Ray, tenor, who has been appearing in Vitaphone Varieties, formerly a musical comedy star, has been added to the roster of those now appearing before the microphone on the Littmann Hour, over Station WABC in New York.

Ginger Rogers, under contract to Paramount, was guest artist Tuesday, May 13, on the Mardi Gras program broadcast by Columbia Broadcasting System.

A supporting program was contributed by Helen Nugent, contralto; Chick Endor, character singer; a male quartet, a mixed voice octet, a large vocal chorus and a symphonic jazz orchestra of forty-five pieces under the direction of Freddie Rich.

Miss Rogers sang for the first time, anywhere, "I Wish I Could Sing a Love Song," from "The Sap From Syracuse"; also "We Can't Get Along" and a selection from "Queen High."

KHJ has a new program director. He is Stuart Buchanan—dark, quiet and unassuming. Buchanan is said to have many accomplishments. His wide experience as an actor should start a flow of really dramatic material through KHJ. Last Tuesday he put on a one-act play called the "Constant Lover," at 9:30 o'clock. Miss Dorothy Adams, of the Pasadena Playhouse, played the feminine lead.

Sweet William and Bad Bill made their radio debut over KFWB Tuesday evening, at 7:30 o'clock. The pair drew many laughs as a result of their clever patter and snappy dialogue—done in the well-known blackface manner. They appeared with Ted Dahl's orchestra for thirty minutes.

As a result of radio appearances together, a new talking picture comedy team has been evolved, namely, Polly Moran and Benny Rubin. Polly and Benny have appeared in various pictures together at M-G-M, but never as a team until they broadcasted over the radio. Their duo clowning went over so big that they have been paired to appear in "The March of Time" in a skit which portrays a radio station in a penitentiary, Station P.E.N.

"GENTLEMEN NEVER TELL'

If present negotiations now pending go through, Jean Garner, who recently arrived in Hollywood from New York, where she has been appearing on the legitimate stage for the past five years, will be seen in one of the important feminine roles in "Gentlemen Never Tell," to be produced by the Jesse Weil Productions for release by Sono Art.

"Gentlemen Never Tell," an original story by Grace Elliott, will be the first of a series of six features Weil will produce for the Sono Art organization.

"TOL'ABLE DAVID"

Screen and dialogue rights to "Tol'able David," one of the most sensational stories and photoplays ever made, have been secured by Columbia Pictures for the "Superior Twenty" 1930-31 feature line-up, through a deal closed between Jack Cohn for Columbia and Walter Camp of Inspiration and Joseph Hergesheimer, author.

As a silent film, "Tol'able David" was awarded the Photoplay Medal of Honor as the best picture made in its year. It showered glory upon the star, Richard Barthelmess, and was the first of a series of great pictures turned out by Henry King.

"TALKIES' VOICE PRODUCTION WORSE THAN VICE PRODUCTION"—(Censor's Report)

British Films Require More Censoring Than American—823 Features Imported Last Year; 45 Rejected—Censor Slams Undressed Ballet Girls and Backstage Vulgarity

(From "Everyones," Sydney, Australia, April 16, 1930)

"The soul of the film was its eloquent and vital silence, and the old mystery and beauty are giving way more and more to the depiction of the sordid and vulgar, with tiresome emphasis on incidents drawn from stage life. A visitor from another world would draw the conclusion from the average talkie that the most absorbing incident to the modern mind was to see ballet girls undressing."

That's just part of what the censor thinks of talkies!

"There has been evidenced recently a tendency on the part of British producers to copy a particularly undesirable type of incident, which was included some years ago in several continental films—the hero and the heroine spending the night together, sometimes after only a few hours' acquaintance."

That's just part of what the censor thinks about British pictures.

The whole tale is told in Chief Censor W. Cresswell O'Reilly's annual report for 1929, tabled in Canberra on Tuesday.

Continuing on the talkie theme, he says there is much truth in the criticism that "talkies are all noise and crime, but their voice production is rather worse than their vice production." It is a marvel that the public will stand such large doses of the prevalent slang and accent, excruciating to an English ear, especially in the reproduction of the alleged singing and speaking of the modern American girls. For the sake of the cinematic art he hopes that the silent films will not yet lapse into the limbo of things forgotten.

"Sound is hastening the Americanization, especially in regard to speech, of the Australian people," the report declares; "but unfortunately censorship can do little or nothing to curb this tendency. The only remedy is an increased number of good British films; but there seems little hope of this at present."

English Films Censored

Then a wallop at England. "The censorship was subjected to a great deal of criticism during the year because the first British talkie, 'Blackmail,' was rejected. Eventually it was passed by the Appeal Board with considerable eliminations, but it was before the Appeal Board on eight occasions."

No discrimination is made between films derived from different countries, but—"it is our experience that British films are generally below the standard of technical excellence and entertainment value attained by foreign films, and are also just as much in need of the pruning knife.

"Figures for features show that a greater percentage of British films require cutting than any others, and that the proportion of British pictures rejected was nearly double that of America."

During 1929 America sent 713 features of which 333, or 4.6 per cent, were passed with eliminations and 30, or 4.2 per cent, were finally rejected.

The United Kingdom provided 61 features of which 37, or 60.6 per cent, were passed with eliminations and 5, or 8.2 per cent, finally rejected.

Other countries sent 49 features, of which 27, or 55.1 per cent, were passed with eliminations and 10, or 20.4 per cent, were finally rejected.

Producers Missed Chance

"With the advent of sound, the British producers lost a golden opportunity of recapturing the home and empire market," the censor says. "With one or two exceptions the best examples of English life depicted in the talking form have been made in America."

Importations for 1929 totaled 2932 films of all classes; of these 823 were features; and the aggregate footage of all films and all copies was 38,221,238 feet. America supplied 31,842,619 feet; United Kingdom, 4,230,605 feet; other countries, 2,148,014 feet.

Of the features, 354 were passed without eliminations, 397 were cut, and 72 were rejected in the first instance. Of the latter, 27 were passed on appeal or after reconstruction, and 45 were absolutely rejected.

This was the lowest percentage of absolute rejections on record. Rejection figures for the past four years are:

1926	57 films	8.1%
1927	55 films	7.6%
1928	36 films	5.6%
1929	45 films	5.4%

Besides the feature rejections, 22 shorts, mostly talkies, were turned down last year.

U. S. A. Percentage Drops

Between 1926 and 1929 the importation of American feature films has dropped from 93.1 per cent to 86.6 per cent of the total brought into Australia, while Britain has increased from 3.4 per cent to 7.4 per cent. Other countries increased from 3.4 per cent to 5.9 per cent.

"We cannot deal with films altogether from the point of view of what effect they will have upon the child-mind. To do so would be unfair to the adults who patronize pictures, and reduce the movies to the level of a juvenile entertainment. On the other hand censorship does bear in mind the fact that a very large proportion of audiences are young people, and therefore a higher standard should be imposed than if only a literary or dramatic censorship was exercised. For this reason, and because the screen, with its characteristic medium and methods, has a greater influence for good or ill than either book or play, films are frequently banned which have appeared in literary form or on the stage."

Adolescent Effect

According to Mr. O'Reilly, the most unfortunate effect of films is on adolescents, to whom the frequent exhibition of certain phases of marriage, sex desire and passion give an acquaintance with a kind of life that must have a detrimental effect. Whatever the acts of commission or omission of censorship may be, at least the worst examples of cinematic art are kept out.

Will H. Hays Talks to Foreign Trades Council

"The Film as an International Salesman," Biltmore Address

In a speech which he traveled 3000 miles to make, Will H. Hays, president of the Motion Picture Producers and Distributors of America, addressed the annual convention of the National Foreign Trade Council in the Sala d'Oro of the Biltmore Hotel at 10 a. m. Wednesday, on the relationship that motion pictures bear to world trade.

The title of his talk was "The Film as an International Salesman."

Declaring that motion pictures exert a profound influence upon the buying habits of mankind, Mr. Hays pointed out that 250,000,000 people throughout the world go to picture theatres in the state of mind that a master psychologist would deem ideal if he wanted to make an impression upon them.

"We are laying the keels in Hollywood today," he said, "for the largest trans-oceanic fleet that ever sped down the ways. More than two-thirds of the motion pictures in the world are made in the United States; our pictures occupy more than that proportion of the total world's screen time. While this is true, more than one-third of the newsreel pictures shown in American theatres last year were of scenes and events in foreign lands. Americans traveling in Europe spent $950,000,000 last year in the markets of those countries, a total increasing at the rate of nearly 10 per cent per year. Our motion pictures carry American ideas abroad, but quite as much they bring ideas of foreign interest to America. As a matter of fact, they bring Berlin to Boston, Paris to Pittsburgh, and London to Los Angeles, while they are displaying the products of every nation of Europe to all of South America and all of the Orient."

Although the sales influence of the films is inestimable, Mr. Hays emphasized the fact that it is merely a by-product of the picture industry.

"The primary purpose of the theatrical motion picture," he said, "is to entertain. When a producer has accomplished this purpose wholesomely he has performed his major responsibility. I would not want any producer, either here or in any other country, to make entertainment pictures with the remotest idea of any commercial promotion or propaganda."

The commercial value of the films, as he indicated it, lies in the subtle power of suggestion emanating from the screen, and scarcely a day passes without confirmation of new trends in purchasing arising from this source.

A large number of firms are producing industrial films, according to Mr. Hays. The output is nearly 100,000,000 feet per year—all available now with the deveolpment of the portable talking picture machine. "This product," he said, "will serve the specialized needs of foreign trade more effectively and efficiently than an army of trained men."



Just a little tete-a-tete while waiting to film a scene for "Holiday," Pathe's screen version of Philip Barry's stage success in which Ann Harding is featured. From left to right, Norbert Brodine, chief cameraman; Mary Astor, Director Edward H. Griffith and Edward Everett Horton.

In discussing the magnitude of the motion picture business itself, he said: "We call on 276 distinct other businesses for material to carry on our business—some unexpected, such as using more silver than any customer in the country except the Government mints for coining." Other figures quoted to indicate the extent of the industry included a total capital investment throughout the world of $2,500,000,000; an annual consumption of 1,500,000,000 feet of positive film; the handling through exchanges of 28,000 miles of film every day; the insertion of 15,000 pieces of motion picture advertising copy in publications daily, and an annual advertising bill of nearly $100,000,000.

"The history of the industry," Mr. Hays said, "is an Arabian Nights tale, for no story for the screen is half as dramatic as the story of the screen itself.

"Two axioms of interest to those considering the fundamental elements of foreign trade," he continued, "are recognized in the motion picture industry. The first is that art knows no boundaries; the second is that trade follows the film.

"American films have sometimes been criticized in foreign countries on the ground that they are the missionaries of American culture and thought. The truth, of course, is if they had been but that they would not have attained their world prominence. They are highly regarded because of the very fact that they have been developed without any taint of propoganda or selfish, nationalistic, commercial aims. A recent American film laid in France is being acclaimed in a score of countries across the world, presenting an alluring picture of that country to countless millions in America and abroad, from the northern tip of Siberia to the southernmost village of South America.

"Films exert the same influence on buying that a well-dressed woman exerts when she walks down the Champs Elysees, Regent Street, Unter der Linden, Fifth Avenue, or Hollywood Boulevard. No one would call her an advertisement, even though a thousan women look deliberately at her gown and hat and make mental notes to guide themselves in their own purchasing. The influence is the influence of suggestion only.

"The influence of the motion picture is exactly the same. Films show attractive people in attractive costumes, wearing or using something which is obviously giving pleasure. Immediately there is created in the mind of the observer a desire for the same article. It may be a Paris afternoon frock that Mary Pickford is wearing, a London golf suit on Richard Barthelmess, a German automobile in which Milton Sills rides, or the Spanish shawl which adorns Dolores del Rio. It may be an electric sewing machine, or the Italian draperies on a set, an antique chair from Lisbon, or a barber's chair from Chicago. No doubt the article is peculiarly fitted to the individual player, something that adorns that player and which the player himself or herself adorns.

"The film's influence on trade in this country, selling America to itself, is manifest to everyone, and it is one of the most important factors in our new American idea of purposeful and planned prosperity. Ask any small-town retailer and he will tell you of the influence of pictures. The farm housewife sees a new labor-saving device and she purchases it. Her husband sees a new threshing machine. Their daughter gets an idea for a new dress. The son of the house discovers the type of overcoat he wants. In a slightly less degree the same influence is operating all over the world.

"Millions of people everywhere see in the movies articles of true distinction to which they might otherwise be strangers. They come to comprehend standards radically different from those to which they have become accustomed, and the desire for possession is often aroused. Thus new business is brought into being and new currents of trade are set in motion. So does trade follow the film, but it is everybody's trade and the manufacturers of every nation benefit.

"Personally I believe that the audible motion picture is destined to be the greatest instrument ever placed in the hands of man to promote world peace. My boy, of picture age, knows how the people of France live, how they celebrate their holidays, who their national heroes are, what the President of the French Republic looks like. The small boy in Italy knows his neighbors in Greece. The Chinese know America. The boys of Eton are acquainted with their British brothers in Australia and Canada.

"When I was a boy, England was to all intents and purposes a place on a map. I knew the facts of our war with England. I could tell you about George the Third, about Cromwell and the date of William the Conqueror's appearance in England. I had read of Nelson and his famous pledge of an Englishman's duty. Today children recognize St. Paul's Cathedral, the Thames, the Houses of Parliament the minute they are flashed on the screen. They have heard King George speaking. They have listened to the Prince of Wales. Ramsay MacDonald is not a name, he is a living personality—as famliiar to them as the man next door.

"The prosperity of world commerce is absolutely dependent upon the maintenance of world peace. As business men, we may get rather tired of the abstract discussions of this subject and of the slow progress it makes in the parliaments of nations. But it is nonetheless a fundamental essential to world prosperity and world business. The business man must be as surely a protagonist of world peace as the owner of the corner grocery store would be of neighborhood peace if his community were subject to intermittent riot and bloodshed.

"In any event, in whatever phase of its usefulness you may regard the motion picture, whether as bringing happiness to 250,000,000 of our fellow-beings weekly throughout the world, or whether as the salesman of the world's goods—we find it a steadily strengthening contributor to the entire commercial and social well-being of the world."

Irene Rich Lauds Director McClintic at Fox Studios

"I should be the most envied woman in Hollywood today," says Irene Rich. The actress does not refer to home, family, wealth, position or the things one usually is envied for.

"My good fortune is in having a marvelous stage director from New York to direct my present picture, "On Your Back." Guthrie McClintic is responsible for some of New York's greatest hits, and I get the advantage of all his experience in speaking lines for a talking picture."

Miss Rich went into vaudeville when the change came in films, and so gained wide experience in voice technique. She made two pictures with Will Rogers during that time. The second, "So This Is London," is not yet released. She gained great popularity on the first, "They Had To See Paris." Following her good work with Rogers, the Fox officials cast her as a sophisticated, worldly wise woman in "On Your Back." It is one of those roles which would be spoiled by improper voice coaching," Miss Rich enthuses, "and Mr. McClintic is expert on that. He is responsible for Katherine Cornell's direction in her great New York successes."

When Irene Rich left Warners two years ago, she was known throughout the country as Hollywood's downtrodden wife, from the numerous roles of this type she played. She has completely changed her characterization, and has won new and added popularity during the transition of the industry into sound films. This is indeed a fact, as many famous names have been completely forgotten during this time.

Edward Sedgwick Directs Buster Keaton in Funny Comedy

With an elaborate cast that includes Cliff Edwards, Pitzi Katz, Frank Mayo, Victor Potel and others, Buster Keaton has started work on his second talking picture, tentatively titled "Forward March," at the Metro-Goldwyn-Mayer studios.

The new picture, which Edward Sedgwick is directing, is a story of army life, during the war and up to the armistice, with Keaton as a millionaire's son who enlists, and goes through hilarious adventures learning to be a soldier.

Sally Eilers is the heroine, as a shopgirl who become an overseas entertainer. Cliff Edwards plays a comedy role as a ukulele-playing doughboy Potel an undertaker inducted into the service and Katz, a Jewish doughboy.

Edward Brophy, who played with Keaton in "The Cameraman" and "Spite Marriage," plays the "hard-boiled" top sergeant who is the comedian's nemesis in the picture, and Arnold Korff is seen as Keaton's Germon butler, who, later in the war, is captured by Keaton at the front.

RETURNS

Mrs. James Gleason will return to Hollywood Tuesday by plane, following a week-end trip to Oakland, where she visited her mother, Mrs. Alice Webster.

DRAMATIC POTENTIALITIES OF AIR STORIES UNLIMITED, SAYS DIRECTOR HAWKS

"War backgrounds for air stories only skim the surface of the dramatic possibilities of flying pictures," declared Howard Hawks, First National and Vitaphone director, during a lull in the filming of "The Dawn Patrol," starring Richard Barthelmess, photographed by Ernie Haller.

"Every air story which I have seen," he continued, "has had a war or military background. It seems as though the general idea is that planes are used only in warfare.

"There is untold drama in the airmail service, for example, which has not yet been touched."

"Several months ago I read an item in the daily papers in which I saw how a plane could play an important part. It related how a blackmailing gang had sent a carrier pigeon by express to a man in Chicago, demanding that he attach a large sum of money to the pigeon and let it loose.

"The police were notified and they advised the victim to write a note explaining that he feared that if he followed the blackmailers' instructions the pigeon or the money might be lost en route. He was to suggest in this note that they make an appointment to meet somewhere and he would give them the money in person.

"The blackmailers, of course, were too smart to fall for this. They clearly saw the hand of the police, and the result was that they returned the pigeon, by express and sent from a different station, and insisted that the victim abide by their own terms.

"Now, when the victim had attached his note to the pigeon the police stationed themselves on rooftops and with glasses followed the flight of the pigeon. The bird flew straight across the river and disappeared far out of sight. It was impossible to estimate even roughly where it might have been sent from.

"It was here that I saw the dramatic use of planes. They could have been used to follow the pigeon and record its homing place for the benefit of the police. What was eventually done in this case I do not remember, but the point is that planes could have been effective, at least as far as a dramatic story is concerned.

"In 'The Dawn Patrol' we have tried to hit upon a new angle in relation to planes in wartime. The condition around which our story is built obtained only in the years of the World War when very young, so-called 'schoolboy flyers' were compelled to face experienced German aces. They were equipped with obsolete planes and were outnumbered by the enemy.

"The tragic outlook of these boys, the bitterness of having such a command—sending boys to their death—which Barthelmess enacts—it is this which makes 'The Dawn Patrol' something other than just an air spectacle. In other words we have striven for a dramatic story and character study of the air service and not merely a circus of the skies.

"Lost planes, police planes, planes used in prohibition work, commercial planes, planes used by explorers—there are countless ways in which planes may play dramatic roles and which have yet remained untouched by the screen.

"Only recently, here outside Los Angeles, planes were used by the police in scaring away blackmailers. In this case the schemers had instructed their victim to board a train and throw his bundle of money off at a given signal. The police foiled this clever plot by having planes follow the train and keep circling it until they caught the signal, which was to be a white flag.

"Last winter there were numerous stories of rescues and succor by planes of people lost in the mountains, snowed in or wrecked. Surely these are heroic tales and deserve the telling in fiction or on the screen."

Hawks is a brother of the ill-fated Kenneth Hawks, who went down with nine other men in a crash not long ago. Howard Hawks was to have gone on that trip with his brother, but at the last minute he changed his mind, feeling that he should attend to certain matters pertaining to "The Dawn Patrol," for which he was preparing.

There is a dramatic story in Howard Hawks himself. In 1917 there were six men (they were really only boys then), in a flying class. Four of them were sent for service across the seas. Two of them served in Italy at different flying stations. One day they took off, unknown to each other, met in midair, crashed and both were killed. A third and a fourth were shot down. Kenneth Hawks was the fifth of this aerial sextette. Howard is now the sole survivor.

Signed

Harry Bowen, after years in vaudeville, played a bit for Pathe and they immediately signed him for a part in "Red Hot Rhythm" and "The Grand Parade." Larry Darmour then signed him for two pictures and was so pleased with his work that he signed him to a long term contract.

At a recent showing of a Japanese picture shown at the Japanese Theatre in Los Angeles, George Kuwa scored as an able actor. He proved himself as a good dramatic trooper as well as a comedian. George has an excellent speaking voice for the talkies, and is scheduled for some fine parts in some of the forthcoming productions with the larger studios. Producers with parts suitable for George cannot go wrong on choosing him for the part, as he has filled the bill 100 per cent on everything he has done so far.

Maurice Moscovitch Is to Appear in "Outsider" at Belasco

Noel Madison's dad, Maurice Moscovith, is slated to appear at the Belasco Theatre for a limited engagement in "The Outsider," written by Dorothy Brandon, starting June 2.

The beloved actor has appeared all over the world, and has really honored Los Angeles by his appearance here, since he is in so great demand both here and abroad.

Edmund Lowe has a real job awaiting his return from New York and now Norman S. Hall of the Fox staff of writers is busy juggling the adaptation and lialogue for "Scotland Yard" so that Lowe may appear in three different roles simultaneously—as a crook surgeon he is to kill himself in the role of a Scotland Yard detective and surgically reconstruct his own face as a notorious crook of the London underworld.

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Claudia Dell Assigned To "River's End" Ray McCarey Is Made A Director By Pathe

Michael Curtiz Is to Direct New Star at Warners

Claudia Dell, one of Ziegfeld's former stars, has made good in talking pictures. Having but recently completed the featured feminine role opposite Al Jolson in "Big Boy," his last Warner Brothers production, this famous beauty was selected by associate executive Darryl Francis Zanuck for the leading feminine role in "River's End." This is to be made as one of the company's biggest specials on the current year's program. Michael Curtiz is to direct.

The appellation "Ziegfeld beauty" doesn't mean a thing in Hollywood any more, apparently. Miss Dell, who was acclaimed by both American and English critics as one of the most beautiful girls to ever grace a theatrical production, had to first prove her ability to run the gamut of emotions before the Warner organization tendered her a contract.

Notwithstanding that this beautiful actress possesses a singing voice that is the envy of not a few who were brought to Hollywood because of their vocal capabilities, she had to first prove herself in "Sweet Kitty Bellairs," which Warner Brothers produced.

So convincingly did she succeed, that she was immediately signed to a long-term contract and selected to play opposite Jolson. Her performance opposite this celebrated stage and screen artist is reported to be exceptional.

Charles Bickford has been borrowed from M-G-M to divide honors with Miss Dell in "River's End."

Touring Around the Studio Lots

With

MAIDEE CRAWFORD

ANITA LOUISE WINS TIFFANY CONTRACT—HAS FIRST ROMANTIC ROLE IN "JUST LIKE HEAVEN."

After making tests of many of the youngest popular leading women, R. William Neill found his ideal in Anita Louise, the youngest of all, for the heroine of Adele Buffington's story. Spirituelle in type, dainty in build, and extremely young for the success accorded her, Miss Louise is regarded by Mr. Goldstone as one of the finest "discoveries" of the talking picture era.

We had the pleasure of watching this petite blonde actress, of the Lillian Gish type, do a bit of emotional acting in her forthcoming, initial picture for Tiffany, "Just Like Heaven," and though we knew it was only a portrayal, tears came into our eyes each time she rehearsed the scene in which she discovered her grandfather dying, after a fall over the balcony to the lower floor; trying to escape a band of robbers after his small savings.

Born in New York City, educated at the Professional Children's School. Studies piano in several conservatories of music ;awarded five cups for her playing. Is also a little dancer of note. This child-star has played in many New York productions, including "Peter Ibbetson" with Walter Hampden. Her parents were born in Alsace-Lorraine. Anita has spent a portion of her youthful years in some of the largest European capitols.

Miss Louise is interested in sports, an adept at tennis. Unusually proficient at riding, and started fencing lessons when very young, while her parents were on a year's tour of Germany, France, Italy and Austria. Speaks German and French.

Mr. Neill has surrounded his ideal with a very notable cast: David Newell, Yola d'Avril, Gaston Glass, Thomas Jefferson, Torbin Meyers, Albert Roccardi, Mathilda Comont.

After the second day's work, this dainty little miss found herself the proud possessor of a five-year contract; this must have been, "Just Like Heaven."

SCHUESSLER GOING TO NEW YORK

Freddie Schuessler is being sent to New York by John W. Considine, Jr., for a four weeks business and vacation trip. He is due to return here June 23rd. The object of this visit, mainly, to the metropolis, is the fact that United Artists are producing New York shows and they want Freddie to acquaint himself with the leading actors and actresses appearing on the New York stage.

APPEARS

Speaking of "Hell's Angels" reminds us that another face that has been absent from the screen for more than two years will appear when that picture opens. It will be Lucien Prival, whose contract was bought from First National by Howard Hughes so Prival could play the heavy in his air picture. Result is that Lucien has not been on the screen for all this while.

HOLDS A FAMILY RECORD

Thomas Jefferson, who plays the role of Michel in "Just Like Heaven," Tiffany's current special production with Anita Louise, David Newell, Yola d'Avril, Gaston Glass, Mathilde Comont and others, holds a "family" record that is interesting.

His grandfather played "Rip Van Winkle" for 25 years.

His father played the same role for 30 years.

He played it for 14 years.

That's 69 years of one role in the same family. It's like an inherited estate or a family feud.

Roy William Neill directs "Just Like Heaven," written by Adele Buffington, of A. P. Younger's staff.

Is to Handle a New Collegiate Series on Culver City Lot

Some time ago we predicted that Ray McCarey would be snatched up by some company and made a director, and Pathe has heard the call and found the urge to give this clever chap a chance, for he is to direct Nat Carr in a collegiate short-reel subject, and is now casting his picture through the efforts of William Wolfenden, in charge of the short-reel department at Pathe Studios.

John C. Flinn, who is the power that is behind the short-reel department, soon saw the ability of young McCarey, especially since he did such fine work on "Swing High," directed by Joseph Santley. His duties on that picture was that of continuity writer and assistant director. From that picture he assisted Russell Mack on the direction of Eddie Quillan in "Night Work."

Paul Whiteman's Rhythm Boys are slated to work in the first short-reeler that Ray McCarey starts directing about Monday. The girl and the rest of the cast are now being selected.

UNUSUAL

One of the most unusual clauses ever found in a motion picture player's contract was placed in that signed by Ben Lyon recently when he was signed to play the lead opposite Lila Lee in "Main Street." Ben had a clause in that contract which stated that under no circumstances would he have to work on the night of May 27, 1930. The reason being that on that evening the famous air epic, "Hell's Angels" opens at the Chinese Theatre. Ben worked for more than two years in that picture and says he thought he shouldn't miss seeing the result of that much work. "The public will see a new face on the screen now," says Ben.

STORIES ON HAND

Anthony Ponselli has written a number of good stories, such as "Forgotten Highway," "Song of the Rockies," "Black Red" and others, which he would like to submit to any producer interested.

Call HOlly 6024 or ATlantic 8168

OPENS STUDIO

Martin Jacklin, formerly of Steinway Hall, New York City, has recently arrived in Hollywood where he has opened up a studio in the art of singing. Mr. Jacklin is a well known tenor, and has many friends in Hollywood who have migrated here since the advent of the talkies. His special technique has brought very good results to his former students, and esveral of them are now under contract to one of the large studios here. He is located at his studio, 1963 Cahuenga Blvd.

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HOLLYWOOD, CALIFORNIA

A.E.F. Second Division Stage Big Show at Legion Monday Night

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Boxing, Wrestling and All Sorts of Amusements on Tap

A brilliant card of champion fighters, wrestlers and entertainers, including the highest-paid stars of the theatrical and fistic worlds, will participate in the benefit show which the Second Division Association, A. E. F., is staging Monday evening, May 26, at 8 o'clock, at the Hollywood American Legion Stadium, to raise funds for the June convention here of the survivors of this famous Chateau Thierry outfit.

Ace Hudkins, Everett Marshall and Frankie Campbell, all local boxing favorites and fighters of national importance, will go on for a few rounds each. Don George and Nick Lutze will wrestle, with Lou Daro refereeing. Tom Gallery is daily adding other popular local favorites to the list of fighters who will appear.

Al Jolson is to be timekeeper at the fights; Frank Fay, master of ceremonies, while Benny Rubin and other famous theatrical personalities will act as referees of the individual bouts. Dan Tobey, famous Hollywood fight announcer, will announce the fights and wrestling matches as well as the other attractions.

The list of stars provided by the studios of Hollywood is an extended one. Al Sexton, Ziegfeld star, will sing. Al Jolson, Charles King, Frankie Richardson and Jeanette MacDonald will appear, as will Harry Green, Bert Wheeler, Robert Woolsey, Joe E. Brown, Lew Brice, Skeets Gallagher, Frank Fay, Walter Catlett and others, and many well-known vaudevillians, including The Three Maisconi Brothers, Ben Bard, William Collier, Sr., the Duncan Sisters, Marjory White, Little Billy, and equally famous others.

Hollywood American Legion Post No. 43 has offered the stadium for this event and the American Legion will furnish the music. The entire film colony is cooperating to make this show for the survivors of the famous Chateau Thierry battle a howling success.

The famous Second Division, consisting of the Fifth and Sixth Marines and the Ninth and Twenty-third Infantry, were well on their way to relieve the First American Division, fighting at Cantigny, when the late Marshal Foch ordered the troops to commandeer every available vehicle and rush to Belleau Woods to strengthen the front line of the retreating French troops. The two brigades jointly held the Germans at the Woods, and on June 4, 1918, captured it from the Germans. Later the French Government renamed the Woods, and today it is known as the Woods of the Marines. During this famous battle the Second Division lost in dead and wounded approximately 8000 men.

And now, twelve years later, the remainder of the famous Second Division will hold its annual meeting here in Los Angeles. Among local figures who will attend the convention are Louis Van Irsel, said to be the most widely decorated man in the United States Army; Eddie Schafer; Salvatore Capadice, Commander of the Hollywood American Legion Post; Major Lang, of Beverly Hills, and Ben Lehman.

Among those who will attend the reunion coming from other states are former General James G. Harbord, Chairman of the Board of RCA; former General John A. Lejune, Commandant of Marines; Hon. Hanford MacNider, former Secretary of War and former Commander of the American Legion.



WALTER ANTHONY

Universal has once more called back home one of their old standbys, Walter Anthony, who prior to leaving their company held down one of the most important editorial posts. He joined the Warner Brothers where his handiwork was very much in evidence on the dialogue of "General Crack," "Courage" and other productions.

Universal is to be complimented upon signing Mr. Anthony. The deal was consumated through the efforts of Arthur Shadur.

PARAMOUNT TO BUILD THEATRE

The property owned by Paramount taking in Vine, Sunset and El Centro, will, according to a statement issued, soon find erected upon the grounds, one of the most beautiful theatres, costing up in the millions, on that spot. This should improve the adjacent properties.

HAS MUCH TO OFFER

Enrique Vallejo has much to offer producers of Spanish pictures in the way of technical advice, locations, story value—in fact everything pertaining to the making of Spanish pictures, for he has for years been one of the best known men that has come out of the Mexican cities into filmland.

"HEY, RUBE," LOOK THIS SET OF RULES OVER

That the circus is a world unto itself has been proven any number of times by those who have sought to picture it in song and story. But the fact that it has a language all its own is not generally known.

A few of the most common expressions used by the inhabitants of the Big Top were revealed by Al W. Copeland, famous circus owner and official "circus expert" of the movies, during the making of "Swing High," Pathe's musical circus romance, in which Helen Twelvetrees and Fred Scott are featured, and directed by Joseph Santley.

Here is Copeland's contribution to a dictionary of circus "slanguage":

A JOY—Any clown.

CLOWN ALLEY—The entire joy aggregation of a circus.

KID SHOW—The main sideshow.

PIT SHOW—Small exhibition of freaks which runs continuously for a 10-cent admission fee.

PAD ROOMS—The dressing rooms and entrance way to big top.

HIGH SCHOOL HORSES—All trained horses.

RESIN BACKS—Horses used by bareback riders.

HORSTLERS—Attendants who lead the horses.

LIBERTY HORSES—Posing horses.

CAT ACTS——Any trained animal act of feline variety.

BULL ACTS—Elephant acts.

HAY ACTS—Horses, zebras, camels, etc.

MUD SHOW—Any circus that travels in wagons.

BUBBLES—All balloon vendors.

GREASE JOINT—Hot dog stands, etc.

JUICE JOINTS—Soda water stands, etc.

ROUGHNECKS—All men who handle the tents.

SPIT CLOTHS—The bright cloths around the front tier of seats.

CAMPFIRE MEN—Employees who do nothing but keep water boiling for the cook tents.

CANDY BUTCHERS—Peanut, popcorn and candy vendors.

THE BLUES—The unreserved seats.

STARBACKS—Reserved seats.

DUCATS—All tickets.

STIFFS—The hard, general admission tickets.

LONGS AND SHORTS—Passes. Longs carry admission to reserved section. Shorts call for general admission only.

JIG BAND—Colored band for sideshows.

THE RED WAGON—The wagon where money and tickets are kept and where employees are paid off.

Filmograph's Four-Year Fight Forces Offenders Into Court

With every movie school in Hollywood and Los Angeles out of business through the efforts of Ye Editor of this publication after four years of fighting them tooth and nail, the Los Angeles courts have heard charges hurled at the offenders in Municipal Judge William D. McConnell's court, when U. M. Dailey and V. M. Barnett were forced to stand trial on 11 alleged charges made by would-be film aspirants who said they paid from $250 to $1000 for the privilege of breaking into the movies.

Hollywood Filmograph fought a lone wolf fight against the cinema schools, until Lloyd Nix, prosecuting attorney, and his aides saw the folly of permitting the schools to continue to do business in the Southland and they helped us clean house, and the present trial is the outcome of our work in the past.

SOON TO APPEAR AT REPERTORY

Vernon Steele, popular Los Angeles actor, has been engaged by the Civic Repertory theatre to create an important role in "Wound Stripes," which is to follow "Goin' Home" at the Music Box in Hollywood. Doris Packer, a Glendale society and college girl, has been secured for the feminine lead.

"Wound Stripes" was written by Nell Blackwell (Mrs. Hilary A. Blackwell), and Roland Edwards. Mr. Edwards who is staging the play for the Civic Repertory, is the son of Eva Garrick, leading woman for Edwin Booth and considered one of the most beautiful women on the stage in her day.

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIO	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Graves-Holt All-Star Cook-Peers Unassigned	Ed. Sloman Ralph Staub Frank Capra Sidney Olcott	Buddy Coleman Buddy Coleman Sam Nelson Unassigned	Ted Tetzlaff Ralph Staub Joe Walker Unassigned	"Hell's Island" "Screen Snapshots" "Rain or Shine" "Ladies Must Play"	Joe Swerling Staub-Traub Howell-Swerling Dorothy Howell	Shooting Shooting Shooting Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Dane Arthur	Albert Herman Lewis Foster	J. A. Duffy J. A. Duffy	James Brown, Jr. James Brown, Jr.	Mickey McGuire Series No. 1 Untitled	Uncredited Staff	Preparing Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Unassigned	Unassigned	Unassigned	Unassigned	"Rainbow"	S. McGrew Willis	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Loretta Young Marilyn Miller Otis Skinner Unassigned Edward G. Robinson Revier-Huston Unassigned Alice White Lila Lee Young-Withers Alice White Richard Barthelmess	Frank Lloyd Unassigned John Francis Dillon Unassigned Mervyn Le Roy Clarence Badger Unassigned Edward Cline Wm. Beaudine Mervyn Le Roy Eddie Cline Frank Lloyd	Unassigned Unassigned Unassigned Unassigned Unassigned Ben Silvey Unassigned Irving Asher Al Alborn Scott Beal Unassigned Unassigned	Unassigned Unassigned Unassigned Unassigned Unassigned John Seitz Unassigned Sol Polito Johnny Seitz Sid Hickox Unassigned Unassigned	"Heart of theNorth" "Sweethearts" "Kismet" "Mother's Cry" "Little Caesar" "The Bad Man" "Call of the East" "The Widow From Chicago" "Queen of Main Street" "Broken Dishes" "College Lovers" "Adios"	John Russell Uncredited Howard Estabrook Helen Carlisle Robert Lee Howard Estabrook Uncredited Earl Baldwin Juliet W. Tompkins Francis Edw. Faragoh Earl Baldwin Bradley King	Preparing Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Beatrice Lillie Rich-Warner George O'Brien Milton Sills Edward Lowe Victor McLaglen Farrell-Hobart	R. Walsh H. McFadden Guthrie McClintic Al Werker Alfred Santell W. K. Howard Irving Cummings Frank Borzage	Archie Buchanan Sam Wurtzel Horace Hough W. J. Scully Unassigned Unassigned Unassigned Lew Borzage	Lucien Andriot Joe Valentine Joseph August Dan Clark Unassigned Unassigned Unassigned Chester Lyons	"Big Trail" "Are You There" "On Your Back" "The Last of the Duanes" "The Sea Wolf" "Painted Woman" "Sez You, Sez Me" "Devil With Women"	Walsh-Evarts Harlan Thompson Howard J. Green Ernest Haskell Uncredited Uncredited Uncredited S. M. Behrman	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Christie-Stuart-Clyde	A. Leslie Pierce	Babe Stafford	Max Stengler	"Hello, Television"	Waldron & Staff	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo All-Star John Mack Brown Buster Keaton Marie Dressler Moore-Tibbett Marion Davies Grace Moore Unassigned Joan Crawford Harry Carey Wm. Haines	Fred Niblo Chas. Riesner King Vidor Edward Sedgwick George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair	Harry Bucquet Chas. Dorian Red Golden Jack Mintz Unassigned Unassigned Unassigned Unassigned Sandy Roth Unassigned Red Golden Unassigned	Gordon Avil Gordon Avil Len Smith Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Clyde De Vinna Unassigned	"Red River" "March of Time" "Billy the Kid" "Forward March" "The Dark Star" "New Moon" "Rosalie" Untitled "College Vacation" "The Great Day" "Trader Horn" "Remote Control"	Fred De Gresac Uncredited Stalling-Tuchock Uncredited Marion-Jackson Thalberg-Butler Uncredited Uncredited Uncredited Unassigned Van Avery-Schayer Uncredited	Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Judith Barrie Red Wing Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Robert Bruce Prod.	Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Robert Bruce	Sidney Marcus Unassigned Gaylord Lloyd Unassigned Edw. J. Snyder Eddie Baker	Unassigned Unassigned Walter Lundin Unassigned Martinelli Unassigned	"Whoopee-Girl" Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Talking Scenics"	Gladys Lehman Uncredited Grey-Adler Uncredited Harry Chandler Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" 'The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. (Fred Datig, Casting) GL. 6121 Joe Egli, Asst. Melvin Ballerino, Asst.	All-Star William Powell Gary Cooper All-Star All-Star All-Star Clara Bow All-Star	Laurence Schwab John Cromwell Rowland V. Lee Ernst Lubitsch George Abbott Cukor-Gardner Frank Tuttle Edwin Carewe	Henry Hathaway Art. Jacobson Russell Mathews George Hippard Chas. Barton Geo. Yohalem Sid Blod Unassigned	Henry Gerrard Charles Lang Harry Fischbeck Victor Milner Archie Stout David Abel Allen Siegler Unassigned	"Follow Thru" "For the Defense" Untitled "Monte Carlo" "Manslaughter" "Grumpy" "Love Among Millionaires" "The Spoilers"	Schwab-De Sylva Garrett-Furthmann Weaver-Le Vino Mueller-Lawrence Miller-Abbott Hodges-Anderson Thompson-Jones Beach-Cormack	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dods, Asst.	Ann Harding All-Star Starr-Duryea Nat Carr	E. H. Griffith John Robertson Robert De Lacy Roy McCaery	Paul Jones Bill Reiter Terry Spencer Unassigned	Norbert Brodin David Abel Ed Snyder Unassigned	"Holiday" "Beyond Victory" Untitled "Collegiate"	Horace Jackson Uncredited Uncredited Uncredited	Shooting Shooting Shooting Preparing
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Lee-Wheeler Amos and Andy Richard Dix Love-Trevor Bebe Daniels Unassigned	Geo. B. Seitz Paul Sloane Mel Brown George Archainbaud Christy Cabanne Lowell Sherman Unassigned	Chas. Kerr Unassigned Unassigned Tommy Adkins Dewey Starkey Fred Tyler Unassigned	Karl Strauss Unassigned Unassigned Eddie Cronjager Nick Musuraca Roy Hunt Unassigned	"The Railroad Man" "Half Shot at Sunrise" "Check and Double Check" "The Dead Game" "The Conspiracy" "Lawful Larceny" "Babes in Toyland"	Uncredited Uncredited Uncredited Wallace Smith Uncredited Uncredited Uncredited	Shooting Preparing Preparing Shooting Shooting Shooting Preparing
RADIOTONE—OL. 1901 1845 Glendale Blvd.							
ROACH—EM 1151 Jack Roach Casting	Laurel & Hardy Charley Chase	James Parrott James Horne	Morey Lightfoot Harry Black	Geo. Stevens Len Powers	"That's That" "Girl Shock"	Uncredited The Staff	Shooting Shooting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terris Italo-tone Walter Heirs Jesse Weil Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento Sabato James Starr Unassigned Unassigned	George Jeske Unassigned Lew King Bud Thayer Unassigned Bob Brandt Unassigned Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Unassigned Anderson Unassigned Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." "Talkie Topics" "Mulligan-Garrity" "Moon Mullin"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato James Starr Uncredited Uncredited	Shooting Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	All-Star	Roy Neill	Curt Rehfeld	Max Du Pont	"Just Like Heaven"	Adele Buffington	Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All-Star Unassigned Joan Bennett Unassigned McCoy-Ray Mary Pickford	Unassigned Sam Taylor Unassigned Unassigned Unassigned Roland West Thornton Freeland Marshall Neilan	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford D'Orsay	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Dogs" "Du Barry" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr. Sam Taylor Berlin-McGuire Uncredited Uncredited Uncredited Uncredited Benamin Glazer	Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Fairbanks, Jr.-Page Unassigned Eddie Cantor Dorothy Jannis	Noel Mason William Craft Tod Browning Henry Mac Rae Harry Garson	Joe McDonough Norman Deming Unassigned Joe Levigard Unassigned	Jack Stevens Overbaugh Unassigned Will Cline Wm. S. Adams	"Yankee Don" "The Little Accident" "Outside the Law" "Indians Are Coming" "Ourang"	Uncredited Towne-Lehman Uncredited Uncredited Reeves-Bernstein	Shooting Shooting Preparing Shooting Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	All-Star Lightner-Whiting Stone Mackaill George Arliss Bennett-Hall Strozzi-Halliday Ayers-Matthews	John Adolfi Roy Del Ruth Lloyd Bacon Alfred E. Green Wm. Wellman Hobart Henley Archie Mayo	Tenny Wright Eddie Sowders John McClosky Jack Boland Geo. Hollingshead T. C. Wright Ross Lederman	Ira Morgan Dev. Jennings Wm. Rees James Van Trees Robert Kurrle Ira Morgan Barney McGill	"Penny Arcade" "The Life of the Party" "The Office Wife" "Old English" "Maybe It's Love" "Captain Applejack" "Handful of Clouds"	Harvey Thew Uncredited Chas. Kenyon Anthony-Howell Joe Jackson Maude Fulton George Rosener	Shooting Shooting Shooting Shooting Shooting Shooting Shooting

Baby Dolores Costello Barrymore Becomes Mascot of Domino's

U. S. A. Producers to Make Pictures in Europe

Famous Actor Signs Child as Honorary and the Youngest Member

Last Tuesday afternoon between the hours of 4 p. m. and 6 p. m. during the open house gathering of "The Dominos," a select club made up of some of the best known of our actresses on stage and screen, and their closest friends entertained the members of "The Masquers," who turned out enmasse, and to top it all off John Barrymore, who was the honored guest of the afternoon, signed the register for Baby Dolores Costello Barrymore as the youngest member of the club, which was immediately accepted and voted by the Board of Directors as the "Mascot" of the "Dominos."

The affair was the first of a series of events that the club intends to stage. To say it was a huge success would be putting it mildly, for as Presidents Lucile Webster Gleason of "The Dominos" and Sam Hardy of "The Masquers" stood at the front door of the beautiful clubhouse of the "Dominos" and exchanged good wishes for both clubs, Ruth Roland admitted that close to 100 guests had registered as they entered the portals of the club.

As an outgrowth of the Twelfth Night Club in New York, the members now living in the West have organized the "Dominos" with a clubhouse at 1971 North Sycamore avenue. The group is composed of professional women with Lucile Webster Gleason as president; Louise Dresser Gardner, first vice-president; Mrs. C. B. De Mille, second vice-president; Mrs. Edmund Breese, treasurer, and Dorothy Bernard Van Buren, secretary.

Committee members are: House, Mrs. Louise Closser Hale, Selene Johnson Hare, Ethel James, Evelyn McLeod; entertainment, Josephine Janis; Joe Wallace, Gladys Lloyd Robinson, Mary Forbes, Julia Dean, Claire Whitney Keane, Helene Costello Sherman, Katherine Giveney and Patsy Ruth Miller; business, Edith Taylor Thomson, Jeannett B. Reid and Anne L. Belasco; plays, Jo Wallace, Lenore Coffee, Olive Cooper Curtis, Ruth Shepley and Clara Beranger De Mille; arts and amusement, Margaret McKinney, Dorothy Blanchard Hammerstein, Alden Gay and Lillian Sloane; library, Mrs. Frank Keenan, Eleanor Heyward; publicity, Nancy Smith, Ruth Roland and Patsy Ruth Miller; cards, Mae Marsh Arms, Adele Rowland Tearle and Mrs. Frank Lloyd.

About one hundred representative women of the professional world are members. The object of the club is purely social with a desire to protect and help members of the profession. The clubhouse will be open day and night, with meals served regularly to members and guests. Tuesday will be the entertainment day. An informal luncheon was held this week, and next week a tea will take place. The first revel of the "Dominos" will occur in June.



Dr. St. Louis Estes' "back-to-nature" family are, from left to right: St. Louis III, St. Louis IV, Dixie Lou, St. Louis II; Suzanne, the eldest, aged 6 years. St. Louis V, aged 4 months, is the youngest member of the family.

Hollywood's motion picture colony will be afforded an opportunity to profit through the lecture series to be conducted by Dr. St. Louis Estes, the noted scientist and educator, when he speaks at the Women's Club of Hollywood nightly for six days, commencing Monday, May 26. Among other things the doctor will tell the actors how they can improve their voices for the talkies through the medium of his discovery, "brain breathing,' 'a system of dynamic breath control.

A special section of the club auditorium will be reserved for motion picture artists, scores of whom have already signified their intention of attending the speaking course. Among others who will be present at the opening of the lecture series, May 26, will be civic officials and leaders in the Hollywood business world.

Dr. Estes, besides being a noted lecturer, is publisher of the national magazine, "Back to Nature," and is recognized as the father and founder of the raw food movement in this country. He is president of the American Raw Food and Health Association of America and an official of several other educational and health organizations. His forthcoming lecture series at the Women's Club will mark the first time he has appeared on the speaking platform in Hollywood, although he has visited Los Angeles several times during recent years and lectured at downtown auditoriums.

NELLA WALKER SIGNED

Nella Walker has again signed on the dotted line and, following a brief engagement in "Fired Man" with Eddie Quillan for Pathe, immediately went over to Columbia, where she is playing an interesting role in "Rain or Shine," which Frank Capra is directing. She is playing a very aristocratic young mother, with "Buster" Collier for a son and Nora Lane for daughter. Miss Walker is a fine actress and it did not take Hollywood long to understand it.

LOUIS SILVERS A BUSY BOY

Over at Warner Brothers there's one fellow that's kept on the jump these days and that's Louis Silvers. Every since the word Vitaphone became one of the most popular words in Webster's little book, Silvers has been identified with the progress of music. He came to the motion picture industry with years of experience in the musical comedy field and also as a composer himself. He has recently finished the synchronization of "Vieneese Nights," conducting a symphonic score composed by that artist, Sigmund Romberg, which will be released some time in July, and is now preparing to take charge of all the music of an original score by Jerome Kern and another by Sigmund Romberg. These new pictures are not adaptations but originals and by such writers, under the careful supervision of Silvers, should bring real entertainment to the American screen.

Adolph Zukor Gives Out Statement in London Accordingly

LONDON, May 19.—Simultaneous with the arrival of Adolph Zukor, president of the Paramount-Famous-Lasky Corporation in London tonight, there were revealed American plans on foot to make films in Britain.

First in the field is the Fox Film Corporation, which is credited with a $20,000,000 scheme for linking up with the Gaumont-British Company in the construction of two superstudios to produce films of the same quality as those shown n the United States. Many English artists now working for the Fox company in Hollywood, it is said, will come to England to assist in the production of the latest talkies.

Meanwhile, British film renters are initiating a movement for increasing the quota of British films in theatres here.

Pacific Electric to Run Excursions to Carthay Circle

So great has become the interest in "All Quiet On the Western Front" in cities close to Los Angeles that the Pacific Electric will run the first of a series of excursions direct to the Fox Carthay Circle, from Long Beach, Tuesday evening, May 27. More than 500 Long Beach theatregoers have made reservations to see the big Universal war drama on that occasion and will come from the southern city by a special train. Similar excursions from Santa Ana and San Bernardino have been suggested to the P. E. traffic department.

"All Quiet On the Western Front" is now in its fifth record breaking week at Carthay and the theatre reports that since the second week of the showing the attendance of women has more than trebled.

Abe Lyman and his International Band, with Ted Ledford and Phil Neely as soloists, provides a musical introduction for the big war epic.

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Duncan Sisters To Appear At Philharmonic

"June Moon" Opens Saturday Night At Playhouse

May 29-31 — George Grandee to Assist Them

Adding another touch to a waning music and concert season, the vivacious and entertaining Duncan Sisters, Rosetta and Vivian, will appear in a novel and original show of their own, Thursday evening and Saturday afternoon, May 29 and 31, at the Philharmonic Auditorium under L. E. Behymer's management.

Besides a whirlwind of surprise numbers, the feature of the evening will be a presentation of a "Duncanized Grand Opera" and "A Strange Interlude" (not O'Neill's). Both are comediennes par excellence and have been recognized as outstanding artists both here and in the capitals of Europe.

The Duncans are tair-sized riots when together. They work like Trojans and can make close harmony in a manner that no other "sister act" on the stage possesses. As singers, dancers and actresses, these versatile entertainers have become a household word in this country. Their repartee, clean comedy, quick wit, charming presence and artistry make their programs a round of unexpected pleasantries.

They will be assisted by George Grandee, composer and accompanist of repute.

DIRECTOR TO MAKE FEATURE FOR PATHE

Richard Boleslavsky has submitted an original story for production by Pathe, to which studio the noted director is under contract for the filming of a feature starting before the end of June. Boleslavsky hopes soon to entertain in Hollywood the eminent star, Otis Skinner, whom "Boley" directed in three successive plays. Skinner will soon arrive to make "Kismet" as an all-talking production for First National.



Jack Richardson

Working in

Buster Keaton's

"Forward March"

at

M-G-M STUDIOS

Direction

EDWARD SEDGWICK

Clicks at Pathe in Dance Feature Comedy Role

Ida May Chadwick, at one time Police Gazette champion dancer, just finished her first talkie engagement at the Pathe Studios, where she was specially engaged to dance in a Western feature yet untitled but which is being directed by Robert De Lacy, under the supervision of William Wolfenden, from a story by Hugh Cummings.

George Duryea, Sally Starr, Abe Lyman and his boys, Robert Edeson, Lee Moran, Mona Ray, Harry Watson, Dorothy Vernon, the McFarland boys and many others are in the cast, and are working both on interiors and exteriors of what promises to be one of the surprise Pathe pictures of the year, if present indications are to be accepted for their face value.

DOG TRAINER'S WIFE PROVES VERY GOOD AT IT HER OWN SELF

When Rennie Renfro said "I do" as he took the marriage vows, little did he feel that since he was one of the leading dog trainers that his charming wife would fall in line so easily with his chosen calling and prove that she is just as capable as he is in knowing just what there dog gone dogs will do in pictures and especially in talkies.

For when M-G-M were looking around for some dog stars to put in their barkies, they engaged Buster and his family of acting dogs which are the property of Mr. and Mrs. Rennie Renfro. Among them was little "Oscar," who was about ready for the dog scrap heap, only Mrs. Renfro sort of took pity on the little fellow, who happens to be a female carrying the name of a male canine.

Well to make a long story short, Buster and Oscar are now the ruling stars of the M-G-M barkies, the dogs with the human voices, and Mr. and Mrs. Renfro are taking the dogs on a tour through Canada, starting at Edmenton, Alberta, and when they return within 30 days they have four more two-reel dog talkies to make for M-G-M.

Ed W. Rowland Again Takes Over Local Theatre

George Holland's New York production of Ring Lardner and George S. Kaufman's great comedy-satire "June Moon" will re-light the Hollywood Playhouse Saturday night for a continuation of the successful run which died aborning two weeks ago when uncancellable bookings shoved the show to a week of barnstorming from the popular Belasco Theatre.

The young producer yesterday leased the Hollywood Playhouse for a tenure which may prove permanent and profitable. "June Moon" is announced for two weeks only. When a glittering array of first-nighters greet the cast which interprets the Lardner-Kaufman opus Saturday night, skeptics who cannot reconcile the newly-established prices for seats with the knowledge that "June Moon" is peopled by one of the most expensive casts yet to show in these parts, will be convinced.

"June Moon," despite the slashing of admission prices, is identical with the show which came fresh from a series of Eastern triumphs to San Francisco, thence to the Belasco Theatre downtown.

James Spottswood, Edith Van Cleve, Murray Smith, Cleve Moore, Ruth Abbott, Nancy Dover, John Daly Murphy, Fred Irving Lewis, Joseph Hollicky, Cyrena Smith, Adelaide Ogilvie and Ross Hertz comprise the cast.

The invasion of Hollywood by Mr. Holland is said to have as one of its motives a gesture of confidence in the ability of Hollywood to support a first-class legitimate offering, however recent lamentable developments in the local theatrical situation have served to temporarily unnerve West Coast impresarios.

GUESTS

Mr. and Mrs. Alexander Leftwich, prominent New York stage directors, are to be the guests of Mr. and Mrs. James Gleason in Beverly Hills for a few days. Leftwich has come here to direct "Hi There," the musical revue opening soon as the Mason. The two families are old friends, having been associated in several stage productions in the East.

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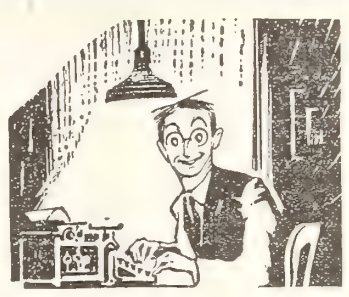
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About The *Writing Craft*



ADAPTING

The Hollywood Writers Bureau is adapting a series of stories by Edward Sedgwick, Senior, to the motion picture screen. These stories were written for Irene Sedgwick and are known as the "Dumb Blonde Series." Among them are "Rosa From Russia," "Holga From Norway," "Freda From Switzerland," "Katrina From Germany," "Lena From Holland" and "Hulda From Sweden."

Each one of these stories contains original ideas and episodes that have never been either screened nor published. Striking originality is evidenced in "Lena From Holland," who finds herself with a legacy of an enormous cheese, the masterpiece of her fathers' lifetime. Lena's father, before death, extracts a promise from Lena for the preservation and safekeeping of this cheese and her struggles and efforts to move this cheese from city to city and protect it from thieves, hungry people, and rats give rise to many side-splitting situations.

Each of the above stories mentioned is worthy of most serious consideration from any producer of motion pictures.

Edward Sedgwick, Senior, is an experienced actor and writer and has had a number of his stories accepted for film production.

Frederick Lonsdale, who is writing Ronald Colman's new picture for Samuel Goldwyn, left Hollywood last night for New York where he will sail next week on the Mauretania for London.

Lonsdale has spent several weeks in Hollywood conferring with Mr. Goldwyn on the story. For the final touches he expects to meet Colman who is now in England.

The playwright will leave London on his return trip about July 1, arriving in Hollywood July 15, where he will direct dialogue during the filming of the production. George Fitzmaurice will direct the picture.

Achmed Abdullah, famous novelist and creator of stories of the Orient, will turn screen author for Ramon Novarro, it was announced yesterday at the Metro-Goldwyn-Mayer studios. Abdullah is to write an original drama, tentatively titled "Song of India," to be produced with Novarro as star later in the year.

Abdullah is a unique figure among authors. A Persian, he passed his boyhood in France, where he first won fame writing in the French language. Then he came to New York, mastered English, wrote "The Red Stain," "Steel and Jade," "The Blue-Eyed Manchu" and other novels. He collaborated with Lee Ditrichstein on the play "Toto," with Belasco on "Salvage" and with Lionel Atwill on "The Grand Duke." He is famous among scientists for his researches and writings on the obscure Bantu dialects.

Novarro is now visiting in the East for several days, following his radio broadcast over "WJZ" in New York, and will be for some time in the Middle West, studying under Louis Gravure, before he returns to the studios.

It is the personal impression of Clarke Silvernail, the distinguished New York actor and stage director of literary plays, that the international art of pantomime must resolve itself into the national pastime of acting before the screen can accomplish a distinct literature.

Silvernail, who wrote and is directing the dialogue for "Eyes of the World," the Inspiration Pictures-Sol Lesser dramatization of the Harold Bell Wright novel which Henry King is making, affirms also that there can be no great acting from dyed-in-the-wool screen stars unless they show a real willingness to learn the subtleties of words.

"At the present time," he says "screen stars know words merely as words, but very little of their shadings and finer nuances."

The fault, he feels, lies in present production methods which require a screen actor with no stage experience to make long and dramatic speeches without sufficient preparation and rehearsal.

The Darmour-RKO staff now numbers 25 writers. At the present time the boys are sharing accommodations but E. V. Durling, story chief, hopes to have them all in individual soundproof cells in the near future.

Hampton Del Ruth has rejoined the Larry Darmour scenario staff and has been assigned to work on stories and dialogue with the Phil Whitman unit. Whitman and Del Ruth were together for many years at the Mack Sennett studio.

Joe Levering, Darmour-RKO story and dialogue writer, inherited 40,000 acres of land in Peru this week. This constitutes part of the estate of the late Col. Isiah Levering, who has been a resident of Peru for nearly half a century. Joe is endeavoring to dispose of the property but as it has no possibilities as a development proposition the Hollywood realtors are steering clear of it.

AUTHOR'S MANY HITS

Lee Akins, playwright under contract to Paramount, wrote such stage successes as "Papa," "The Magical City," "Declasse," "Footloose," "Daddy's Gone-a-Hunting" and "The Texas Nightingale."

Florence Ryerson and Colin Clements, well known scenario writers, have just received word that they are to have two books published in England this summer. "Seven Suspects," published in America several months ago and now among the best selling mystery stories on this side, is to be brought out in London by Skeffington, and "This Awful Age," a novel of adolescense, is to be published shortly both in America and England by D. Appleton and Company.

Beulah Marie Dix is preparing the adaptation, continuity and dialogue of "The Conspiracy," Radio Pictures' cinemization of the play by John Emerson and Robert Baker. Miss Dix recently wrote the adaptation and dialogue for Radio Pictures' "Midnight Mystery," based on Howard Irving Young's play, "Hawk Island."

Edgar Scott, Darmour-RKO film editor, claims to have appeared in the first motion picture ever made in New York state. Scott starred in the film. It was a picture of a train going 60 miles an hour and he stood by the track and waved a handkerchief at the engineer.

Two of the choicest assignments of the year on RKO's writing program have been allotted Wallace Smith. Two of Rex Beach's outstanding novels, "The Silver Horde," and "The Iron Trail," will reflect Smith's original picture ideas when transferred to the screen.

The necessity for a religious adherance to details will be quite apparent when "Cimarron" is released for public showing. Howard Estabrook, who is writing the picture version and dialogue for this RKO spectacle, has received in this one of the most difficult assignments ever given a writer, it is claimed.

CHARGES AGAINST FRED BEERS DISMISSED

The case against Fred Beers, former head casting director at the M-G-M studios, brought by a Mrs. Lois Miller, was thrown out of court on May 14, 1930, when both Mrs. Miller and her husband walked out of the court room and had the charges dismissed, this act proving the innocence of Mr. Beers.

Character witnesses brought to court by Beers were the Misses Marcella Napp, former secretary to Fred Beers; Vivian Parmelee, P. B. X. operator in the M-G-M casting office, and Mr. Lester J. Chelini, "the writing extra."

DESERT HARDSHIPS A LA PULLMAN CARS

Defying the dangers of the Mojave desert in Pullman cars! That is the modern twist given the trail of the covered wagon by the Mary Pickford troupe now filming "Forever Yours."

The real two-gun flavor of the picturesque wild West is being "shot" for the thrilling gun battles of "Forever Yours" in Red Rock Canyon, on the edge of the desert.

The West obtains only during the day, for each night the troupe, weary from bronco saddles and covered with dust, motor to location headquarters in the city of Mojave, for a shower, a course dinner and a good sleep between clean sheets.

A huge portable sound truck will record the vivid gunfight between a gang of cattle thieves and a little group defending a ranch, played by Miss Pickford, Kenneth MacKenna, and Don Alvarado.

Determined that these Western scenes shall be the most realistic ever brought to the screen, Supervisor Benjamin Glazer, and Director Marshall Neilan are using a huge herd of cattle for the scene. The rustlers are a special group of character actors, and form perhaps the most picturesque gang of screen villains who ever changed a brand.

Production on "Forever Yours," which was adapted by Glazer from the stage play by Rudolf Besier and May Edginton, is about half completed. The early scenes picturing the romantic elopement of Miss Pickford and MacKenna have alread ybeen filmed, and there remains now only the dramatic sequence at the inaugural ball of President Cleveland in the White House, for which an exact reproduction of the Capitol ballroom is now being built.

Local Writers Make Good

Lynn Cowan and Paul Titsworth, two local boys who have written the songs and scores to a great many popular talking features have been engaged by Harold Lloyd to write the original songs and entire musical score for his forthcoming feature "Feet First." The boys will accompany the Lloyd party when they sail for Honolulu very shortly and let's hope they bring back some new lilting Hawaiian melodies that have always been so popular with the American public.

Frank Tours, veteran musical conductor, has been placed in charge of all musical activities at the Paramount New York Studios, executives of that studio announce.

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Pictures---Reviewed and Previewed

Review

"THE SECOND FLOOR MYSTERY"

Warner Brothers' all talkie production.

Presented at Warner Brothers' Downtown Theatre.

Scenario writers and the moving picture industry seem to be in dire straits for any kind of an old story to shoot into celluloid. Anything is grabbed under the beautiful blue shell of heaven, the powers that be even going to the extent of crimping correspondent-school nightmares. Naturals are as scarce as Charley Chaplin talkies, and hence the big studios are flooding the cinema houses with an awful avalanche of swosh.

"The Second Floor Mystery" is about as translucent as is the "Bishop Murder Case." It is the second edition of a film we previewed about a year or so ago where the supposed inmates of an insane asylum were requisitioned to wreak a joke on a certain person, and in the end it turned out that the goofs were only his friends in make-believe parts. Nothing gets a reader's goat quicker than for an author to swing a gripping story and have the denouement fade only into a dream.

In "The Second Floor Mystery," the auditor is called upon to glean his links of the plot through a series of correspondence between a young flirting couple who have gained each other's acquaintance by resorting to the Agony column of a newspaper. The correspondence (plenty of it) is flashed in script on the screen. A number of gripping episodes are punctuated with a murder or two, and just as the auditor gets het up almost to the bursting point, a sudden fade-out discovers that the entire plot was nothing but a bunch of hooey, sprung by the friends of the young girl to lure the enamored letter writer into a position where they could give him the ha-has.

The ruse worked well, but Cupid would have his way and the romantic correspondents come into the hymeneal huddle. Grant Withers was smoothly convincing as Geoffrey West, the Agony Column moronic. Loretta Young was rather colorless as Miss Ferguson, the correspondent lady love of West. She was rather amateurish in spots, and was inclined to mush her words while talking in profile. H. B. Warner as the Scotland Yards inspector turned in his usual high-class performance.

Others in the cast that did well were Claire McDowell, Crauford Kent, John Loder, Clark King, Judith Voselli, Cosmo Kyrle Bellew and Sidney Bracy. Roy Del Ruth did a clever bit of work with the megaphone and the photography of Chick McGill was excellent. Georges Carpentier was fine in a Vitaphone Variety called "The French Boudoir." Two other short reelers, "System" and "Her relatives," scored nicely. An unusually good News Reel, rounded out an excellent program.

ED O'MALLEY.

Review

MAURICE CHEVALIER

At the Mayan Theatre

"His personality extends through all the nations, and across the seas, and into every corner of the world," so spoke Woodrow Wilson of another famous character.

A packed house greeted one of the outstanding figures of the screen and stage at the Mayan Theatre.

Maurice Chevalier "in person' demonstrated his popularity at the first performance and if we're not wrong in our guess, will continue to have the S. R. O. sign out at every performance.

There is no other comedian today that will appeal to a greater variety of audience, from the 12-year-old boy to the man of the world.

From the flapper, looking for a thrill, to the grandmother, who is seeking a little "zip" into her fading years.

No grand opera voice greets your ears. In fact, in his high notes, he just naturally talks them.

The song of the French boy, who is always asking questions, is international. Of the modern Apache and of his darling "Louise." Every moment is delightful entertainment.

On top of it all, he seems to be enjoying his work as much as the audience enjoy hearing him.

Here is a man who needs to belong to no one country but as Socrates says, "Let it not be said that I am a citizen of this country or that country but that I am a citizen of the world."

We always enjoy hearing a good jazz band and Ben Bernie's is no exception. They gave us the first half of the evening and were extremely entertaining but we couldn't help being restless for the "piece de resistance," Chevalier.

By all means go to the Mayan Theatre and see and hear Ben Bernie and Maurice Chevalier.

Here you don't see a counterpart of the real thing as in moving pictures but the living flesh which is as different as a canned record to the golden notes of the late lamented Enrico Caruso.

ARTHUR FORDE.

KNOWS HIS TIES

Mr. Bellin, who operates a store in Hollywood, is extending his invitation to all best-dressed men. He claims that men of taste never fail to find what they want in his big selection of Grayco shirts and cravats, with handkerchiefs to match, and other items of apparel.

He does most of his business with motion picture people, and will welcome more friends in the industry.

"FOR CRYING OUT LOUD"

Phyllis Crane, who was last seen on the screen in the featured role of William Haines sister in "The Girl Said No," has been signed to play opposite Bobby Agnew in "For Crying Out Loud," a Pathe comedy which Fred Guiol will direct.

Review

"TARTUFF THE HYPOCRITE"

At the Filmarte Theatre

Here is a story based on Moliere's drama of the same name which has all the elements for a successful moving picture.

Although these are silent pictures that the Filmarte Theatre shows, they are the best of the foreign productions and each one is a masterpiece.

The story is of a religious teacher who sees evil in everything. One of his adherents, who is a fanatical follower, has a very beautiful wife and she, it is, who shows the hypocrite in his true colors.

The scenario by Carl Mayer gets everything possible out of the book and Emil Jannings, who we all admired so much during his stay in America, plays Tartuff.

He imbues the role with all the malevolence possible and in some of the scenes rises to great heights.

Warner Kraus, that other great exponent of the dramatic art, plays the fanatical admirer. Some of his close-ups are remarkable expressions of facile art.

Lil Dagover plays Elmira, the wife that exposes Tartuff. She is one of the most beautiful women on the screen today and is a consummate actress. Her rendition of the part is perfect.

Lucille Hoflich as Dorine, the servant, is excellent, while Herbert Picha, Andre Mattoni and Rose Valletti are the remainder of the cast, all of which acquit themselves with much credit.

The director, F. W. Murnau, who put on some of the most artistic successes of the Wm. Fox pictures, shows his skill in this one.

The photography by Carl Fruend is artistic to the last word and the settings by Robert Herlth and Walter Rohrig are massive and beautiful.

Altogether this is one of the best productions that UFA has made and also teaches a lesson in which all of us err at time—that of misrepresentation.

ARTHUR FORDE.

Theatre Review

"ELIZABETH SLEEPS OUT"

Henry Duffy sort of gave theatregoers something to think about when they first saw the advertisement of the current show at the President Theatre, for "Elizabeth Sleeps Out," a three-act farce-comedy by Leslie Howard, might suggest a bit of entertainment that isn't at all with the "Duffy" policy of the past.

However, it proved a very fine play, plenty of laughs, a fine vehicle for Marian Lord, Edward Cullen, Paul McGrath, Laurene Tuttle, Zeffie Tilbury, Bertha Creighton and Lowden Adams.

Miss Lord and Mr. Cullen practically ran away with the honors. Edwin H. Curtis made an excellent job of a very difficult play which is too talky to be overly interesting, but the artists worked hard and brought the situations right up to the minute and pleased those present.

Preview

"SHE'S MY WEAKNESS"

RKO all talkie production.

Previewed at the Belmont Theatre.

"She's My Weakness" several years ago was the name of a popular jazz song. The catchiness of the title probably inveigled a scenario writer to construct any old kind of a plot around it, with the result that RKO sponsored the effusion, or confusion—if you will. Now as near as we can get it into our castle of coagulated cotton, Tommy Mills (Arthur Lake) holds forth as bank teller at Hiawatha, Kansas. He finds remission from the tedium of his duties in centering an inner eye on his $20,000 farm.

He is inwardly terribly but outwardly sheepishly goofy over Marie Thurber (Sue Carol). Oh, yes—Sue, old gal, has another moronic glug after her named Bernie (Bernard Norton). Sue's father and mother are dazzled by those twenty thousand bucks of Tommy's and therefore swing the paternal affection his way. Ah—then the bug in the cocoanut, Uncle David if you please (William Collier, Sr.), covertly espouses Bernie's cause. His maneuvers get all tangled up, during which the love fortunes of the enamored kids do a teeter-totter. David balls up things most lamentably and to make matters worse, he advises Tommy to show the cloven foot and have himself thrown out of the house—a ruse which he declares will enlist Marie's sympathy. When Tommy goes out and makes it a good one, invading the Thurbers' home in a blinding rain storm loaded to the gills with American vodka—and what he does to his lady love and her darling little fireside—but you'll have to see the picture to run onto the solution of Tommy's troubles.

Suffice to say, Arthur Lake comes through with a pretty good performance of one of nature's most representative bucolics. Sue Carol was adequate as the "perplexed in the extreme" lassie torn between two loves. William Collier, Sr.'s, Uncle David was hardly up to his work in his first talkie opposite Margaret Churchill, but even at that he showed flashes of that comedy talent that made him a big shot on the stage for years. He sure is a welcome addition to the talkies. Lucien Littlefield as Pa Thurber turned in his usual smooth contribution of humorous characterization. Between mutilating cross word puzzles and mooching Wheeling stogies he had a heck of a time of it.

Others in the cast that did well were Bernard Norton, Walter Gilbert, Helen Ware and Emily Fitzroy. The megaphone and camera were deftly handled respectively by Melville Brown and Leo Tover. As this comedy was greeted with frequent gusts of laughter there is no doubt it should take well with the paid customers.

ED O'MALLEY.

Preview

"MICKEY THE ROMEO"

A Larry Darmour Production.

Previewed at the Wilshire Theatre.

A story replete with humorous situations—a bunch of kids led by Mickey McGuire, with splendid voices and an excellent appreciation of the art of pantomime—and direction by Albert Herman at his best made "Mickey the Romeo" click with an audience the other night.

Getting away from the old-slap-stick-custard pie-throwing, as it does, this latest in the Mickey McGuire Series has everything in the way of side-splitting laughs and clever dialogue that an exhibitor can ask and pray for.

Take a gang of kids, scramble them collectively in an amusement park, set the shoot-the-shoots, bump-the-bumps and other thrilling contrivances going at full speed and you have a comedy that will pack your theatre. And this particular comedy was filmed in Ocean Park, right in among the various slides and coasters.

All of which brings us to say that Mickey and his Gang will prove finer entertainment and surer monotony-chasers than the majority of comedies filmed today. Mickey in the name role gave a clever account of himself. The rest of the kids recorded nicely and showed extraordinary appreciation of the art of pantomime. One in particular — the smallest fellow in the Gang, whose name we couldn't find on the credit sheet—indulged in antics that amused the audience highly.

"Mickey the Romeo" appealed to a crowded house. We liked it from start to finish, and believe it will prove a box-office "wow."

CHARLES LEHMAN.

Stage Preview

"FANCY WOMEN"

The Play Shop, 1141 Gower street.

The gravest error the Play Shop's Little Theatre movement fell into last week was evidenced in the fact that there was rather more of the little theatre and rather less of the movement noticeable. The cast of "Fancy Women" did well enough with the theme of the play, but they were hopelessly messed up by a jumble of semi-philosophical dialogue that not only tripped up the tempo of a fast-moving play, but even threatened to obscure the main idea at times.

The story concerns the trials and tribulations of a young rake in quest of marriage with a young innocent. On the one side we have a rejected suitor pleading with Joan Tyndall not to marry Charles Barclay because of his purple past and Genevieve Claremont successfully cajoling Mr. Barclay on the eve of the wedding not to spoil Joan's innocence and ideals, and if we laughed when she started to call off in really dramatic fashion the various women Mr. Barclay had had, or the number of homes he had wrecked, blame it on the all-too-intent lines. Mr. Barclay, in a fit of sudden righteousness, speaks to Joan in the garden, and shortly afterwards leaves the scene of the wedding gayety without the formality of saying au revoir. Happily the rake pursues the innocent and she consents to marry him in Paris.

If we have seemed cross, blame it on dialogue much too strong for the modern theatre. At any rate the cast did excellently with the material it had. Lyle Van Auken, as the innocent; Ralph Cloninger, as the man with the purple past; Charlotte Merriam, as the lady from New Haven; and Gerald Barry, as Spenser Adams, a comical English fly-by-night, each gave sterling performances. Others in the cast who acquitted themselves include Ted Van, Eleanor Mather, Maurice Kuhlman, James Shelton, Claire LeMoyne and Nina Guilbert.

If Mr. Ralph Herman's direction or Mr. Ralph Cloninger's staging were a little more careful, the tempo of "Fancy Women" might have been benefited considerably. Nevertheless the audience liked the play.

CHARLES LEHMAN.

Stage Review

"ARMS AND THE MAN"

At the Mason

A very brilliant performance, well received. As their initial presentation; Maurice Colbourne and Barry Jones with their celebrated English company. This Bernard Shaw comedy taking place in Bulgaria in the 1890's, in the hands of this gifted company, sparkled with crisp witticisms.

Some of Shaw's admirers consider him a social reformer: others, merely a clever jester. Barry Jones certainly handled the clever jester's witticisms in a most pleasing manner. He won our hearts in the first act when he apologized for intruding upon the Bulgarian heroine, Hilda Case, trying to find a hiding place, for no soldier really wants to get shot, was his excuse. He immediately won the dear lady's sympathy and protection as well as the title, "The Chocolate Soldier," because he always carried chocolates in his pockets instead of cartridges. In the second act there was "much ado" concerning "The Chocolate Soldier." Maurice Colbourne's jealousy greatly aroused in a very amusing manner to Philis Coghlan's later good fortune.

The much talked of library one might expect to find no less than five thousand books for their perusal, "believe it or not" (Ripley) in the third act boasted of one small case and about five books, however, the vivacious and charming Raina is cheerfully forgiven for that little "lie" since she succeeded in getting Barry, with his two hundred horses, ten thousand knives and a like number of forks and spoons and all that came with the inheritance of six hotels from his uncle.

The hearty applause after each act: the genuine chuckles over the audience from time to time made the first night of these visiting actors from London town a real pleasure according to the word of thanks from Colbourne after several curtains. These excellent players were aided by Rule Pyott, Constance Pelissier, Edward Harvey, Lambert Larkin in keeping up the lively tempo for a very amusing climax.

Shaw says: "People usually are born twenty years after I create them in fiction." We believe the Irish master of comedy to be right in this statement since his brain children were born about 1896, for "Arms and the Man."

MAIDEE..CRAWFORD.

Stage Review

"THE GREAT JOHN GANTON"

George Fawcett brought to the local stage at the Vine Street Theatre this old-time play which has served as a very fine vehicle for him for years both here and abroad.

A representative audience was on hand the first night, and it must have gladdened his heart to hear the way they applauded his efforts and those of his company.

George Fawcett is like a native son, theatregoers who have sort of become used to seeing and hearing him on the screen have accepted him as their "own" and his appearing on the stage has made him doubly appreciated.

The play holds and commands attention from the very first curtain to the last. His characterization sort of grows on you and the further he goes the better you like him. He is ably assisted by Jason Robards, who plays his son, and Ara Haswell, who lives and breathes the part of his true blue sweetheart.

One of the surprises of the show is the work of Josephine Browne, whose love affair with Pierre White is the pin-wheel sequence of the piece and helps to hold the dramatic tempo of the play.

Others who contributed their share to making the play go over are Albert Hallett, Alfred Smith, Richard Beach, Mary Jane Highby, Edna Foster, Marian Delara, Sommer Forrest and Marian Bowers.

George Fawcett should be encouraged in his new undertaking and "The Great John Ganton," as he has promised, is just a beginning. Let us have more, Mr. Fawcett, and those of the Southland who like real stage plays will and should stand in back of you and your shows.

HARRY..BURNS.

Stage Review

"BROTHERS"

Giving to Hollywood the same finished performance that he did in New York City when we last saw him in "Brothers," Bert Lytell was given quite a welcome home greeting when he made his first entrance on the stage at the El Capitan Theatre.

In this play Bert Lytell plays a dual character and his quick changes hold the audience in suspense throughout, in fact, almost out of breath as they wonder what he will do next.

One must see the play to appreciate the remarkable characterizations that the popular actor gives. The work of Helen Meneken was superb as was that of John Webb Dillon and Clara Palmer. Then there was Barlowe Borland, William Lloyd and Frank Sylvester all coming in for their share of attention.

Don't overlook the work of Matt Briggs and Rita Carlyle, Lloyd B. Carleton, Dale Kent, Jessie Arnold, James Sargent, J. Morris Foster, Joan Warner, Arina Dera, George Guhl and Donald Campbell.

It wouldn't be at all fair to tell you of one of the big surprises in the play and who is responsible for it. Go see it by all means and enjoy a really fine show, produced by Henry Duffy, staged by the old reliable, Edwin H. Curtis, and from a play by Herbert Ashton, Jr.

Review

"DUMB-BELLS IN ERMINE"

At Warner Brothers' Theatre in Hollywood

Another name for that old favorite play, "Weak Sisters," and if anything an improvement. John G. Adolfi, the director, has done wonders and has produced a very interesting picture and one which has many sly digs at the "today" general hypocrisy of the reformers.

The story is of a prizefighter, who inadvertly falls in love with a society girl. Her mother is under the spell of one of those reformers which are so prevalent in these times.

The reformer has been the means of having a "speak easy" raided, in which the prizefighter has been an unwilling visitor.

Aided by the grandma of the girl, who, by the way, is rather a cut-up herself, he is cleared of all participation in the raid and in the end wins the girl and puts the reformer to rout.

It is the cast that shines forth so brightly in this particular picture. Their work is distinctive in every way.

James Gleason as "Mike the trainer" for the fighter is there in all his glory. He has been given excellent lines but his delivery of these same lines is what distinguishes him.

Robert Armstrong as "Jerry Malone" the fighter gives, once more, a sympathetic performance. You never need to worry about Robert, in any character, as witness his wonderful work in "Good News."

"Faith Carey" the girl in the case is ably played by Barbara Kent. This young lady is so sweet in her infatuation for the fighter and extremely bitter in the sequences where the reformer and her mother get in their "dirty work."

One of the hits of the picture is that of Beryl Mercer and Claude Gillingwater. That inimitable pair are so well matched.

Two old cronies who are not at all in sympathy with the so-called reformers but remember that they were young at one time.

Beryl Mercer's work is always interesting as witness her remarkable work as the mother in "The Old Lady Shows Her Medals," while we all recognize Claude Gillingwater as an actor whose training and natural acting ability place him in the front ranks.

Arthur Hoyt as the 'reformer" was splendid and while genuinely hated in the role must be given full credit for his fine work.

A bevy of tough girls from the speak-easy, headed by Charlotte Merriam, were very adequate, what with sparkling lines and their coarse actions made an instantaneous hit.

Julia Swayne Gordon and Mary Foy were interesting in two very disagreeable parts.

The screen adaptation was by Harvey Thew, a veteran in screen writing, while the dialogue was by James Gleason, and who knows better than he the value of every line.

The photography was superb, being under the guiding hand of Dev Jennings one of the aces of cinematography. Altogether a fine and interesting picture.

ARTHUR FORDE.

Let's See—Who's Who

By HARRY BURNS

MELVILLE BROWN

Attaining directorial heights, through box-office achievements during the past year, that now rank him as one of filmland's most successful megaphonists, Melville Brown yesterday had further lustre added to his name.



Melville Brown

According to announcement made by chief R-K-O executive, William LeBaron, the director of Richard Dix's newest starring picture now scoring throughout the country has been chosen to direct that inimitable duo of radio funsters, Amos 'n' Andy.

This is regarded as a tribute to Brown's ability, as Amos 'n' Andy number their fans by the millions. Thus their debut on the screen will be certain to be an auspicious one. Moreover, their initial picture, "Check 'n' Double Check," is to be made on a most elaborate and pretentious scale.

"Lovin' the Ladies" is claimed to offer an example of Brown's ability as a director. The picture is said to reveal Dix in one of the most appealing roles portrayed by him to date.

Incidentally Brown is credited with elevating to stardom such box-office names as Reginald Denny, Laura La-Plante and Glenn Tryon, through his directorial achievements. His direction of Dix in the star's last Paramount picture "The Love Doctor," won him a contract with the Le Baron organization.

R. WILLIAM NEILL

A complete cast has been chosen for the production which Roy William Neill has started at the Tiffany studios, "Just Like Heaven."



R. William Neill

Choice of Anita Louise and David Newell for the romantic leads, and Gaston Glass and Yola d'Avril for the second leads, has been supplemented by the selection of Mathilda Comont, Albert Roccardi, Torbin Meyers and Thos. Jefferson for principal characterizations.

According to Phil Goldstone, chief studio executive, Adele Buffington's story is one of the finest love stories of the year, a simple romance, laid in Paris, which should please all classes of theatregoers.

The first day's work of Anita Louise was sufficiently interesting to cause a five-year contract to be drawn up. She will be groomed by Tiffany for stardom, and her extreme youth assures her of a future containing great prospects.

RICHARD TALMADGE PRODUCTIONS

Completed "The Yankee Don" today and within a week will preview it at a Los Angeles theatre. It is Talmadge's debut in talking pictures and also his first singing role on the screen.



Richard Talmadge

"The Yankee Don' is a story of the old West, with the star enacting a difficult role of gangster, ranger, lover and stunt daredevil.

Supporting him in the cast are Lupita Tovar, Gayne Whitman, stage star; Alma Real, famous Spanish opera star; Sam Appel, from the stage, and Julian Riviero.

Due to the fact that a Spanish version of the picture will be made, it was necessary for Talmadge to select an entire Spanish, as well as English, speaking cast.

Lupita Tovar has proved to be a great find for singing and talking pictures. She has been chosen for lead roles by two big production companies during the past 10 days as a result of her work in "The Yankee Don."

NORMAN TAUROG

Is the latest addition to the directorial staff at the Paramount New York studios.



Norman Taurog

He joins a group of veteran feature directors which includes Victor Heerman, Edward Sutherland, Fred Newmyer and Harry D'Arrast.

Taurog made an enviable record for himself as a director of a number of independent productions in Hollywood. On the strength of his recent work, he has been placed under contract by Paramount. Although he has scored his outstanding successes with comedy, he has also turned in several directorial triumphs in a more serious vein.

As part of his present assignment, Taurog will direct both shorts and features during the coming year at the New York production headquarters of the company.

KNITS

Maude Turner Gordon, former Broadway actress, appearing in Radio Pictures' all-talking drama, "Lawful Larceny," directed by Lowell Sherman, has a strange hobby for an actress. Between scenes at the studio, and when at leisure in her home, she knits. "I never have much to say," declares Miss Gordon, "so I knit a long yarn."

ETHEL MEGLIN

With Dallas Fitzgerald, the director of the Famous Meglin Kiddies short-reel subjects, touring the mid-west and east, where he is selling the two-reel featurettes to the exhibitors and exchanges, Ethel Meglin is keeping busy with her classes here and is getting them in readiness to continue to make the balance of the series just after school ends, according to Jules Bernstein, who is looking after the Dallas Fitzgerald-Meglin interests here at the Tec Art studio offices of the firm.

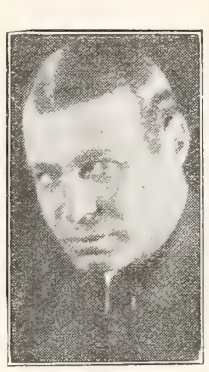


Ethel Meglin

Miss Meglin has accomplished wonders with the kiddies; in fact she has made a name for herself from coast to coast, and there isn't a benefit show that you don't find her and her young charges working for some good and fine charity cause, which is very commendable, to say the least.

MATHEW BETZ

Not so many years ago in New York, yes, on Broadway, Mathew Betz was known as a musical comedy comedian. They referred to him as "The Man With the Derby," the fellow who used to sing in some of the best shows, and his funny antics caused gales of laughter. In filmland they have him labeled as one of the best dressed heavies. Right now Mathew is working at RKO where he was signed upon his finishing his part in "The Big House" at the M-G-M studios. It will be interesting to watch for some wise producer's taking a chance to give this actor a chance to do what he used to do best on the stage, in a talkie.



Mathew Betz

VICTOR SCHERTZINGER

Back in the Paramount-Publix studios in Long Island, Astoria, to be correct, Victor Schertzinger is directing Chas. (Buddy) Rogers in "Hands Up," a 100 per cent talkie.



Victor Schertzinger

Director Schertzinger, before he went East, renewed his contract with Paramount. His work up to date has been such that the company warranted in again having the director place his signature to a long-term contract. With musical pictures all the go, Victor has found time in between pictures to write some fine musical scores, and if we are not wrong in our statements, an operetta, which will later go into production.

HUGH TREVOR

All of Hollywood's Cinderellas are not little girls who have leaped to movie fame overnight.



Hugh Trevor

Hollywood has a male Cinderella in its midst—a youth—who has quietly bided his time during his year and a half in pictures. Now he's on top of the heap—with the choicest role on the Radio Pictures' "lot" in his pocket.

The fortunate youth is Hugh Trevor, former athlete and sportsman, whose screen career began when he sold Richard Dix a life insurance policy.

Trevor was chosen by William Le Baron, vice-president in charge of production of Radio Pictures, for the leading male role opposite Bessie Love in the talkie thriller, "Conspiracy," directed by William Christy Cabanne.

It will be the young actor's most important part. Heretofore he has played juvenile leads. He recently finished the romantic leading role in "Radio Revels," opposite June Clyde in "Hawk Island."

ROY DEL RUTH

Sets which were considered of huge proportions two years ago would be ranked as puny alongside those now constructed for pictures. One has been erected for Roy Del Ruth at the First National Studios, which he is now using for his current production, which can justly be claimed as the largest set ever made for a picture in the history of either the talking or silent drama.



Roy Del Ruth

JEAN HARLOW

Leave it to Howard Hughes to do the unusual thing. When he decided to make "Hell's Angels" the question arose as to who would play the girl lead in the picture was the talk of the industry. When he finally came around to making his selection, Jean Harlow, an unknown, captured the prize and from all reports she made a very fine job of her assignment. When the picture is finally released at Grauman's Chinese we will see if Mr. Howard's judgment was correct, and if she goes over the top she will owe it to Howard Hughes and the dialogue director, James Whale, who handled the megaphone on the talking sequences of the picture.



Jean Harlow

HOLLYWOOD filmograph

Schwab Talks About Stage and Screen

Broadway Producer Answers Some Very Worrisome Questions

NEW YORK.—Dance numbers on the screen are valueless unless they utilize effects which the stage cannot possibly accomplish.

This is the opinion of one of the foremost authorities on musical shows in America today—Laurence Schwab, of the producing organization of Schwab and Mandel.

Schwab, who with Frank Mandel has produced such stage musical hits as "Follow Thru," "Good News," "The Desert Song," "New Moon," "Queen High," "Captain Jinx" and others, is now in Hollywood co-directing with Lloyd Corrigan, Paramount's all-technicolor, all-talking film version of the golf musical comedy, "Follow Thru."

"To merely inject a dance number into a picture because it is a dance number does not enhance the entertainment value of a screen production," says Schwab. "In this phase the stage will continue to remain supreme.

"Musical shows are successful because they are in the flesh. The fact that the dancers are living is the chief value of entertainment in a large dance number. Every man, no matter how home-loving, likes to think that if he dared or was not happily married, he might get a date with the little blonde on the end.

"Strangely enough, I believe, dance numbers are not carried into the screen as an actual reality although film patrons easily believe that the characters in the story part of the film are living before them.

"When a large group of dancers is seen on the screen, we all feel we are far away from them. The large screen will help technically to get us closer to the dancers, but it will not bring a sense of reality in big dance scenes.

"On the stage, one can fix his attentions on one chorus girl who has plenty of personality and ability and watch her eagerly. If we could get close-ups of each dancing girl on the screen we could get the desired effect partially, but not altogether successfully.

"But the screen can interest, even in large assembles, in securing a new effect which wouldn't be possible on the stage. We do this in several numbers in the screen version of 'Follow Thru.' On the screen we can do tricks with the camera and secure sudden changes which are startling and thereby entertaining.

"I believe that the future in screen dancing lies in the specialty numbers. When one or two dancers are seen on the screen, we have the same illusion of reality which we find in the story.

"It is also my opinion that the successful motion picture dancers today are those who dance, not with their feet, but with their heads. They need not be technically marvelous. What they need is personality and an ability to do something new. When we watch a great dancer, we are not gazing at his or her feet, but his face. A stage dancer who is clever with his feet may stop the show but will not be remembered. The girl whose winning smile or vivacious personality grips you is the one the entertainment world throngs to see. People may never remember how perfectly she did her steps, but how graceful she was, and how attractive.

"I am also convinced that song and dance numbers should not be dragged in unlogically. They should only be used when they further to story. They must be absolutely logical and just what the character would do at that moment. However, I don't mean that they have to be planted in detail by cues or action; that often seems silly. Neither is it necessary to account for the presence of an orchestra as long as you inject the song skillfully and with good taste. It is only when the thing is done badly that patrons laugh.

"In the stage production of 'Follow Thru' we had 18 song and dance numbers. On the screen we have only five numbers. They are plenty because we have built up the story and all five numbers are absolutely logical.

"When stage musical shows are brought to the screen, it is not necessary to inject all new songs just because the original ones have been heard. Those numbers which are hits because they entertain will survive. For that reason, we have retained, 'I Want to be Bad' and 'Button up Your Overcoat.' The way they were presented on the stage, rather than the tunes, made them hits.

"With love songs it may be different. Our two-hit love tunes of the stage production have been supplanted with two new ones on the screen. The stage ones have outlived their usefulness. New numbers are necessary because they may strike a sudden public fancy and thus act as advertisements for the screen production."

THE BROADWAY SCREEN

NEW YORK.—Paramount, in obtaining the services of Eisenstein, noted Russian director of "Potemkin" and "Ten Days That Shook the World," has scored a stroke which in European diplomacy would be ranked as a coup d'etat. He was placed under a long-term contract in Europe by Jesse L. Lasky, first vice-president in charge of production, while other producers were bidding for his services, and came to this country with Lasky under a six months' permit whereby he will start making his first talking picture during ten weeks that will shake Hollywood.

He is now represented on Broadway by his latest creation, "Old nd New," which caused a conservative New York feminine critic to say that she now "took off her hat to him"—a great tribute, when it is considered that taking off this young lady's hat is a somewhat complicated process. This director, who has of late caused the adjectival flood to burst its critical dams, met the local reviewers at a tea at the Savoy Plaza, and astounded everyone by speaking English fluently and by not saying "I was once a newspaperman myself on the Nevsky Prospekt."

In spite of having left the Columbia University Club just previously, he managed to talk for two solid hours while the newspaper folks pelted him with questions, and not even at the end did his voice grow so hoarse that his English sounded like Russian. He explained with a characteristic, quick smile—for he has a keen sense of humor despite the earnestness of his films hitherto—that he developed a good, reliable voice by shouting at actors as a stage director.

Among the interesting points which he brought out, with the help of a pair of dexterous gesticulatory hands, were the following:

That the film of the future will not be 100 per cent talkie, but will have silent elements as well.

That color is a great enhancement of a picture, but stereoscopic effects are not really essential, since the sense of depth is lost after the first couple of minutes.

That Shakespeare should not be done as a talker, because he should not be cut, and if produced in his entirety the picture would be too long for restless film audiences.

That ideas dealing with great social problems offer a fertile field for use in the picture of the future, whereas stereotyped plots are going out.

That he will make one picture a year for Paramount for several years.

"PATHS O' GLORY"

"The Disabled American Veterans of the World War," Quentin Roosevelt Chapter No. 5, are sponsoring a stage production of a four-act psychic war play, entitled "Paths o' Glory," by Comrade Wallace Starke. At the Windsor Square Theatre, Wilshire boulevard at Lucerne. Opening June 29th.

This play discourages the ravages of war. The locale is in France ten days before the Armistice. The show opens in a shell hole and ends in a dugout, with psychic phenomena being the main direction of thought to discourage war. The cast includes eleven men and one woman.

The play is directed by Oliver Morosco.

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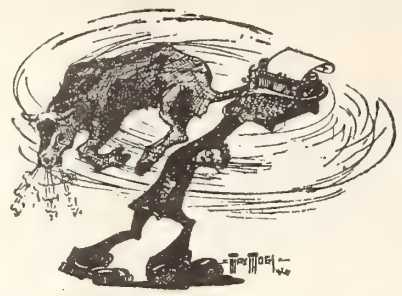
New Corporation Now in Formation With Offices to be Opened at Film Center Building, 630 Ninth Avenue, New York City

NEW YORK—The world's heavyweight championship contest to be held at the Yankee Stadium, New York City, June 12, 1930. Under the auspices of Mrs. Wm. Randolph Hearst milk fund, and the management of the Madison Square Garden, have signed contracts with Eilpern and Braunstein giving them the exclusive rights to photograph, "Silent and Sound," this event, and also its exclusive world's distribution rights.

Several weeks' negotiations had been under way by leading organizations to secure this contract, which was finally granted to the highest bidder.

All production activities will be under the personal supervision of Cy. Braunstein.

BULLY TALES



After weeks of careful preparation, Harry Garson and a company of ten are en route to the interior of Borneo to film a spectacular all-dialogue picture, "Ourang," which will be one of the special productions of Universal on their new 1930-31 program.

Included in the troupe are Dorothy Janis, who has been cast for the leading feminine role; Isadore Bernstein, assistant to the producer; Julius Bernheim, business manager; Lewis Physioc, technical director; William Stewart Adams, cameraman; Sydney Lund, laboratory expert; C. E. Cobb and John DeMoss, sound technicians; Fred J. Feichter, electrical expert, and Miss Bertha M. Fenwick, secretary.

* * *

William Moran has been added to the cast of "Worldly Goods," starring James Kirkwood and Merna Kennedy, which Phil Rosen is directing for the Continental Talking Picture Company at the Darmour studios. Mr. Moran is playing the part of secretary to Mr. Kirkwood.

* * *

Reginald Denny has been selected by Sidney Franklin to play opposite Grace Moore in her first motion picture, an original musical romance suggested by the life of Jenny Lind, famous Swedish Nightingale. Hans Kraly and Claudine West wrote the scenario and the dialogue is by John Meehan. The original music was composed by Herbert Stothart, Arthur Freed and Harry Woods.

* * *

Roy J. Pomeroy, director, is making extensive use of his knowledge of special effects in his current production, "Inside the Lines," now being filmed at the R-K-O studios. Director Pomeroy created the Red Sea sequences of the "Ten Commandments" and numerous other photographically trick scenes.

* * *

Hugh Allen has been assigned a fine part in "Holiday," Ann Harding's current starring vehicle for Pathe which E. H. Griffith is directing.

* * *

Everett Marshall, Metropolitan opera baritone, has been selected for the leading male role in "Babes in Toyland," Victor Herbert's musical fantasy, which is to be produced as a Radio Pictures' special. Irene Dunne, Broadway musical comedy star, will play the lead opposite Mr. Marshall.

* * *

Marlene Dietrich, stage and screen star of Germany, has arrived in Hollywood to appear with Gary Cooper in Josef von Sternberg's production of "Morosco," at the Paramount studios. Miss Dietrich appeared with Emil Jannings in "The Blue Angel," which von Sternberg directed in German and English at the UFA studios in Berlin.

Ker. Murray, Broadway musical comedy ace, has been assigned the leading role in "Present Arms," according to announcement made recently by William LeBaron, vice-president in charge of R-K-O productions. "Present Arms" is a musical comedy drama with a colorful South Sea locale written by Herbert Fields, who collaborated on it with Richard Rodgers and Lorenzo Hart.

* * *

Bert Wheeler, Robert Woolsey and Dorothy Lee will furnish the humor in "Babes In Toyland" at the R-K-O studio.

* * *

Harley L. Clarke, president of Fox Film Corporation and Fox Theatres Corporation, recently announced the appointment of Oscar S. Oldknow as executive vice president and Harry Arthur as general manager of the Fox Theatres Corporation.

* * *

Judith Barrie, famous American artist's model, who recently entered pictures when she played the featured role in "Party Girl," is in receipt of a cablegram from Manuel Garcia, internationally known Spanish artist, to come abroad and pose for a portrait to be hung in the Exposition at Seville.

* * *

It is understood that several "fat" parts are in consideration for Kay Johnson, now that she has finished the name role in Cecil B. DeMille's "Madame Satan" as well as "Angela Brooks," wife of Reginald Denny. "Madame Satan" is a story by Jeanie Macpherson with Gladys Unger credited with the dialogue.

* * *

Raquel Torres, M-G-M's vivid iltle Latin player, sings "The Song of a Clock" in "The March of Time." Her stage for the presentation of this number is the pendulum of an old antique Spanish clock. Director Chuck Riesner also utilizes Miss Torres as a "Mistress of Ceremonies."

* * *

Tap dancing is Hollywood's most popular form of recreation and exercise. According to David Bennett, dance director, seventy per cent of Paramount's players are taking instruction in tap dancing. Some of the skillful "tappers" are Jeanette MacDonald, Mitzi Green, Nancy Carroll, Jack Oakie, Lillian Roth, Mary Brian, Skeets Gallagher and Maurice Chevalier.

* * *

Herman Fowler, executive head of the Fowler studios, has placed Jack Laughlin, well known producer, under contract to supervise and direct a series of short musical revues. Laughlin is busy preparing his first production which will be called "Russian Revels,' this will be followed immediately by "Minstrels a la Carte" and other creations.

Colin Kenny, English stage and screen actor, has been cast as Dawson, the footman, in Paramount's "Grumpy," which features Cyril Maude in the title role.

* * *

Universal has completed its all-star cast for the "Little Accident," which William J. Craft has been assigned to direct and which will go into production immediately. Those in the cast are Douglas Fairbanks, Jr., Anita Page, Sally Blane, Joan Marsh, Slim Summerville, Zasu Pitts, Albert Gran, Henry Armetta, Nora Cecil, Roscoe Karns, Maude Turner Gordon, Bertha Mann, Gertrude Short and Dot Farley.

* * *

Ben Lyon is still in the war. After more than two years spent in "Hell's Angels" he is now at Warner Bros. in "A Soldier's Plaything." Ben is being co-starred with Loti Lodi, the Hungarian "find."

* * *

Ian Keith is out in the wilds of Arizona just now, playing an important role in the Fox production, "The Oregon Trail," which Raoul Walsh is directing.

* * *

Having made arrangements for deep-sea locations aboard an oil tanker, Sam Wood is busy securing a supporting cast for John Gilbert in "Way For a Sailor," Albert Richard Wetjen's maritime drama. Laurence Stallings and W. L. Rivers are writing the dialogue for this new M-G-M talkie and actual production will start within two weeks.

* * *

James Cagney, New York stage star, recently featured in Warner Bros. production, "Penny Arcade," has been signed for the role of a gangster in "Handful of Clouds" with the same company.

* * *

Phyllis Crane has been given an important role in the concluding sequence of "Madame Satan," Cecil B. DeMille's new Metro-Goldwyn-Mayer comedy with music. The work of Miss Crane in "So This Is College" and "The Girl Said No," have established her as particularly expert in roles of the pert flapper type.

* * *

The first French picture filmed at the M-G-M studios, "Le Spectre Vert," is the sensation of Paris, according to letters received by Andre Luguet, celebrated French leading man, who came to America for the production and who is now under a long-term contract at the studios.

The picture, directed by Jacques Feyder, noted French director, is a French translation of Ben Hecht's "The Green Ghost," and a vivid detective mystery drama. It is the first French dialogue talkie filmed at the M-G-M studios.

* * *

Kenneth Thomson has been signed to play opposite Bebe Daniels in "Lawful Larceny," according to announcement by William LeBaron, vice-president in charge of production of Radio Pictures. This will be Miss Daniels' fifth starring production for this company.

Purnell B. Pratt, veteran stage actor, has also been signed for one of the featured supporting roles. "Lawful Larceny" will be directed by Lowell Sherman, who will also play one of the principal roles.

* * *

"Olympia," Ferenc Molnar's famous stage play, will soon reach France via the talking screen. Jacques Feyder, celebrated French director, is to direct it with Andre Luguet, star of "Le Spectre Vert," recently released, in the leading role, according to announcements made yesterday by the M-G-M studios. Tania Fedor, Nora Gregor, Marcel Andre and Andre Berley will also be brought here from France to appear in this production.

* * *

Arnold Lucy, who received such lavish praise for his playing of Kantorek, the schoolmaster,in "All Quiet on the Western Front," has been signed for an important rale in "Manslaughter," being produced by Paramount. He appears in support of Claudette Colbert and Frederic March, featured players in the picture which George Abbott is directing.

* * *

Fred Windermere is supervising a series of shorts in color, featuring Jimmie Adams and Bud Jamison, entitled "Rolling Stones." Jack Baxley is writing the dialogue and directing these shorts which are being produced by Clarence Braun at the Chadwick studio.

* * *

Two well known character actors, James Neil and Paul Hurst, have moved their makeup kits to the RKO studio. They will enact supporting roles in Richard Dix's third Radio starring film, "Dead Game," now in production which George Archainbaud is directing.

* * *

Before the completion of his first Warner Bros. role in "Maybe It's Love," James Hall has been signed for a second picture "A Husband's Privileges," in which he will be featured. Roy Del Ruth is to direct.

* * *

Ethel Sykes is working in "Buster Keaton's comedy "Forward March," directed by Edward Sedgwick. Recently she appeared in "The Floradora Girl" and "Blushing Brides"—all on the M-G-M lot.

* * *

Sam Hardy plays a fine part in "The Floradora Girl," starring Marion Davies, which is opening the new Fox-Pantages Theatre in Hollywood soon.

* * *

Jimmy Casey directed some great Chase scenes for a western feature that Robert De Lacy is directing at Pathe. Paul Perry and Billy Tures had charge of the cameras.

* * *

W. C. Linderman, who is well known arranger and conductor of music, has written some fine songs for Pathe's productions, "Mind Your Business," "Beauties," and "Pardon My Gun."

* * *

Little Billy is slated some time next week to start working in a short reel subject, directed by Wallace Fox in which he has the leading role.

* * *

According to some information we have at hand, Warner Brothers are planning to make "Better 'Ole" once more with Sid Chaplin in the leading role in a 100 per cent talkie.

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VOL. 10, NO. 20 SATURDAY, MAY 31, 1930 PUBLISHED WEEKLY



Adele Windsor

The Day of Howard Hughes Is At Hand

"Hell's Angels" Producer Felt That Some Day He Would Produce a Real Masterpiece

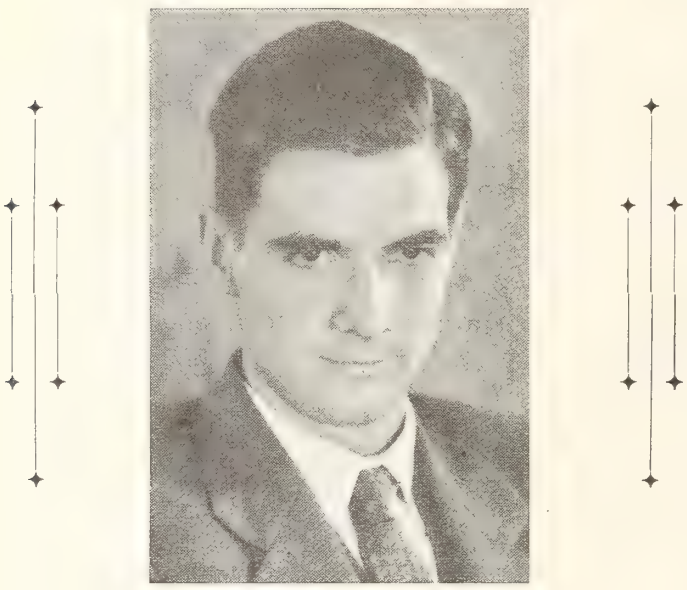
By FRED FOX

It was the noon hour at the Los Angeles Athletic Club—about seven years ago. Three of us sat at a side table. From the streets below came the muffled echoes of the city. People passing to and fro—the drone of conversation—blue wisps of smoke—the busiest hour in the dining room.

Ralph Graves kept up a steady repartee with passing friends, but the serious-eyed youth opposite did not have much to say. However, as the meal progressed he became more loquacious and I discovered that he was a great golf fan and an enthusiast for Bobby Jones. He talked golf and Bobby Jones like the average movie director talks shop during luncheon hours.

Later the conversation turned to trivialities about the picture industry, and we noticed that this lanky young man had some very positive opinions on movie entertainment.

He referred to a certain story, and later he remarked that "some day I will make one of the greatest pictures of the year." At the time I credited the statement to that same vague ambition that



HOWARD HUGHES

many of us have; the ambition to create something of salient merit. A least, I understood, it was not likely that this young fellow would make a picture for some time, if at all, because he was in no manner connected with the studios.

Yet there was a positive and impressive manner in which he reiterated the thought that he would command attention in a kaleidoscopic industry—some day.

That was my first and last (at this writing) meeting with the present "Man of the Movie Hour."

Howard Hughes is destined to become a power in this business for many reasons. The one reason that is advanced so often is that of his vast fortune, and the opportunities it will bring to execute many ambitious undertakings on the same lavish scale as "Hell's Angels." But I daresay that the wealth of Howard Hughes is only incidental in his future progress.

True, his money will enable him to satisfy ambitions with a freedom from monetary limitations that are denied to the average movie producer. And his passion to create as perfectly as possible will doubtless always circumvent any financial considerations.

But it is not this that has set Howard Hughes apart as a new and revolutionary power in the film world. It is the combination of youth, ambition and intelligence that will bring him to the seats of the mighty.

He has challenged all of the precepts that have been established and that have endured in this business for three decades, and he has shown that most of them are fallacies. Irrespective of the fact that it has cost him some $4,000,000 to make "Hell's Angels," the opus will probably show a profit before it is done. And if it doesn't, Hughes' attitude will likely be "What of it?" Not because of any love for extravagance, but because he has satisfied himself that he has done his best on that particular task, and that it is merely a stepping stone to greater achievements.

GARRETT FORT

CURRENT RELEASE

"THE BIG POND"

(PARAMOUNT)

* * *

IN PRODUCTION

"OUTSIDE THE LAW"

(UNIVERSAL)

* * *

IN PREPARATION

"LAZY LADY"

(PATHE)

While many people have likely thought otherwise at times, Howard Hughes is nobody's fool. He could put ten thousand dollars or ten million dollars into the movie business and he would obtain from either the fullest measure of achievement. He is a new dynamic force. He has shown our old-line producers how to think on a broader scale, and how to get the most out of a project by demanding and getting the best of everything.

"Two Arabian Knights" is an example. It was one of the best pictures ever turned out, and it demonstrated that where there is organization and conscientious effort there is bound to be success. This picture was not made on any extraordinary dimensions, financially speaking, and many pictures are turned out each year that show as great an investment of time and money—but not of coordinated intelligence.

No matter what huzzas attended "Hell's Angels," they are merely incidental. Howard Hughes has yet to hit his stride. His real value will be shown when he sets himself up as a competitor of the present film corporations, and not merely as an extraneous producer. If Howard Hughes ever organizes his own company, with a series of producing units self-contained, he will immediately become a very real menact to the supremacy of the three or four companies now heading the field.

In the few moments of discussion that I had with the youthful Howard Hughes of seven years ago, I found a man of intelligence, sympathy and creative impulse, coupled with a gambling spirit.

Now, with the debut of "Hell's Angels," all of these qualities are manifested on a prophetic scale. The real success of the picture has been found, not in the picture itself, but in the momentous events of which it is the forerunner.

To set oneself in Hollywood for a few years is to discover the shallowness and inadequacy of so many of our film leaders. But in Howard Hughes we have found a personality equal to the business. Here at last is the new movie colossus. The day of Howard Hughes is at hand.

JUN 2 4 1930

HOLLYWOOD filmograph

VOL. 10, NO. 20 SATURDAY, MAY 31, 1930 PUBLISHED WEEKLY

No Time Being Lost With Picture Releases

Ray Cannon Is Signed By Columbia

Finished Productions Immediately Put on the Screen

Before the advent of the talkies, producers used to have many pictures on the shelf as well as many of them on their waiting list waiting to be released, but it seems that since the talkies have come into their own, the minute a pictuer is finished the negatives are rushed to New York and the films made and before you know it, the picture is showing throughout the country.

The present slow period of inactivity can be charged to the fact that many of the pictures in production finished about the same time and there are many pictures in preparation with early starting dates slated for them. They will all start with a rush and finish likewise, according to present plans.

Opens Publicity Offices

, Gene O'Hara and Charlotte Rogers have opened publicity offices in the Knickerbocker Hotel where they are handling a number of accounts and according to their plans will increase their scope of activities very shortly.

Working in Comedy

Don Mallas, who is known as the "Bright Boy," has been working at the Darmour studios in the Micky McGuire Comedies, meeting with very excellent success. He is a cute and capable youngster who likes to work in pictures.



SOLARITA

NOW AVAILABLE FOR TALKING PICTURES

Recently from Ecala Theatre, Berlin, and Casino de Paris, France; also J. J. Shubert, New York City. Three years over leading Orpheum Theatres. A versatile actress. Speaks English, French and Spanish fluently. A SPANISH DANCER with "IT" and all "IT" implies.

To Direct Dorothy Sebastian and Neil Hamilton

There will evidently be no let-up in the production pace at the Columbia Studios as Harry Cohn announces the immediate starting of another unit.

"Ladies Must Play" is the intriguing title of the latest picture to be placed into production.

Dorothy Sebastian has been engaged for the leading feminine role and this is in the nature of a reward for her excellent work in "Hell's Island." She steps into her new part with less than three days' interval between pictures.

Neil Hamilton has been borrowed from Paramount to play the male lead in this comedy drama of New York and Newport society life.

Ray Cannon will direct.

"Ladies Must Play" is an original story by Paul Hervey Fox with dialogue and continuity by Dorothy Howell.

Slim in "The Spoilers"

The fast climb to the front that Slim Sommerville has been making will soon be topped by his starting to work in "The Spoilers" which Edwin Carewe is to direct for Paramount with an all-star cast. Slim's past performances have been a revelation to theatregoers since he turned his attention to doing comedy relief work in features.

Arthur Shadur closed the contract for Slim as he has many others since the well-known funmaker placed himself under Arthur's management.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

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YOU NEVER CAN TELL

Like politics, motion pictures make strange bedfellows.

The new talking picture has shaken Hollywood to its foundations, and its component units are mingled in a manner somewhat bewildering to those once snugly set in the old order.

Today we live; tomorrow we die. The future always remains a mystery. The uncertainty of all things mundane is the most certain thing we know of.

These reflections strike Hollywood with a significance Hollywood once laughed at.

Just now motion picture Hollywood is not laughing at these things; it is too busy recovering from its astonishment and adapting itself to actualities it once considered utterly outside of its cosy little world of huge salaries, swanky cars, garish country estates, and all the other outward evidences of superabundant money and solidly fixed professional position; all the things given to the darlings of the gods and withheld from the majority.

Now the totally unexpected has happened. The world—their little world—has been smashed to wreck and ruin, and the crowd rushes in.

And the crowd? What is the crowd?

"There's the rub."

The crowd is supplying the strange bedfellows: Strange, but not unqualified. They are material to the success of the new talking picture. They were not material to the success of the old silent picture.

That's the difference.

Things in motion picture Hollywood have changed that much: That which meant little or nothing to the silent picture is found to be helpful in the making of the talkie. Much that was considered dross is found to be gold.

An ex-valet to a fatly prosperous silent picture star, being a multilinguist, finds in the new talkie a place of importance vastly exceeding that of the man whose clothes he used to brush; whose shoes he used to shine; whose fretful whims he used to coddle.

In his big day the star harbored a good valet. In his less big day, frantically fighting for place, he knows the value of a good word spoken in the right quarter by his ex-valet; his former "man."

An ex-extra man is a master of make-up. In the new talkie he and his fellow make-up artists abolish forever from the screen the comical facial distortions and alfalfa hirsute absurdities of yesteryear.

To these make-up artists must go the lowly extras; the less lowly "bit" player; the self-reliant supporting actor, the near-great and the great, to be made facially ready for the camera. The former great star of the silent screen, who would have considered it an insult to be corrected in his character make-up, now obediently reports to the make-up man, perhaps an ex-extra—but master of his craft, and the best first-aid to the ambitious actor. And his workmanship is guaranteed by his organization, whose endorsement is all-satisfying to the producers.

It is part of the new; that part demanding artistically natural character portrayals; make-up suitable for the new color photography, carefully worked out by make-up experts and color photographers to give required results under all conditions of light and heat.

The men who do these things are technical experts; and they are not as easy to find as actors. In the old silent picture days most of them struggle along "bucking the extra list."

Now they are vitally important workers. All stars look alike to them. They are responsible for how the actor's make-up looks on the screen; and they are not responsible for the looks of the die-hard big one who thinks he can do without their workmanship.

Needless to say, there are very few die-hards. The altered attitude of studio executives makes short work of all who refuse to accept the new order. Delays because of the conduct of temperamental players are not tolerated as of yore; the new talkie overhead is too heavy to permit egotistical horseplay.

The swinging of the movie pendulum finds the technical worker ascending above the histrionic elements. By and large, the new talking picture technique is approximately two-thirds technical, the other third encompassing what is reproduced histrionically and vocally. Preparation and finish preponderantly outweigh actual "shooting"; hence the disappearance of overshadowing by stars. Of course, they are vital; but the new movie factors reproducing their work monopolize interest. What they do is secondary to how expertly it is mechanically reproduced, vocally and in color.

And many of these men now in charge of making talking pictures, from beginning to end, graduated from the ranks. Few, if any of them, would changes places with any actor.

You never can tell. The fulcrum changes its base. It moves from the star to the technical worker: the artist; the sound man; the make-up man; the color photographer, etc.; the list is long. It very much overshadows mere acting, excepting a few great ones.

So the new talker makes strange bedfellows; strange dressing room partners. The revolution is complete, and the conquered are sensibly adapting themselves to the new. The utterly unexpected—as usual—holds the balance of power—else it would not be the unexpected, which, wise men tell us, happens only when it has the power to set aside that which is. It is a cleansing, a leveling thing; an equalizer, giving to many their just place, making strange bedfellows, soon to understand and know each other to their mutual gain.

OLD CALIFORNIA RECALLED

Inspired by the gloriously colorful memories of California's past; the brave and gallant caballeros; the charming senoras and dazzling senoritas; the stern soldiers; the picturesque Indians, and the heart-warming hospitality of the great haciendas pierced by the Camino Real, the Ramona Supper Club springs into being under the hearty patronage of a long list of California's most famous sons and daughters.

Marking first steps in this laudable enterprise, on the night of May 24, at the Hollywood Athletic Club, there was a gathering of its originators and sponsors, the event terminating in a fine dinner, and musicale broadcasted by KFWB, during which the success of the undertaking was assured.

The Ramona Supper Club will be the central building in group of Old California pueblos, with a background of sierras, its location being Ramona Village Gardens on Washington Boulevard. Its purpose will be to promote music, drama, friendship and old-time hospitality. Its founder is Robert E. Callahan. He wants Ramona Village to be the host to the world and announces the following founder members:

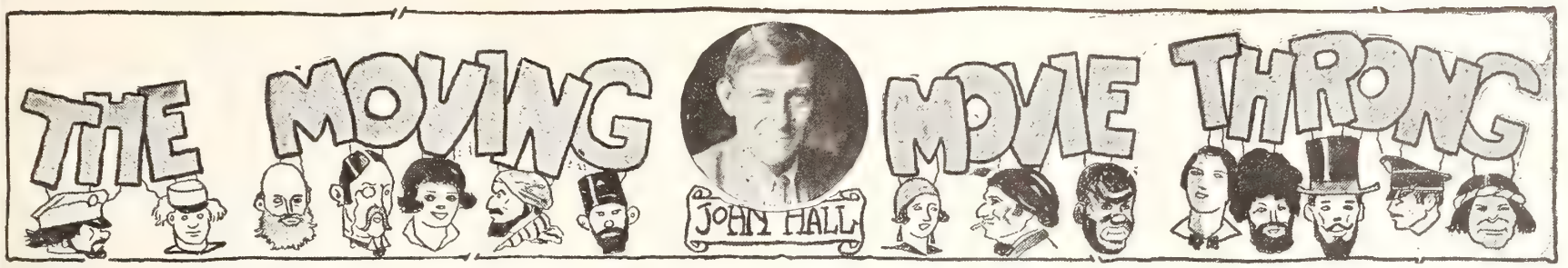
Charles Wakefield Cadman, Mrs. Isabel de Devalle Cram, Miss Frederica De Laguna, Judge and Mrs. Daniel Beecher, Mr. and Mrs. O. J. Boos, Mrs. James Calhoun Brown, Judge Milton Bryan, Judge Georgia Bullock, Mrs. A. D. Cain, Mr. and Mrs. Robert E. Callahan, Marie Louise Canet, Mrs. Florence C. Casler, Dr. and Mrs. A. Bennett Cooke, Dr. Rex Duncan, David Edstrom, Mrs. Kathryn Filcher, James Taber Fitzgerald, Mrs. John Wesley Harris, Julius K. Johnson, Mrs. Chas. H. Kegley, Mr. and Mrs. L. E. Behymer, Judge and Mrs. Henry M. Willis, Dr. Bruce Gordon Kingsley, Mrs. Juan Garnier, Mr. and Mrs. A. G. Gibbs, Mr. and Mrs. Bertram E. Green, Mr. and Mrs. Charles S. Hutson, Mr. and Mrs. William Edward Johnson, Mr. and Mrs. Frank Tenney Johnson, Dr. O. M. Justice, Mr. and Mrs. Sidney B. Leith, Mr. and Mrs. H. W. Lewis, Mr. and Mrs. James McFitzhugh, Mrs. Grace Widney Mabee, Dr. and Mrs. Ross Moore, Mr. and Mrs. Fred H. Morgan, Mr. and Mrs. Earl R. Obern, Mr. and Mrs. Tom C. Palmer, Mrs. W. R. Russell, Miss Marion R. Russell, Mr. and Mrs. Rex B. Goodcell, Judge and Mrs. Lewis R. Works, Mr. and Mrs. Homer Grunn, Dr. Frederick W. Roman, Mr. and Mrs. Frank L. Pellisier, Mary Mendenhall Perkins, Dr. and Mrs. Frank Read, Mrs. William Read, Miss Margaret B. Russell, Mr. and Mrs. J. O. Seple, Mr. and Mrs. O. A. Smith, Robert Stacy-Judd, Mr. and Mrs. Foster Stewart, Mr. and Mrs. Sydney A. Temple, Mr and Mrs. Karl W. Thompson, Mr. and Mrs. William A. Thimpson, Mr. and Mrs. Ralph Waldro Trine, Miss Mamie Voigt, Mrs. A. B. Wenzell, Mr. and Mrs. Robert E. Williams.



Doris Packer

Now Playing Lead in "WOUND STRIPES"

At the Civic Repertory Theatre, Hollywood



Springtime twilight in the Southern California foothills weaves a spell of wondrous charm.

* * *

The sagebrush-covered western slopes of the foothills, as the last rays of the setting sun shoot above their peaks, seem to float in a sea of iridescent light; and the people in the valleys go about their evening chores seemingly happily contented dwellers in a strange world of dreamy half-light; a noise-free atmosphere, far away from the haunts of strife and pain.

* * *

The animals and the birds sense oncoming darkness and, like their human friends, give signs of preparing for the night.

There floats through the cooling air the scent of wood smoke, softly blending with the aroma of sun-parched vegetation and earth. The swallows are darting about overhead in dizzy dives and spirals as they snatch from the ambient the insects invisible to man. Now and then an early bat speeds erratically across vision, and an owl tries his wings for the nightly foray.

* * *

The pasture and range stock edge closer to man's protection.

* * *

Smoke floats from a thousand valley homes, harbinger of family repast and rest after the day's tasks.

* * *

Upon the edge of these things is Hollywood, so named because, when first found by seeing eyes, its surrounding dales and passes were richly clothed in robes of holly, the brilliant red berries glistening in the glorious sunshine, smiling to the jaded traveler a cheery welcome.

* * *

The Hollywood of today is not known for these things, but they are here; here to be seen and known by the people who make motion pictures and that thing called "Whoopee"—, the last being that for which beautiful Hollywood is most famous to the outside world.

* * *

Nature's whoopee is more to be preferred. All the movie mogul millionaires and stars created by Hollywood fade before the glory of one holly-shrouded foothill slope under a California sunset.

* * *

Maybe this is not a kindly thing to write; but it is true. And it is soul-satisfying to know that, after the whoopee Hollywood and the movie moguls and movie stars have been lost in the abyss of Time, the things God put in His Hollywood shall be here.

* * *

The sinking sun, sped on its way by the wail of the gloom-prowling coyote and the call of the night-singing mocking bird, takes with it memory of a picture of beauty and peaceful contentment. Its lingering spell, tarrying just long enough to toss to a rising moon a cheery adieu, leaves behind in the Southern California foothills and valleys a magical thraldom from which none would escape if they could.

* * *

It is the charm and lure of an environment pregnant with the poetry of man's better nature; the spiritual side of his being; that part of him always ready to respond to the fine and the beautiful and the inspiring.

* * *

Maybe this is a picture of a strange Hollywood; a Hollywood unknown to most of the men and women who put in our motion pictures the nobility of man; the grace, the charm and goodness of woman.

* * *

They who do this need not marvel because of what they do, nor why. They may do as they do because, in spite of opposing things, what they do is IN them. And, if they will look about them and see and hear, they shall KNOW and understand and love the real Hollywood.

* * *

Their's to do this. Their's to have the real Hollywood—if they seek it, And this Hollywood has naught to do with fine cars and big houses and big whoopee parties, and all the other things they know and do in THEIR Hollywood.

* * *

It is the hills and the valleys and the simple toilers; the dwellers in the little houses on the slopes and tops of the foothills and down in the valleys. The little people of the wooded slopes and the rocky crannies of the canyons; the fields. It is the sunshine, the scorching desert and green-lined streams—. It is Nature's tapestry, woven by the invisible hands of the Omnipotent One.

* * *

CORRESPONDENCE: "Is Hollywood overcrowded with picture workers?" asks a man in Boston.

Hollywood is overcrowded with picture ACTORS. There is hope more WORKERS may be included.—Ed.

* * *

Public Demand Outdoor Romance Stories

Says Fox Films Officials At West Coast Convention

Whopee in the wide open spaces has come back as the great American movie entertainment.

James R. Grainger, vice-president-in-charge of distribution of the Fox Film Corporation, reported this fact to the 500 sales and exchange executives of the corporation at the second day's business sessions of their international convention recently. The convention will remain in session throughout this week, closing with a dinner dance at the Cafe de Paris, Fox-Movietone Studio, Saturday night.

"The demand for outdoor pictures is now greater even than in the heyday of Tom Mix," Grainger told the convention delegates. "An accurate check-up made of the 10,000 exhibitors throughout the United States and Canada proves it.

"Next to 'Sunny Side Up,' the first De Sylva, Brown and Henderson original Fox-Movietone musical comedy, and 'The Cock-Eyed World,' the outstanding success of our production program for the past year was 'The Lone Star Ranger.' Modernized, this great Zane Grey story, with the additional attraction of dialogue and sound effects, scored a much greater success than the two versions previously made by Tom Mix for Fox Films.

"The public wants outdoor romances—not the old-fashioned rip-roaring Westerns, with nothing to recommend it but lots of gun-play and fantastic heroism—but real thrillers that have convincing plots, good acting and picturesque outdoor settings.

"Before the talking picture era, the Western or outdoor picture reached its highest point of popularity. But analysis of the audience appeal, proved that a large proportion of audiences who demanded this type of picture were children. Red-blooded adventure, no matter how fantastic, appealed to the juvenile mind.

"When Fox Films made what was considered a daring experiment and filmed 'In Old Arizona' entirely out-of-doors, a brand new era of outdoors romance was inaugurated. That picture proved a sensation, and proved to us that the old 'western' era was dead, but that the public wanted adventurous and colorful romance in an outdoor setting. The response was not alone from children, as had been the case with the old westerns, but from adults alike.

"'Romance of the Rio Grande' was the next experiment, and it proved an even greater success, convincing us that there was a great market for this sort of picture. 'Lone Star Ranger' followed, and the public response clinched plans we had made for a separate production department to be devoted entirely to making romance.

"Winfield R. Sheehan, vice-president and general manager, organized the Outdoor Romances unit, and it now is in full blast, turning out productions of this caliber."

Grainger took occasion to scetch reports that the recent reorganization period had in any way proved a setback to the corporation.

"On the contrary," he said, "during the period of reconstruction, from December 15 to March 31, our volume of business increased 90 per cent over the previous three months."

Harley L. Clarke, newly elected president of the corporation, added his note of optimism as to the future prosperity of Fox Films.

"We do not owe anyone a penny," he said. "Every item of indebtedness has been cleared away, and the track is clear for a fast run."

Delegates and executives yesterday visited Fox-Movietone studio, inspecting the new stages and laboratories, and saw "Devil With Women," adapted from the famous play, "Liliom," in the making. Frank Borsage is directing, with Charles Farrell and Rose Hobart featured.

Wednesday night the delegates attended the Dave Shade-Ace Hudkins prize fight at Olympic Auditorium.

The program today includes a business session in the morning and the previewing of recently completed pictures in the afternoon. Tonight delegates and executives will be guests of Fox-West Coast Theatres at a dinner-dance at Hotel Ambassador, French Room.

* * *

ACTOR TURNS TO TRADE

After 25 years in stage and pictures, Frank Newburg has found a business that will bring him more success than all his years in pictures. Frank has gone into the manufacturing of magic incesticides, which are a magic moth card, magic moth block and magic insecticide powder.

In the past six months Frank has placed these on the market and they are being sold by all the leading department stores, drug stores, dyers and cleaners. His products have recently been registered in the Department of Agriculture in California and contains 100 per cent active ingredients. They are being used by the wardrobe departments of all studios and many of the leading hotels.

Browsing Around With The NIGHT HAWK



Dainty little Janet Gaynor, regarded by many as the sweetest bit of femininity on the screen, was the guest of honor at the Cocoanut Grove last Tuesday night. The gorgeous favors were a sort of replica of Miss Gaynor's face and physique and were eagerly garnered by the large attendance of patrons. Johnny Hamp and his matchless orchestra made a ten strike with their new offering, "Happy Feet," and sure lured the revellers into forgetful arches. A lissome cherub was so infused with the thrilling, irresistible rhythm that she forgot all about her partner, thrusting her graceful arms up in the air like one in the raptures of hallelujah, and giving every indication of throwing her young life away. During last week Maestro Hamp compliantly listened to the romantic appeal of a number of cinema highlights seeking fox-trot gems.

Jean Harlow, regarded by many as Movieland's peerless blonde, crooned coaxingly for "Moaning Low." Colleen Moore beseechingly hinted at "When Irish Eyes Are Smiling"; now what do you know about this—the cool, saturnine, impassive, detached Wm. Powell, the inventor of Frigidaire, really wheedled Johnny into playing "Can't We Be Friends?" and the peri he was dancing with might have ventured "yes" had he put a little more elan into his rather flaccid, bunny hugs; Ken Harlan, bubbling all over with "Love's Young Dream," and an enthusiastic benedick, sought "The Moon Is Low," but the old Night Hawk can't see where there is any romance in a low moon; Sue Carroll? why, of course, she gave Johnny the high sign for "Sweet Sue."

Sandy Sandwer preferring all his sensuous excursions evoked by remote control, calls up every night for the "Stein Song"—now who ever heard of anyone getting the real juice out of the "Stein Song" over the telephone route? Constance Bennett yearned for "Thank You, Father"; Marion Nixon solicited "Sleepy Valley"; Jeanette Loff insisted on "It Happened in Monterey," a sort of sneaking, out of the way place for anything to happen in—sez you; the Rio Rita song or nothing for Bebe Daniels; George Bancroft asked for the old timers, "Frankie and Johnnie" and "Silver Threads Among the Gold"; Connie Talmadge is nuts on "Then Came the Dawn"; Charley Chaplin importunes tangos with or without chilisauce; Mr. and Mrs. Adolph Menjou insist on "What's This Thing Called Love?" gee whillakers—don't they know what it is by this time? Well, boys and girls, if you'll just pardon our round shoulders, we'll call up Ben Frank on the long distance and tell him the old Night Hawk is still a maiden in trying to get an unpunctured balloon out of the Cocoanut Grove.

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LE ROY BAGLEY

MORTUARY - AMBULANCE SERVICE

5440 Hollywood Boulevard HOLLYWOOD

Al Kingston has gone and done it again; this time by the felicitous and hearty co-operation of Ben Bard who handles Noah Webster's (we almost said Noah Berry), short stories about the niftiest of any Master of Ceremonies we have ever listened to. It was Kingston's effort par excellence and we take great pleasure in marshalling him to the head of the class. All this occurred last Monday night at the Blossom Room of the Roosevelt Hotel, where Ben Bard and his clever wife, Ruth Roland, were the guests of honor. The program was a darb, the outstanding features being Bard and Bert Wheeler's patter stunt, with Bertie mostly at the wheel; and the side-splitting comicalities of Jack White, which included a "wam" of a take-off on Helen Morgan; and his famous "Crying for the Carolines."

WALTER S. WILLS

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CALIFORNIA'S FOREMOST DANCING SCHOOL

Students of the Wills Dancing School are now engaged at RKO, Warner Bros., First National Studios, and in the George Olsen's Plantation Revue.

Others that came through with most excellent entertainment were Rod McKlennon; Mitzi Mayfair; Leonard Sillman; Edmund Goulding; Ruth Roland; Sam Coslow and Morton Downey. Ruth Roland's imitation of Ted Lewis' "Me and My Shadow," was a nifty bit of mimicry, and caught on great. Ruth is a prime favorite with the patrons of the Blossom Room. Among those that got a million dollars worth of laughs for the small price of a couvert charge were Milton Golden, with the Countess Luba; Frankie Grandetta, mend him who can, the ladies call him sweet; Jere Wiley; Larry McGrath and wife; Bob Goldie, whose crowning glory has gone into bankruptcy; Maitland Hamilton; Marian Nixon; Charley Foy; Hoot Gibson and Sally Eilers; Thelma Todd (some blonde); Dick Lamar; Lina Basquette.

Sol Solinger and wife, hosts to Mrs. Pev. Marley, Rodney McKlennon, Ethel Ray and Dixie McCoy; Mr. and Mrs. Harry Burns (Hollywood Filmograph). hosts to Ida May Chadwick and Leo Silberman; at the table of Mr. and Mrs. Lou Anger were Joe Schenck, Irving Berlin, Edmund Goulding, Al Jolson and Ruby Keeler; Harry Green, Miss Tarbell and her mother; Lola Lane, Ray Hallor, Barbara Bennett, Ken Harlan and his bride, Bobby Agnew, George Krohn, Miss Byron, Babe Kane, W. S. VanDine, Ben Lyon and Bebe Daniels, Harry Joe Brown, Jim Tully, Mrs. Tom Mix, Ivan Kahn, Jack Coogan, Irene Martin. Al Colvin and Danny Danker.

Nothing but a golden key unlocks the portals of "Genial" George Olsen's nocturnal Palace of Pleasure down on Washington Boulevard just below the blazing beacon of the Metro-Goldwyn-Mayer Studios. That same golden key takes the bon vivant night prowler right into golden entertainment, from the very tips of the sixteen Maud Mullers toes, to the highest notes in George's wonderful orchestra. Olsen's greatest piece de resistance since he opened his sumptuous supper club came off last Wednesday morning as the cock "sang his aubade with lusty voice and clear." Suddenly, at the top of the ample staircase, a figure and face of surpassing loveliness beamed upon the merrymakers.

GALEA STUDIO

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Her bosom was banked with a cluster of rarest orchids, and her blue-grey eyes, as pellucid as the depths of a mountain tarn, fairly sparkled with outward and indwelling delight; for it was no other (with her beautiful mother), than the screen's latest sensation, Jean Harlow, the wonderful Helen in "Hell's Angels." She was the belated guest of honor and was greeted with acclaim. The Night Hawk hails her as another Jeanne Eagles in thespic ability. Already she has the hesitating suffrage of many connoisseurs who name her as the most beautiful girl in the pictures today. "Hell's Angels" is her first silver-sheet effort, and she sure went over the top with the celerity and brilliancy of a shooting star.

Last Saturday night, Olsen and his running mate Joe Spagat again turned away scores of merriment seekers. As the lights lowered for a moonlight waltz, the serried mass of churning dancers resembled the undulating top of a Minnesota wheat field, for it was a case of blondes, blondes, blondes. Oh, girls—it seems as if you can hardly be in the public gaze today unless you enter the Peroxide Handicap—and gee—how the blue and red gowns predominated! Get the habit—get the habit. Clarence Brown was the best groomed man present, and also the most graceful dancer. He ringsided it. Then there was Herman Spitzel. Where, oh where is "Only a Rancher's Daughter," Ona Brown? Bob Goldstein, manager of Abe Lyman; Charles Levy, Doc Blank, Miss Jerry Zeir, of Warner Brothers, Blanche Sweet.

Johnny Hamp and his beautiful wife; Mr. Parmerlee, general manager of the St. Clair oil interests in Chicago; Yola D'Avril, Bert Roach comedian, waved from the dance floor for blocking traffic; Pauline Frederick, Lord Bacon and Miss Ruth Holly. Olsen is so sore put to it about accommodating the overfloow Saturday-night crowds that he is thinking of building a mezzanine floor about eight feet from the wall all the way round. If that will not suffice for the onslaught, that sly old wisecracker, Joe Spagat, has suggested building a roof garden. Gee—what a parking space for a midnight romance.

SAILING

Rosita Marstini left recently for New York and from there she plans to sail for Brussels, Belgium, to visit her mother. While in Europe Miss Marstini plans to make several pictures and to study Italian. No definite date for her return has been set.

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BACK IN TOWN

Harland Tucker and Marie Welcamp are back in town. The popular stage and screen pair have been busy appearing in legitimate shows in the East and felt the urge of the talkies so much that they headed westward, and they have cast their lot in the Southland. John Lancaster is looking after the interests of Harland Tucker.



NOW READY!

The newly finished, beautifully furnished Toluca Park Apartments are now ready for immediate occupancy.

Located at 4258 Cahuenga Boulevard (less than a half-mile due north of main entrance to Universal Picture Studios), these apartments are easily and quickly reached from Hollywood, as well as the Valley.

Single, Double or Bachelor Apartments, with made-to-order overstuffed furniture, inner-spring mattresses, daily or weekly maid service, electrical refrigeration, roof garden, electric washer, garages etc., are now available at most reasonable rates.

Gas and electricity are included, without extra charge.

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SECCION ESPANOL

A BOON TO SPANISH PICTURES



By ADOLFO DE BERG

Lupita Tovar, petite and charming star of "Yankee Don," Richard Talmadge production, is resting at her home after what is said to be a most successful role in the picture which undoubtedly will add to the ever-increasing popularity of Talmadge pictures. Although Lupita has a very delightful accent, her voice has passed a 100 per cent talkie test, and her natural portrayal in the stellar parts was wonderful, nevertheless her appearance will prove a sensation when screened before the public. Lupita Votar, who was brought from Mexico by Fox Corporation, has the distinction of possessing those essential qualities that directors find only too rarely—she can act her parts without coaching and promptings.

That Miss Tovar will prove to be the 1930 "find" in the Spanish and English picture field is certain. She is not only a charming and pleasing personality, but she is modest and beautiful of character.

* * *

Yvonne La Dow, for many years known in vaudeville and film circles, is at liberty at present and is open for assignments to character and stunt parts. Miss La Dow has her own stunt rigging and full wardrobe and equipment for her work, she says, in order to be ready on the spot for her calls.

* * *

The following Kiddies appeared at the 233 Club Milk Benefit Show Sunday night and scored very heavily. Paul Bossaw, Bartha Lee Sparks, Ruth Matthews, Iris Myers, Betty Jane Graham, Kendall McComas, Viola Von, Phil Cooper and Betty Lee Bliss. The yare the pupils of Eddie Mack, dancing teacher.

SPANISH FILM PRODUCERS OPTIMISTIC OVER FUTURE

Spurred on to future productions because of the fine reception of several successful Spanish version productions in the past few months, prominent movie producers have signified their intentions of making more pictures on the order of "Alma de Gaucho," "Sombras de Gloria," "Charros," "Gauchos y Monojas," and others which have enjoyed successful runs and which promise to be appreciated by the Spanish public.

Most of the pictures for the Latin trade are being produced in Hollywood, of which Hollywood Spanish Pictures Corporation and Chris Phillis Productions are well known. More than a dozen pictures have been contracted for by Max Glucksman, with Spanish Pictures Corporation. The field for foreign pictures is so steadily increasing that it is intended to bring several prominent Spanish stars from Europe to fill the leads for a number of pictures soon to be made.

Mr. Rodolfo Montes, production head of the Spanish Pictures Corporation, is an untiring and persistent worker toward placing the Latin-American pictures on a firm foothold, as is also Chris Phillis. Both men have a number of successes to their credit.

It is believed that the coming months will witness a new activity in Spanish picture-making, which will supply considerable work and many opportunities to many Spanish film actors at present without work.

EDITOR'S NOTE: Watch for the special review in the Spanish Section next week. Everything of interest to Latin-American film people.

* * *

PRETTY

Many of the theatrical folks remember the expert facials they received when they were East. And a good number of these smile reminiscently at the mention of Mme. Marcelle Fuolaire, who has just arrived in Hollywood. Mme. Fuolaire recently opened a Beauty Salon and Facial Parlor on Highland Avenue, and her patronage includes a large list of people who remember her facial treatments of the past.

* * *

NEW YORK'S LOSS IS OUR GAIN

Producers and stars alike are the greatest boosters for Eddie Miller, who has just come out here to the West Coast and opened his own studios where he is teaching the art of putting over a song as it should be sung in the talkies.

When New York permitted Eddie to head westward, it was their loss and our gain, and since the Kings and Queens of amusement land of New York have moved to Hollywood, Eddie has found a natural colony of boosters for him and his work.

Larry Darmour Finishes First Dane-Arthur Comedy

Shades of "All Quiet," "Sergeant Grischa" and the other war spectacles!

Now we have a two-reel comedy using hundreds of troops, yards of trenches, dug-outs, explosives and the other matter intended to give realism to the picturization of the late war.

And it is happening in the first of the Larry Darmour-Radio comedies starring Karl Dane and George K. Arthur, "Men Without Skirts." When the two comedians were signed by Darmour he intended to produce each of their pictures on a large scale, and proof of it lies in this picture now being directed by Lewis R. Foster.

While the comedians prance around in the foreground in highly laughable situations, the background of this two-reel comedy has been given as much detail and realism as any of the large pictures devoted to the war subject.

* * *

Robert Fraser Plays Dual Role at President Theatre

Robert Fraser has been chosen to play the dual roles of Robert Condell, and of his father, the jealousy-crazed artist, Martin Condell, in the mystery comedy "The Whispering Gallery," which the Henry Duffy Players will present at the President, starting with next Sunday's matinee. The play, which has been a great success both in London and New York, has been praised as the most baffling mystery ever written.

Others in the cast will be Vincent Dennis, who will have the chief comedy role, that of Jim Stowell, "a silly ass" Englishman; Helen Keers as the amusing dowager, Lady Elliott, and James Burtis as the colored butler, Abraham Lincoln Johnson. Among the rest will be Flora Bramley, Joseph De Stefani, James Durkin, Paul McGrath, Lulu Mae Hubbard and John Rogers. The comedy is now in rehearsal under the direction of Edwin H. Curtis.

"Elizabeth Sleeps Out" is now in its last week at the President and the last performance will be given Saturday night. Marian Lord heads the cast which includes Lurene Tuttle, Paul McGrath, Zeffie Tilbury, Bertha Creighton and Edward Cullen.

* * *

Schaefer Is Some Still Photographer!

Hollywood Filmograph has been using some very fine still pictures that have been shot on the Pathe lot. It came to our attention the other day that Adolph L. Schafer is responsible for the very interesting as well as artistic pictures that Pathe are going to send out to the world to help sell their pictures, and since we have failed to give Mr. Schafer credit underneath the captions of the pictures used, we only feel it just and right that we should use this means of doing so.

Charles and Louis Mosconi to Open Dance School

Charles and Louis Mosconi, famous Ziegfeld revue stars, have joined the Broadway trek to Hollywood and will open their own dancing school, one of the most elaborate and finest equipped in the country, at the corner of Yucca and Las Palmas, on Tuesday evening, June 3, on which occasion a gala premiere will be staged, with a brilliant host of stage and screen notables in attendance.

Mosconi Brothers are grandsons of the original Mosconi, celebrated ballet master of the nineteenth century, whose studio in Genoa served as the training school for otstanding dancers of Italy, France and Russia.

Their father, Charles C. Mosconi, established his school in Philadelphia twenty-five years ago, coaching many performers who afterwards achieved fame in opera ballets, musical comedy, revue and vaudeville.

After ten years of stardom in the "Ziegfeld Follies," Winter Garden shows, and other Broadway hits, as well as headlining over the Keith and Orpheum circuits, the Mosconis decided to locate here and devote their talent to creating special routines for screen stars, training girl units for films and stage prologues, and conducting regular courses in all styles of dancing. They will also feature a special department exclusively for children.

The equipment of their new school in Hollywood cost over $50,000, with three entire floors devoted to tap and ballet rooms, character and acrobatic salons, and spacious ballrooms for advanced classes. The walls reflect a modernistic motif, and the reception rooms and verandas are furnished in Riviera wicker.

Negotiations are now under way for the services o ftwo prominent New York danec masters as the nucleus for the Mosconi staff.

* * *

Lloyd Bacon to Direct Lightner-Brown at Warner's

Winnie Lightner and Joe E. Brown, co-stars of the comedy hit, "Hold Everything," are to be teamed in another laugh picture at Warner Brothers.

The popular comedy combination are to be co-starred in the Vitaphone production "Sit Tight," according to an announcement from Darryl Zanuck, associate executive. This will be their second co-starring comedy special.

"Sit Tight" is an original story written especially for Wninie Lightner and Joe E. Brown and is being adapted for the talking screen by William K. Wells.

Lloyd Bacon is to direct.

* * *

ARRIVES IN INDIA

Ezra Mir sends word of arrival in India after a very interesting trip via the Orient. Right in the midst of the hot season. Maximum temperature registering 110 degrees in the shade. Mr. Mir advises he is finishing his script, "Drums of India," to go into production directly after the monsoons in September.

THE KIDDIES CORNER

Delmar, Billy and Harry Watson have just completed work in "The Cure" at the First National studios under the direction of Del Lord. They played the roles of the young sons of Franklin Pangborn and Miss Howard.

Another Famous Meglin Kiddie is gaining prominence by his ability and talent. Godfrey Tomasovich is only 7 years old, and in that short space of time he has managed to be artist's model, stage and club entertainer, and in addition a singer and tap dancer par excellence. Godfrey has a marvelous voice, and among his intimates is generally acclaimed to be a future John McCormack. The youngster is the only child pupil of the grand opera singer, Mme. E. De Zarbua.

MONA RAY SCORES AT THE PATHE STUDIOS IN SHORTS AND FEATURES

"Little Topsy" of Uncle Tom's Cabin fame in Universal's "Show Boat" production, who answers to the cognomen of Mona Ray, has made her mark as a real comedienne in Pathe pictures, for she has, since she went to work on that lot, proven her ability in short subjects and features alike and is in line for some very fine things in filmdom.

Right now "Mona" is working in a western feature that Robert De Lacy is directing and which was written by Hugh Cummings, and "Mona" is building up a stronger hold on the good graces of Pathe officials through her efforts, which are bound to catch the public eye when the picture is released.

BOB STANLEY



Actor - Producer, formerly of Stanley and Aileen, brother of the well known star. Mr. Stanley was with the Shuberts for two seasons. Had a number of seasons in vaudeville and produced musical shows for three seasons.

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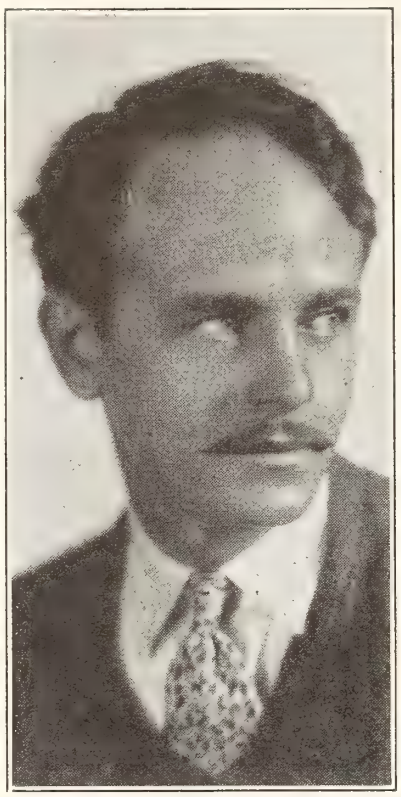
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LITTLE STORIES

By ARTHUR FORDE

LITTLE STORIES BY ARTHUR FORDE

"Men of quality are in the wrong to undervalue, as they often do, the practice of a fair and quick hand in writing; for it is no immaterial accomplishment."—Quintilian in "De Institutione Oratoria.



BERTRAM MILHAUSER

Bertram Milhauser, a name to conjure with, and who is more important in a moving picture studio than the writer.

Milhauser is a veteran at the game and at present is working at the R-K-O Studios producing "Conspiracy," one of their star pictures.

Let the director, cast, sets and cash be spent as they may, but the whole thing revolves around the writer.

In talking to Christie Cabanne a short time ago I understand that Milhauser wrote the "perfect script," and this to a director means everything.

Bertram Milhauser has been engaged with the Fox Films, the Pathe in New York and at present the R-K-O have secured his services in their new program.

He is one of their star writers and in these days when the spoken word is injected into the pictures it is imperative that good dialogue be paramount.

When the R-K-O have a particularly difficult task to accomplish, Milhauser is called into conference and when the "silents" fell and the "talkies" rose triumphant, none but the best writers could be kept on the pay-rolls and Bertram Milhauser is still found at the window on pay-days.

Many writers are on the "idle list" today who were considered good in the "silents," where only action was necessary, but Bertram Milhauser's work is always in demand and today, the same as yesterday, he is one of the best known as well as one of the best loved members of the writers' craft.

ARTHUR FORDE.

Frank Mayo to Make a Comeback

Frank Mayo, who was a popular leading man in the silents some seven or eight years ago, has staged a comeback. At the M-G-M Studios, recently, he took a voice test, with the result that he was crimped by Buster Keaton to play the leading role in "War Babies" which is Buster's next picture, work on which was started last week. A happy coincidence of Mayo's return to the screen is the fact that he and Edward Sedgwick (who is directing the film) are working together again, the two having occupied similar positions on the Universal lot a number of years ago.

Frank's voice and the microphone have become fast friends, and as he was always a good actor, there is no doubt he will come through with flying colors in the new medium of moving pictures. Mayo is the devoted husband of the beautiful Miss Shorey, whose father is regarded as one of the outstanding newspaper editors of America. They are frequent patrons of the Cocoanut Grove and Blossom Room of the Roosevelt Hotel and not long ago were hit upon as the most popular couple of cafe dansants smart set.

HERE

Madame Frese, a well known pianiste and voice teacher, is to open a studio in Hollywood. She has a fine acquaintanceship among the best known singers and musicians all over the country.

KLEIN CORPORATION GETS VERDICT AGAINST A. C. A.

Justice Aaron J. Levy, in the Supreme Court of New York, ordered judgment entered against the American Cinema Association in the sum of $33,494.68 in favor of the Edward L. Klein Corporation on Monday, May 19.

Weinstein & Levinson, 11 Park place, represented the Klein Corporation in its action against the American Cinema Association based on contracts for the foreign distribution of two series of twelve and eighteen pictures per annum, some of which the defendants failed to deliver.

FIRST RADIO-PHONE

Listeners-in on Station WCBM recently had the opportunity of hearing a novel telephone interview of the leading Pathe stars who appear in "Swing High," by the motion picture writers of all Baltimore newspapers.

Don McElwaine, publicity director at the Pathe Studios in Culver City, California, had the movie stars sustain very interesting conversations with the Baltimore newspapermen who were lined up by Joe Rivkin, Pathe exploiteer, at the Station WCBM, which is one of Baltimore's most powerful radio stations.

IN "LITTLE ACCIDENT"

Grace Cunard is playing a fine part in "The Little Accident" at Universal City under the direction of William J. Craft.

Theatre Man for Calif. Legislature

W. H. "Bud" Lollier, well known thetare executive, has entered the race for Assemblyman, as Republican candidate from District 57.



"Bud" Lollier

Lollier, a financial expert for several years past, appeals to the voters on a strictly business man's platform, as a man who knows the value of other people's dollars. Having a long record behind him of valuable service in the interests of the huge theatre enterprise which he now represents. Lollier has become, it is said, particularly well fitted to act as one of the overseers and advisors of the State's expenditures of the taxpayers' money. Lollier has made an intimate study of the taxation problems in California, and feels informatively well equipped to handle, with his associates, the needs of the people in this line.

When seen at his office yesterday, Lollier said: "In the past it has been said many times, 'Why doesn't the business man . . . the financial man . . . enter the political field?' And the answer to this has always been that the business man is too occupied with his own affairs to have any time to devote to the affairs of the people. I feel that today, more than ever, businessmen are being called upon to enter political life, and that it is their duty to answer this call, that they may lend their experience and business acument to the State, rather than to remain absorbed in their private and more gainful concerns."

"The taxpayer," Mr. Lollier went on to say, "Will have faith in his neighbor who is sent, from the everyday world of business, to the Legislature, or to fill other political offices, where his business career has fitted him to maintani Southern California's best interests, that she may remain the (white spot) of the business world."

Lollier expressed himself as an ardent booster for reforestration, and touched briefly upon the advisability of cooperation with the agriculturists, spoke with enthusiasm of the University at Los Angeles, and added that he feels it an important need that our remaining stretch of beach frontage be protected to the fullest extent, if the large majority of taxpayers are to have a place to spend their week-ends and holidays.

Among the endorsers of Mr. Lollier are given the names of Louis B. Mayer, Glen Ingles, I. W. Birnbaum, W. P. Hendry, Sid Grauman, Leo Daze, Harold B. Franklin, Councilman J. C. Barthel, Mrs. Leland Atherton Irish, Rex B. Goodcell, Judge Ellis Eagan, Judge Stafford, Ida Koverman, Harry H. Culver, the Honorable Walter Little, Dr. C. Zeno Holt, and numerous other citizens prominent in the business and social world of Los Angeles and Southern California.

FADS AND FASHIONS

CRUZE ENGAGES HIS FORMER ASSOCIATE

One of the most capable men in the picture industry is Cullen Tate, and Samuel Zierler is happy to announce that he has engaged Mr. Tate as production manager of the James Cruze Productions.

This arrangement will be in the nature of a reunion, since Mr. Tate acted as James Cruze' assistant during the filming of the Wally Reid pictures made by Paramount-Lasky.

Just prior to joining the James Cruze organization, Cullen assisted in the direction of "Madame Satan," Cecil B. DeMille's latest production. Also to Mr. Tate's credit is the splendid work accomplished at First National in the making of "The Barker," "Lilac Time" and "The Dark Angel," under George Fitzmaurice's direction.

Mr. Tate's initial assignment will be F. McGrew Willis' story tentatively called "Rainbow," which Samuel Zierler has purchased and which he feels will maintain the high standard of the two recent James Cruze Productions, "The Big Fight" and "Once a Gentleman."

CHORINES' CLOTHES WEIGH MORE THAN EVENING DRESS

What the modern chorus girl wears and what the elegantly dressed stenographer, ribbon clerk and oil heiress flaunts throughout the day is to be shown in First National's Vitaphone film version of "Mlle. Modiste," the famous Victor Herbert musical hit.

Technical experts weighed the costumes, and upset the tradition that chorus girl costumes are the "lightest," reckoning in ounces.

Despite the fact that the chorus costumes in "Mlle. Modiste" do not cover much surface area they weigh nearly an ounce more than the average street costume, afternoon frock or evening dress worn in the picture, undergarments included.

William A. Seiter directed the picture, in which Bernice Claire takes the title role and such favorites as Edward Everett Horton, Walter Pidgeon, Frank McHugh and June Collyer appear in other featured parts.

READ THIS AND WEEP
By Ed O'Malley

What's wrong with this? Director Frank Tuttle bows a tendon in "The Benson Murder Case." Hardly one auditor in a thousand would have noted the pronunciation slip of Master Tuttle, and yet on that slip alone may rest the pre mises of an international argument that in the near future is liable to strike at the very vitals of the TALKIES. Well—let's get to the very blister of the wound.

William Powell, whose pronunciation—mark you—is almost used as a talkie text book says, "amateur," stressing the accent on the last syllable, the "teur" having a sound as that of 'slur" (this in one of the early sequences). William hits the "teur" sharply and incisively. William Boyd, to whom he is talking, comes back a few moments later with, "amateur," accent on the "am" as in ham, and the "teur" with a sort of "t" and "your" blended fast with the tip of the tongue pressed closely to the front of the mouth.

Here is an acorn divergence that may grow into an oak. Just imagine Ruth Chatterton in "The Lady of Scandal" (essentially an English picture) talking United States while the rest of the cast is shooting shoals of broad "ahs" at her. Ruth doesn't do this, but we simply suggest it by way of example.

Now here is a burning question that is sure to assume gigantic proportions ere many moons have passed. In the meantime, Old Mike will laugh and shrill "Go to it." Now—what's wrong with this?

CLARA BOW CHANGES MIND, RE-BOBS HAIR

Now that she is no longer "True To the Navy," Clara Bow has had her hair cut in a short bob once more.

As the sweetheart of the fleet in her last Paramount picture, she wore her flaming tresses long, having allowed them to grow for many weeks.

In her new starring vehicle, "Love Among the Millionaires," the short bob will remain in favor. Perhaps she will let her hair grow again when the film is ended but that, like the weather, is uncertain.

HEAVY JEWELS GAIN FEMININE APPROVAL

Necklaces that measure a full two inches in diameter, and bracelets of unusual width are fancied by the well dressed cliques this season. Marion Shilling and Natalie Moorhead illustrate the new manner of wearing this heavyweight adornment in Paramount's production, "Shadow of the Law," starring William Powell. With evening gowns, both Miss Shilling and Miss Moorhead wear wide ropes of twisted strass and bugle beads, close about the front of the neck, allowing the length of the necklace to hang at the back.

CORNFLOWER BLUE IS NEW SEASONAL PLANT

Among the prints this season, cornflower blue is liked best. Josephine Dunn, one of Charles "Buddy" Rogers' five leading women in the Paramount production, "Safety In Numbers," wears a chiffon garden print in cornflower blue and maize. Maize, by the way, is a popular shade when combined with blue. Miss Dunn's frock ends near the ground, and avoids sleeves, except for a mere suggestion at the shoulders in the form of a fluttering cape.

GALYAK ADDS CHIC TO STREET OUTFITS

The satin finish of galyak fur lends itself smartly to the materials of the spring street costume. For her role in Paramount's production, "The Social Lion," starring Jack Oakie, Olive Borden wears a black and gray tweed cape-frock trimmed with bands of blackgalyak at the collar, cuffs and ties. Miss Borden adds smart black accessories to this outfit, such as black suede gloves, purse and hat.

DOUBLE HALOS USED ON CHIC NEW HATS

One halo makes an angel, but two halos made a chick 1930 hat. Clara Bow wears one of the new double halo hats in her starring production for Paramount, "True To the Navy." Created in bright green belting, this chapeau fits the head snugly, utilizing ruffled semi-circles of belting at each side for its unusual effects.

'TIS GRAND TO GO TO BED IN SUCH PRIVACY

In the privacy of a satin-walled bedroom, behind curtained windows through which breathed the soft winds of a Rivera night, Jeanette MacDonald is retiring. Secure from the eyes of the world, tired after an evening in the nervous atmosphere of the Monte Carlo casino, she slips from her shoulders her negligee of lace and stands for a moment in her silken nightdress, stretching luxuriously. In a second she will slip between the damask sheets on her regal, canopied bed.

Not a soul is watching her.

Except . . .

Ten electricians on the narrow cat-walk behind the battery of lights above.

One chief cameraman and five assistants, each at a camera.

Four carpenters.

Two script clerks.

Eight grips.

Two assistant directors.

Three boys from the property crew.

Her leading man, Jack Buchanan.

And Ernst Lubitsch, her director in "Monte Carlo," Miss MacDonald's newest Paramount picture.

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Here Is History of The Blackface Art

Harold Lloyd Is O. K. Again and Is Working

Warner Brothers Studios Keep Up Busy Pace

Hammons-Christie Tie-Up Will Bring Back Shorts

Thomas D. Rice Is Said To Have Been First Minstrel

Of all the forms of entertainment, blackface comedy is perhaps the only one that is truly native to the United States, according to Moran and Mack, the Two Black Crows, who have made a thorough study of the history of negro minstrelsy.

Both have worked in burnt cork the major part of their theatrical lives and both have been connected at times with minstrel shows. Now, after musical comedy, vaudeville and minstrel show careers, they are in motion pictures, their current work being in "Anybody's War," at the Paramount studios.

Blackface comedy rose in America because here the transplanted African has been brought into intimate contact with the transplanted European, the comedians point out.

George Dixon First

According to Moran and Mack, George W. Dixon probably was the first actor to play a dusky part, but he was surrounded by white actors and therefore the "father of minstrelsy" is generally said to have been Thomas D. (Jim Crow) Rice.

The latter took his characterization from an old negro and, working without support of persons of another color, made his Jim Crow character a sensation both in song and dance. He is even responsible for the first stage appearance of Joseph Jefferson, using the latter at a benefit in blackface counterpart of himself when Jefferson was only four years of age.

Rice introduced his character in 1828 and then carried minstrelsy into England in 1836 to secure a tremendous hit. Minstrelsy also made sporadic excursions into France and Germany.

Minstrel Idea Born

Early in the forties negro minstrelsy as it is known today was born. Dan Emmett, Frank Brower, Billy Whitlock and Dick Pelham, entertaining themselves in a New York boarding house with songs, banjo, tambourine and bones, conceived the minstrel show idea. In 1848 they formed the first minstrel show, "The Virginia Minstrels." The style they employed is still in use today.

Shortly afterwards E. B. Christy organized his Christy Minstrels, who were enormously successful both here and in England.

Emmett wrote a number of popular songs for his minstrel show, among which were "Old Dan Tucker," "The Boatman's Dance," "Walk Along, John," and "Early in the Morning." He also wrote "Dixie" as a walk-around for his show. It was introduced into the South by Mrs. John Wood in a burlesque at New Orleans and the Louisianans carried it into the Civil War, where it became the Confederate war song. It is said that Stephen Collins wrote "Old Folks at Home" for a minstrel show.

Became Vital Factor

Minstrel shows began to flourish, and from the close of the Civil War until 1900 they were a vital factor in the show business. Around 1870 to 1890 Broadway frequently had five minstrel shows in simultaneous presentations and dozens of troupes toured the country.

Famous minstrel troupes of the past included: Buckley's Serenaders, Dan Bryant's San Francisco Minstrels, Kelly and Leon's Minstrels, The Calendar Minstrels, George Primrose and Billy West, Jack Haverly's Shows, The Skidmore Guards, White's Kitchen Minstrels, his Virginia Serenaders and his New York Minstrels, Neil O'Brien's Minstrels, Al G. Fields' companies, and troupes carrying the names of Tony Pastor, Thatcher, Wood, Backus, Birch, Bailey and Sweatman.

Is Slated to Leave for Honolulu June 7, According to Plans

Completely recovered from the appendix attack which caused him to suspend production ten days ago, Harold Lloyd returned to work today on his current talking picture, "Feet First."

Because of the comedian's enforced layoff, there has been a revision of production plans, which now sets his departure for Honolulu on June 7.

Arrangements have been made with the Matson Line to obtain the same accommodations aboard the Malolo that had been engaged for the May 24 sailing, which has to be cancelled because of Lloyd's condition.

The same people who were originally engaged to accompany the comedian on the Malolo will be included in the Hawaiian trip, among them being Barbara Kent, leading lady; Robert McWade, and Lillianne Leighton.

Lloyd has lost only a couple of days in his production schedule despite his ten-day layoff, for during the first three weeks of production his progress had been so rapid that he was well ahead on his shooting plans when he was taken ill.

First scenes from "Feet First" were exhibited before the Paramount-Publix officials in convention in Atlantic City and San Francisco, and were greeted with enthusiasm, giving every indication of a suitable successor to Lloyd's first talking picture, "Welcome Danger."

Seven Companies Are in Production; Others Starting

Seven companies are in production, two others are about to start and eight pictures are in the process of being edited at Warner Bros. Studios where production activities have reached the peak for the present season.

Three studios and the Warner Ranch are now required to find stage space and sufficient room for outdoor sets for all the pictures now in production. These include:

"Old English," starring George Arliss; "Life of the Party," with Winnie Lightner, Irene Delroy, Jack Whiting and Charles Butterworth; "The Office Wife," with Dorothy Mackaill and Lewis Stone; "Captain Applejack," with Kay Strozzi and John Halliday; "Handful of Clouds," with Lew Ayers and Dorothy Matthews; "Penny Arcade," with Grant Withers and Evalyn Knapp; and "Maybe It's Love" with James Hall, Joe E. Brown and Joan Bennett and the All-American football team.

Two pictures soon to start are "Outward Bound," from the famous stage success, with an all-star cast, and "River's End," from the James Oliver Curwood story, with Charles Bickford and Claudia Dell.

Others in preparation include the Kern-Harbach original story which will co-feature Irene Delroy and Jack Whiting; "A Husband's Privileges," and "The Egg Crate Wallop," with Grant Withers.

Among the pictures now being edited are "Big Boy" with Al Jolson; "A Soldier's Plaything," with Ben Lyon, Lotti Loder and Harry Langdon; "Ccarlet Pages," starring Elsie Ferguson with Grant Withers and Marian Nixon and "Nancy From Naples," with Irene Delroy and Charles King.

New Arrangement Will Prove Salvation of Many Unemployed Fun-Makers

Consolidation of the producing interests of two big Hollywood studios is announced in a statement by Chas. Christie, president of Metropolitan Studios, and E. W. Hammons, president of Educational Film Exchanges, Inc., of New York and head of Educational Studios.

The consolidation of operations involves studio properties valued at $3,000,000 and will result in production of a schedule of short talking comedies in excess of $2,000,000 which will be distributed by Educational Film Exchanges.

The operating and producing affairs of the two studios will be under the management of an operating and a producing company. E. W. Hammons is president of both units, with Charles Christie vice-president in charge of the operating company and Al Christie vice-president at the helm of the producing organization. William S. Holman, general manager of Metropolitan Studios, will retain his present post, as will E. H. Allen, general manager of Educational Studios.

Six different series of two-reel talking comedies will be produced at the two studios, totaling thirty-eight subjects.

The affiliation of the Christie Brothers with Educational Film Exchanges, Inc., resumes business relations that had existed for seven years until they were interrupted three years ago when the Christie product was distributed by Paramount.

The combining of production interests of the Christie Brothers and Educational brings together three of the largest short subject producers in the world under one banner, for Mack Sennett will also produce twenty-six two-reel comedies for Educational at his studios on Ventura Boulevard.

Metropolitan Studios will remain the headquarters for several leading producers, including Harold Lloyd Productions, Caddo Productions, Sonoart, Robert C. Bruce, Halperin Productions and others. The status of these companies is in no way changed.

* * *

By special arrangement with Fanchon & Marco, Bud Murray, principal of the Bud Murray School for Stage and Screen, has started rehearsing a unit of "The Bud Murray Sunbeams," which will be used on the Fanchon & Marco circuit.

Paramount To Offer Theatregoers 243 Pictures

Cline to Direct All-Star Feature At R. K. O.

Jesse L. Lasky Makes Announcement of Company Plans

A total of 243 talking picture productions for the new season starting August 1 were announced today for the Paramount-Publix Corporation by Jesse L. Lasky first vice-president in charge of production, signalizing the initial schedule of this organization under its new corporate title. The new program calls for sixty-five all-talking feature-length pictures, and marks an expansion of 60 per cent over the number of productions announced last year.

Tne short subject division will make eighteen screen songs, eighteen talkartoons, twelve pictorials, 104 one reel acts and twenty-six two-reel comedies. The news department is augmenting its output with 104 issues of Paramount sound news.

The creation of several screen stories for children, designed for grownups as well, will mark the return of Jackie Coogan as a talking star. Jackie will play the title role in "Tom Sawyer," Mark Twain's humorous classic of boyhood. Junior Durkin, who scored a Broadway stage hit in "Courage," will have the role of Huck Finn in this production and will repeat it in a production of "Huckleberry Finn." The third of this type will be "Skippy," a talking version of Percy Crosby's newspaper cartoons.

Favorites in New Films

Among the popular grown-up stars already known under the Paramount banner will be Clara Bow; George Bancroft; Richard Arlen, whose first will be "Spanish Acres"; Jack Oakie, one of three being "Merton of the Talkie"; William Powell; Nancy Carroll; Charles "Buddy" Rogers, whose first will be "Molinoff," a musical successor to "Safety in Numbers"; Ruth Chatterton and Clive Brook, in three vehicles, two of which will be "The Better Wife," directed by Dorothy Arzner and adapted by Zoe Akins from Gouverneur Morris' story, and "New Morals," written in Hollywood by Frederick Lonsdale, noted English playwright.

Among other of Paramount's features will be:

Rex Beach's "The Spoilers," under the direction of Edwin Carewe, with Gary Cooper and Betty Compson, Kay Johnson, William Boyd, Harry Green and Slim Summerville.

"Anybody's War," starring the Two Black Crows, Moran and Mack.

"Animal Crackers," starring the Four Marx Brothers.

"Feet First," Harold Lloyd's second talking comedy.

New York Hit in Colors

"Follow Thru," all-Technicolor, with Nancy Carroll and Charles "Buddy" Rogers, the screen adaptation of the Schwab and Mandel Broadway musical comedy.

"Fighting Caravans," by Zane Grey, with Gary Cooper, Ernest Torrence and Tully Marshall.

"Monte Carlo," an Ernst Lubitsch musical production, with Jack Buchanan and Jeanette MacDonald.

"Rose of the Rancho," with Gary Cooper and Rosita Moreno, filmed entirely in color.

"Heads Up," with Charles "Buddy" Rogers, Victor Moore and Helen Kane.

"Morocco," with Gary Cooper and Marlene Dietrich, known as Berlin's smartest actress, to be directed by Josef von Sternberg.

Maurice Chevalier in "The Little Cafe," to be directed by Ludwig Berger.

"The Scarab Murder Case," by S. S. Van Dine, with William Powell as Philo Vance and Eugene Pallette as Sergeant Heath.

Claudette Colbert and Fredric March in Alice Duer Miller's story, "Manslaughter."

"The Sea God," with Richard Arlen and Fay Wray.

Noted Play Planned

"Dancing Mothers," to be directed by Edmund Goulding from his play.

"Let's Go Native," co-starring Jack Oakie and Jeanette MacDonald.

"The General," with Walter Huston, star of "Abraham Lincoln."

"Queen High," with a cast that includes Stanley Smith, Ginger Rogers, Charles Ruggles and Frank Morgan.

"Grumpy," with Cyril Maude.

Nancy Carroll in "Laughter," with Frederic March.

"The Right to Love," starring Ruth Chatterton.

Rupert Hughes' "Ladies' Man," starring William Powell.

"Kid Boots," with Jack Oakie.

"Rodeo Romance," a western romance with Nancy Carroll and Richard Arlen.

"With Byrd at the South Pole," photographed by Paramount cameramen in the Antarctic with Rear Admiral Richard E. Byrd.

"Honeymoon Lane," starring Eddie Dowling.

"The Royal Family," with Fredric March in the chief role.



AL JOLSON

Now that Al Jolson has finished "Big Boy," which is his last picture for Warner Brothers, somehow or other right down in everyone's heart that knows the story of the rise of Warner Brothers to success after talking pictures arrived and they coupled their interests with Al Jolson in the first talkie, one hates to see the combination broken that has made talking pictures what they are today.

Al Jolson is now at United Artists under the Joseph M. Schenck banner and after a much needed rest he will make his first picture on that lot. The affiliatio nof Al Jolson with Joseph M. Schenck sort of started years ago when the two of them were working in a drug store in New York. The love of both men for one another has stood the acid test these many years.

Ye Editor happened to be in New York at the time Al Jolson and Mr. Schenck were formulating the plans for the present contract and when we questioned Al if he was going to make some pictures for Mr. Schenck—in his snappy way Mr. Jolson told us the story of the early struggle of both of them and how now his pal, Joe, needed him and he had agreed to make a couple of pictures for him. Jolson is that way—he never forgets a friend or favor.

To our way of thinking, while the Academy of Motion Picture Arts and Sciences are giving silver loving cups to the men who have set a high standard of production in motion pictures the past year, they could do no greater act than to give a dinner in Al Jolson's honor and present him with something emblematic for the great service that he has rendered, through the Warner Brothers pictures, to the motion picture industry—a keepsake—something that he can have and cherish forever. The motion picture industry owes this sort of a tribute to Al Jolson.

'Leathernecking' Is Title of New Feature Comedy

Edward Cline has been signed to direct "Leathernecking" for Radio Pictures, according to an announcement by William LeBaron, vice-president in charge of production.

"Leathernecking" is a musical comedy adapted to the audible screen from the stage success, "Present Arms."

A featured cast has been signed which includes four famous comedians —Eddie Foy, Jr., Benny Rubin, Ned Sparks, Ken Murray. Irene Dunne will play the feminine lead.

Cline began his motion picture career as a Keystone "cop." He later directed many Sennett comedies and is rated as a leading exponent of comedy pictures.

"Leathernecking" will mark Cline's directorial debut for Radio Pictures.

Wesley Ruggles Is to Direct "Cimarron" For R-K-O

Evidencing the large scale on which RKO Studios intends to deal with its production of "Cimarron," Wesley Ruggles' chief directorial assistant, Doran Cox, has departed for Oklahoma, where he will not only recruit a band of Osage Indians to come to Hollywood for work in the picture, but will also study and photograph original records and old pictures, as well as the actual locations of the events described in Edna Ferber's novel, all with a view to attaining the greatest possible accuracy and verisimilitude in the talkie version.

Material thus obtained during Cox's several weeks' stay in and about Osage City and Pawhuska will be forwarded daily to Ruggles in Hollywood, to assist the director in properly casting not only the principals in the story, but the dozens of vital supporting roles and characters.

Cox was accompanied to Oklahoma by Lewis Brave, a full-blooded, college-bred Osage who will act as his adviser in selecting Indian types for the picture.

"Decency" Starts At Mayan June 2nd

Stage and Screen Actors to Share Honors in Arthur Gregor's Play

Arthur Gregor's new stage play, Decency," will have its premiere on June 2 at the Mayan Theatre.

Katherine Wilson has been signed for the leading role and will be supported by Lothar Mayring, Pat Collins, Rose Dione, Dina Smirnova, Ticot D'Avril and Jesse Hurley.

THE SECRETARY

Secretary—A confident; one intrusted with secrets; a person employed to attend to orders. So says Daniel Webster in his dictionary, but he never tried to interview anyone in a motion picture studio or he would have added many more definitions, such as: Friend in need, angel of good cheer and general tonic to many a weary soul having "business" with anyone in a studio, from the highest executive to the lowest office boy. They all have secretaries these days and are hedged in with much "secrecy."

Of course we all know that a motion picture studio is a hive of industry but sometimes the worthy as well as the unworthy are refused admittance when they send in their requests. This is where the "secretary comes in" and as a body they are the most overworked, faithful and kindly souls. When you have something worthwhile to tell the "secretary" is there with many a word of comfort.

We have spent many a weary thought on HOW we can see this one or that one, which would be conducive to our progress and just when the whole thing seemed helpless a pleasant faced girl came to our rescue and cheered us up.

The Boy Scouts may have a motto which reads "One good deed a day," but the overworked secretaries of the official of a motion picture studio can chalk up many more than "one good deed a day" in their endeavors to lighten the burdens of those whose business it is to see people."

So here's to the secretaries. May they all live long and die happy.

ARTHUR FORDE.

Four of the biggest pictures in Hollywood within five months will be the camera record of George Barnes, head cameraman for Samuel Goldwin. The day he completed shooting on Ronald Colman's "Raffles," Barnes was notified that he was to start the next day on Gloria Swanson's "What a Widow." The day after that picture was completed, Barnes and his crew started work filming Mary Pickford's "Forever After."

JEWISH STARS ARE WORTHY OF BETTER SUPPORT AT THE ORANGE GROVE THEATRE

With such sterling artists as Leon Blank, who has given 47 years to the stage and who is aided by the Jewish Ruth Chatterton, Miss Betty Frank, Jewish theatregoers have been viewing and hearing "The Father's Daughter" at the Orange Grove Theatre, a three-act play writen by William Segal. The musical score as well as the stage direction is by Benjamin Blank, son of the noted actor.



LEON BLANK and BETTY FRANK

The attendance at this theatre has not been up to the high standard of the performance rendered. The show is so entertaining and interesting, that even should some of those sons and daughters who only understand the King's English thoroughly attend the performance, they could easily grasp the dramatic story enacted by these two stars and an extra fine supporting cast, brought here from New York City for a limited engagement.

Foreign producers of motion picture productions could well take the Jewish cast and make a picture out of this play. It has some very dramatic moments along with many humorous situations. Especially fine work was rendered by Saltche Weizenfriend, Max Rosenblatt, Joseph Tanzman and Chaim Heiman. The villain of the story was excellently portrayed by A. Kubansky. The rest of the cast, L. Nusbaum, Anna Zeeman, Bertha Blackman, Lazar Rosenstein, Louis Goldstein, Rose Gersoni and Molly Falek, served their purpose well.

The dramatic acting of Mr. Leon Blank reminded us, in a great measure, of Rudolph Schildkraut in his palmiest days. Strange to say, they worked together some 40 years or so ago on the New York stage. Mr. Blank is every inch an actor and has a very sympathetic voice. Miss Betty Frank, proved a fascinating aid to Mr. Blank and the way she put over some songs written by Benjamin L. Blank, made us feel that if she ever trained for the English speaking stage or the talkies she would go over the top in her work.

The last of the week found the company staging "The Drunkard." Next week they will appear in "The Poor Rich Orphan" and "The Broken Home." All of these plays were written by the same author—William Segal.

HARRY BURNS.

PERCY CROSBY TO SUPERVISE OWN STORY OF "SKIPPY"

"Skippy," Percy Crosby's famous juvenile character, and all of his pals, are definitely headed for the talking screen, Jesse L. Lasky, first vice-president in charge of Paramount production, announced yesterday, and thereby set at rest numerous guesses and rumors regarding this cartoon character's future plans.

Paramount has concluded negotiations with the author and cartoonist for the screen rights to "Skippy." This purchase includes both the novelization of "Skippy's" career and the right to make use of any of Crosby's daily cartoons in developing the motion picture story.

"Skippy" will be filmed at the Paramount Long Island studio, production executives made known in announcing the purchase of this unique motion picture material. Monta Bell is scheduled to direct the large cast of child actors who will be assembled for the production and camera work will begin early in the summer.

In addition to acquiring the screen rights to the book and cartoons, the film company concluded an agreement under the terms of which Percy Crosby, creator of "Skippy," will be on hand in person to aid in selecting the cast, developing the story, designing the sets and contributing in every possible way to the picturization of the story.

"We believe the time is ripe for a different kind of juvenile picture," Lasky said in announcing the plans for this production. "'Skippy' is entirely different from any of the child characterizations that have been filmed in the past. This youngster, known to millions of newspaper and novel readers, is refreshingly real, human and lovable, and appeals equally to children and adults. Crosby's humor has been ranked beside that of Mark Twain, and I believe 'Skippy' is destined to be the present-day successor to the mantle of Huckleberry Finn. Crosby's novel contains not only a finely drawn characterization of this real boy, but it has a wealth of general comedy and powerful touches of pathos that should make the all-talking production of 'Skippy' one of the outstanding screen features of the new season."

FUN-MAKERS RETURN

Bailey and Barnum, well known fun-makers, have returned to Hollywood after a tour of leading Vaudeville theatres in the mid-west. The other night the boys entertained the 233 Club members and were a howling success.

Here is a team of fun-makers who are going to click in pictures if ever given a real chance.

WORKING

Maurice Black is working in "The Lost God" at the Paramount studios under the direction of George Abbott.

Sam Hardy is working at Tiffany studios, direction of Frank Strayer.

Arthur Beck at Tiffany Supervising

Following his policy of securing the best experienced studio executives for important production posts, Phil Goldstone, Tiffany's chief studio executive, has engaged Arthur F Beck as a supervisor of special productions Beck's first assignment is the talking version of the old silent screen hit, "The Third Alarm," which will be directed by the original director, Emory Johnson

Beck produced all the Pathe features in which Leah Baird, his wife, was starred, and the Clara Bow pictures made before her contract was signed with Paramount His other independent productions featured such stars as Doris Kenyon, Noah Beery, Adolphe Menjou, Pauline Frederick, Marion Nixon and Phyllis Haver For the last four years prior to the death of Thomas H Ince, Beck was associate producer at the Ince studios in Culver City

None of the cast for "The Third Alarm" has been selected yet, but Jack Natteford is at work on the new story for the talking picture version, which will not be radically different from the silent version in plot.

MISUNDERSTOOD

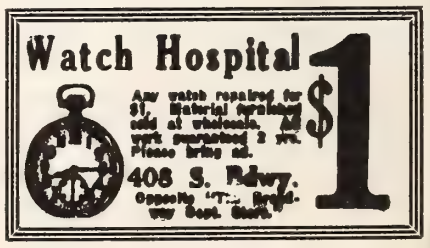
There are as many different ideas about how to run the government of the United States as there are citizens therein. This is the conclusion of William Bakewell, juvenile film actor, after having pored over a few of the 7000 letters he received following publication of his recent article, "What I Would Do if I Were President."

Young Bakewell, who scores convincingly in "All Quiet on the Western Front," the current Carthay Circle attraction, was induced to write on this subject for one of the leading film magazines recently, and in his essay set forth some of the ideas and theories of government which he has formed in his youthful observation of economics and sociology.

"I am completely disillusioned of the impression I once held that people do not take their government seriously," said young Bakewell. "My article was written in a spirit of good nature, but I took the opportunity to express some of my opinions about politics and international relations."

MAKING GOOD

Harold Dodds, who is the assistant casting director to Charles Richards at the Pathe studios, is making good. He is proving quite an aid to his "Boss" and is well liked by those that he comes in contact with daily at the studios.



ABOUT MYSELF
By Al Jolson

I would like to be known as the man who sings the nation's songs. Back in my head is that profound saying, "Let me make the songs of my nation, and I care not who makes its laws."

The genuine thrills I have extracted from life—though I confess to this egotistically, I will be forgiven by readers of this little confession—have most often consisted in hearing the songs I have introduced to my public whistled and sung and hummed by men of all estates. I like to think that lovers have sung my creations and given them new meaning, and even furthered true romance.

If I am popular, let me modestly ascribe it to the fact that I am human. That means full of weakness. I am not invariably good-humored—in fact I am often the contrary. Nor am I complimentary when there is no meaning in compliments. I have unaccountable fits of loneliness, for my nature is moody. I love audiences, and at first was embarrassed by the lack of one in making talking pictures. I quickly conquered that feeling, and now feel in imagination the thousands on thousands of Americans who sit in theatres and listen to me talk and sing. I am sentimental, of course I am; you only have to hear me sing to realize that. By the same token, I am easily touched by unhappiness.

I want my songs to be the great common denominators of humanity. If you can touch and affect a hundred instead of a coterie of ten, why not go for the hundred? And if you can thrill a million instead of a thousand, so much the better.

You become an influence and make people realize the poignancy and depths of emotion, so that through song their lives are lifted emotionally and they become more human.

AMBASSADOR
COCOANUT GROVE
Every Evening and Saturday Teas
THE SYMPHONY MASTER OF HARMONY
JOHNNY HAMP
and his
WORLD'S FAMOUS ORCHESTRA

NEW OFFICERS ARE NAMED BY PARAMOUNT

At a meeting of the Board of Directors of the Paramount Publix Corporation held in New York this week the following officers were duly elected:

Adolph Zukor, president; Jesse L. Lasky, first vice-president; Sidney R. Kent, vice-president; Sam Katz, vice-president; Ralph A. Kohn, treasurer; Elek John Ludvigh, secretary; Emil E. Shauer, assistant treasurer; Eugene J. Zukor, assistant treasurer; Harry M. Goetz, assistant treasurer; A. John Michel, assistant treasurer; Norman Collyer, assistant secretary; Frank Meyer, assistant secretary; Wilfred J. Pineau, assistant secretary; Albert A. Kaufman, assistant secretary, and Melville A. Shauer, assistant secretary.

The following directors were elected members of the finance committee:

William H. English, Sir William Wiseman, Frank Bailey, Casimir I. Stralem and Adolph Zukor.

The following were elected members of the executive committee:

Adolph Zukor, William H. English, Felix E. Kahn, Sam Katz, Sidney R. Kent, Ralph A. Kohn, Jesse L. Lasky, Elek John Ludvigh, Emil E. Shauer and Eugene J. Zukor.

Charles "Buddy" Post, the tiny production manager of the Pan-American Studios, tells me that they are getting ready to do some big things. Several great stories are under preparation for shooting and the musical numbers and scores will be original.

"WAY OUT WEST"

Three employees of M-G-M studios are sharing in the prize money offered for a title to replace the title, "Easy Going," which is William Haines' last picture that he has finished on that lot.

Fred Niblo directed the picture which is to be released as "Way Out West." At present Mr. Niblo is helping with the editing of the Haines picture and preparing to direct Greta Garbo in "Red River."

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ANOTHER STAGE ACTRESS SCORES IN TALKIES

After six years on the New York stage, Adele Windsor decided to come to Hollywood and cast her lot with our leading talkie artists and to say that she has scored a success, one just has to refer to some of our recent productions which she has had very fine parts in, such as three Fox productions—"Nix On Dames," directed by Donald Gallagher; "The Girl From Havana," megaphoned by Ben Stoloff, and "Frozen Justice," which Allan Dwan directed. She has just finished in Clara Bow's "True to the Navy," directed by Frank Tuttle at the Paramount studio.

Miss Windsor adorns ou front cover this week and it is needless to say that she has a world of personality on a par with any of the present day talkie picture artists.

TO APPEAR IN PLAY

Joseph Schildkraut is to appear in two talkie productions on the West Coast before he opens in New York in "The Tyrant," a stage play which will bring him back to the speaking stage.



BOBBY AGNEW

Here's a close-up view of Bobby Agnew in the part he played in "Mind Your Business," a Pathe musical comedy short written and directed by Monte Carter. Bobby does a duel role and looks pretty spiffy when he dons girl's clothes at paring to direct another short, "The a masquerade and theatregoers are due to enjoy this very soon.

Monte Carter is at present preparing to direct another short, "The Night Clerk," which he and Charles (Chuck) Callahan have written and are adapting and writing the dialogue for an early start at the Pathe studios.

BIRTHDAYS

May 7—Gary Cooper, Paramount star; at Helena, Mont.
May 8—Gene Lucas, Paramount composer; in Hungary.
May 10—David O. Selznick, executive assistant to B. P. Schulberg at Paramount studios; born in Pittsburgh.
May 14—Grant Clarke, Paramount lyric writer; at Okron, Ohio.
May 18—Edward Montagne, Paramount editor-in-chief; in London.
May 19—Lothar Mendes, Paramount director; in Berlin.
May 20—Stanley Fields, Paramount player; in New York.
May 21—Sam Jaffe, Paramount production manager; in New York.
May 26—Viola Brothers Shore, Paramount writer; in New York.
May 26—Paul Lukas, Paramount player; in Budapest.
May 27—E. Lloyd Sheldon, Paramount associate producer; in Springfield, Mass.
May 27—Josef von Sternberg, Paramount director; in Vienna.



FRANKLIN PANGBORN

Appearing in his fourth Vitaphone short, Franklin Pangborn is now at work on "The Cure" at the First National studios.

TROUPERS' CLUB MEMORIAL SERVICE

To be held at their Club Rooms, El Centro, at Hollywood Blvd., 3 p. m., Friday, 30th inst. Public welcome.

Arrangement by Frank Cooley, President.

Prelude, by Rea Mureal, in her own composition. Prayer, Palmer Morrison, Chaplin. Opening ceremonies, Offcers of the Club. "Sweet and Low," Troupers' Choir, Emily Lindsey, director. Obligation and Administration, Frank Cooley. "Consider Me and Hear Me," soprano, Emily Lindsey. Roll Call of Departed Troupers, Stage Director. "Calvery," Bert Lindley. Oration, Lawrence Holmes. "The Day Is Done," Troupers' Choir.

R-K-O To Build "Radio City" In New York

May Robson Starring for Liberty Productions

At a Cost of $300,000,000, According to Jos. I. Schnitzer

At a cost of $300,000,000 and within the space of two years "Radio City" will spring up within the heart of Manhattan, according to Joseph I. Schnitzer, president of Radio Pictures, who received the information by telephone from New York today.

The deal was closed by David Sarnoff, president of the Radio Corporation of America and chairman of the board of directors of Radio Pictures.

Mr. Schnitzer, who was here attending the annual RKO sales convention, said, "The boundaries of the business area to be known as 'Radio City' are Forty-fourth street on the south, Forty-eighth street on the north, Fifth avenue on the east, and Sixth avenue on the west.

"A 40-story structure in the center of the area will house home offices of Radio Pictures, RKO Theaters, Inc., Radio Corporation of America, RCA Photophone, Inc., RCA-Victor Corporation, RKO Productions, Inc., Westinghouse Electric Corporation, General Electric Corporation, National Broadcasting Company, and subsidiary organizations of the Radio Corporation of America.

"On the ground floor of the building two theatres will be constructed. One will have a seating capacity of 7000; the other will be a vaudeville house with a capacity of 4500.

According to Schnitzer, one of the leading New York showmen has been engaged to operate the theatres, but said that he was not at liberty to reveal his name at the present time.

Schnitzer's announcement came at the close of the RKO sales convention. Sixty delegates from all parts of the United States, Canada and Australia, leave Los Angeles this morning for their respective homes.

* * *

Glenn Hunter "Goes Talkie" With Tiffany

Glenn Hunter, famous as "Merton of the Movies," both on the screen and the New York stage, has returned to the motion picture field and will make his first talking picture at the Tiffany studios.

Phil Goldstone, chief studio executive, has signed Hunter for the leading masculine role in "Why Marry?" a farce melodrama. Frank Strayer will direct. Others previously cast include Vera Reynolds, Charles Sellon, Paul Hurst and Nita Martan.

Hunter returned to the stage after making "Merton" in the silent form, and has appeared in the same role on the stage, and in "Young Woodley" and "Spring Is Here," two New York successes.



MR. and MRS. OTIS SKINNER

Otis Skinner, one of the foremost actors of the American stage, has arrived in Hollywood from New York preparatory to starting work in "Kismet" as a Vitaphone talking picture for First National Studios.

Skinner was greeted on his arrival by Hal B. Wallis and C. Graham Baker, co-executives at First National, who announced that "Kismet" will be filmed and recorded as the most pretentious talking picture of the year. A budget of more than $2,000,000 has already been set aside for the production, and a schedule of four months laid out for the filming. John Francis Dillon will direct, and Loretta Young and David Manners will play the juvenile roles in this famous play. More than 200 screen tests of prominent Hollywood actors and actresses have been taken to fill other roles in the picture.

A large number of massive impressionistic sets are already under construction at the studio and on Warner Brothers' ranch. Production will start June 4. More than 4500 extras will be used.

Skinner was accompanied on his trip west by his wife, Maude Durbin, who was one of his early leading ladies. He expressed himself as keenly interested in the prospect of making "Kismet" as a talkie. He previously filmed it as a silent picture ten years ago for the old Robertson-Cole Co.

"I was never particularly interested in silent pictures, and refused many offers to appear in them," Skinner said. "What really convinced me that the talkies had been perfected were the performances of my old friend and great actor, George Arliss, in 'Disraeli' and 'The Green Goddess.' Both were far better on the screen than they were on the stage, and they were mighty good on the stage. I look forward to filming 'Kismet' with great anticipation."

Skinner was born in Cambridge, Mass., in 1858, and is the son of a minister. His first experience was with P. T. Barnum. He first appeared on the stage in 1877 in Philadelphia. He made his New York debut in "Enchantment" in 1879, and soon became one of the outstanding leaders of American drama. He was leading man for Mme. Helen Modjeska for five years, both in this country and abroad.

Among his famous plays, in addition to "Kismet," which was his outstanding successc, were "Mister Antonio," "The Honor of the Family," "Pietro," "Blood and Sand," "Sancho Panza" and "The Merry Wives of Windsor."

Skinner has one daughter, Cornelia. Early in his career he played Shylock in "The Merchant of Venice." Ii is his favorite part, and he claims that "Shylock is the only gentleman in the play."

'Mother's Millions' First of Series of Features To Be Produced

"Mother's Millions," starring the original stage star, May Robson, is the first of a series of twenty feature productions to be made by Liberty Productions Co., Ltd., which will be adapted from popular best-selling novels of the day and the outstanding stage plays of recent seasons, with the original stage stars of these plays appearing in the screen versions.

"Mother's Millions" will be made on the new "Giant Screen," which is the particular invention of the new studio, which boasts among its executives M. H. Hoffman, well-known Hollywood producer who made the Mae Murray successes for Tiffany; Victor and Edward Halperin, producers of "Party Girl," "She Goes to War," etc., and Herman Gumbin, of the General Fiber Co. of Chicago. It will also be available to exhibitors on the normal-size screen, although the wide screen does not require wide film and entails very little added expense.

Promise of a saving of $200,000,000 to the picture-making industry is made by the Liberty Productions Company, Ltd., recently formed to work with a "Giant Screen System," perfection of which is announced by M. H. Hoffman, Hollywood producer. Installation of a large screen is the only expense which the new system will entail upon the exhibitor, Mr. Hoffman states.

Camera, lens and film processes are involved in the new system. With Mr. Hoffman in the new venture are Victor and Edward Halperin and Herman Gumbin of the General Fiber Company, Chicago. Production is to begin immediately on twenty feature productions, adapted from well-known best-sellers and stage plays, employing the new system, but also available to exhibitors employing the ordinary size screen.

* * *

WESLEY BARRY GETS TIFFANY LEADING ROLE

Wesley Barry, who recently returned to the screen and played his first two talking picture roles at the Tiffany Studios in "Border Romance" and "Sunny Skies," has been signed by Phil Goldstone, chief studio executive.

He will play the masculine leading role in Tiffany's "His Last Race," a race track story by Jack Natteford. It's a boyish sort of role, well suited to the freckled comedian whose childhood stardom isn't very much in the past.

Nancy Dover, recently seen as co-star with Cleve Moore in "June Moon" on the road and in Los Angeles, has been signed to play opposite Wesley Barry.

Richard Thorpe, director of several Tiffany pictures, including "Border Romance," will guide the filming.

Television Vaudeville A Possibility

This Is Day and Age Of The Specialist

Scientists Are Striving to Perfect Radio Invention

From Schenectady, New York, comes the news that virtually on the same spot at the Proctor Theatre, where over a quarter of a century ago theatre-goers saw their first motion picture presentation in New York, there was shown for the first time in New York theatre history, a television feature act. The audience heard the orchestra play, conducted by a televised image of its director, John Gamble, waiving his baton several miles away. They heard duets sung by a singer on the stage and his partner before the television transmitter. They laughed at dialogues between a performer before them and another whose picture appeared on the screen.

Faithfully the six by seven foot translucent screen brought to them remarkable likenesses of the artists—painted in rapid sweeps of a greenish light beam from the television receiver and projector in back of the stage. Though the image did not have the brilliancy of the motion picture, it was nearly flickerless. It resembled the first moving pictures with its streaks and unsteadiness.

Dr. E. F. W. Alexanderson, television pioneer, at a dinner in his honor, predicted almost limitless possibilities for new inventions in this art. Earlier in the day, newspaper men and experts witnessed a special demonstration and inspected the apparatus under the personal direction of Dr. Alexanderson, who is chief engineer for the General Electric Company in whose laboratories the apparatus was designed.

In this demonstration, Merrill Trainer, a laboratory assistant of Dr. Alexanderson, was introduced to the audience by R. D. Kell, control operator. Mr. Trainer's picture appeared smilingly on the screen. Through powerful speakers that carried his voice to the audience in perfect synchronism with his lip movement, he explained the functioning of the apparatus. To persons seated in the fifteenth row of the orchestra, the picture—which only showed head and shoulders of the performers—seemed very distinct, though the image rocked from side to side occasionally. This was due, engineers explained, to the "hunting" of the scanning disc motor which throws the whole picture over slightly.

The television was blue and green, and though it lacked detail and depth of film pictures, they could recognize the actors and their movements and changes of expression were distinct; they saw the wrist watch on a performer's arm and the light reflection on some tortoise shell eyeglasses. All the shades of a real photograph were present and voice synchronism was perfect at all times.

What A Night of Nights In Hollywood

As night came, trailing a purple cloak, Hollywood Boulevard last Tuesday evening arose in all its glittering splendor to offer votive garlands at the shrine of Howard Hughes' spectacular epic of the air, "Hell's Angels." From Vine Street clear to the Chinese Theatre the gradually thickening throng moved in a billowy surge. It was a gala night, punctuated with gusts of merriment and the expectant murmurs of moving-picture fans that shoaled in the precincts of the famous esplanade, where cinema stars unmask their beauteous charms as they trail dainty toes over the concrete footprints of the more favored thespians. Overhead, scores of flashlights working at cross

Aaronson's Commanders (some orchestra) put on one of its best propurposes stabbed their luminous shafts far into the deep sapphire of the night, forming a sort of scintillating latticework of glory immediately above the famous silver-sheet palace.

It seemed as if almost the entire rank and file of Shadowland celebrity, dressed to the nines, had assembled to give its sanction of pre-eminence to this premiere of premieres. Long before Sid Grauman's unparalleled prologue unfolded its glories to the packed house, galaxies of the screen topnotchers, gowned in the most sumptuous of modiste creations, swung into a sort of Vanity Fair parade as they milled around the vast open space of the entrance. It was well after 1 o'clock in the morning that the final fadeout of the picture sent the vast audience into the open again, many repairing to the popular adjacent cafe dansants. The Blossom Room of the Roosevelt Hotel boasted the best attendance.

Aaronson's Commanders (some orchestra), put on one of its best programs, the famous comic three, Messrs. Saxe, Stanley and Taylor, turning loose their best assortment of laughter-stirring stunts. Among the most prominent patrons were Andy Deliman, assistant director, guest of Eddie Tierney and the inimitable Margery White, known as the juvenile Marie Dressler of the talkies; Polly Moran; Sid Grauman and his mother; Leo McCarey, young Napoleon of directors; Tommy Maloney and Dave Shade; Dave Butler, rumbling that the picture ("Hell's Angels") had cost him a fortune, as he had picked Shade for a sure winner; Ivan Kahn; Herman Spitzel and party; Charley Irwin; Oscar Straus and party; Charles de Ravenne, the young Michael Angelo of the Golden West; Bob Goldie; Charley King; Jack Sullivan and Miss America; Janet Eastman; Frank Joyce; Barbara Bennett; Morton Downey; Harry Cohn; Darryl Zanuck.

Maurice Gebber, famous Ambassador furrier; De Sylvia, Brown and Henderson, composer of "Sunny Side Up" gems and of original stories; Musconi Brothers; Dave Palter; Sam Shipman; Lew Lipton; Harry Beaumont; Buster Collier; Paul Fejos; Harry Green; Archie Selwyn; Edwin Carewe; Leatrice Joy and Irene Delroy. In the big dining room of the Roosevelt Hotel members of the press were furnished with entertainment of the inner man and underpinning. One of the first to arrive was Ye Editor Harry Burns and his lovely wife, the two waxing young again on the dance floor to the dulcet strains of "What's This Thing Called Love?" Then there was Ham Beall, the lion of the occasion. Hamilton, old boy, was fairly smothered with congratulations for pulling off the greatest publicity stunt in Los Angeles' cinema history. He surely plastered "Hell's Angels" onto the Chinese Theatre map.

Among the succulent viands doled forth were chicken drum sticks, with the oozy gravy just trickling clear back to the kitchen. The press, by and large, fell to with the ravaging precipitance of a cloudburst of locusts playing havoc with a Palestine field of grain. Some son-of-a-gun swiped two of my sticks in succession and I shrewdly suspect it was Oliver Garver, whom I soon found (after the dastardly deed) snugly ensconced in a remote angle of romance playing eenie-meenie-minee-moe with a bird of paradise, each of the two hilariously twirling a drum stick in rhythmic unison with the latest foxtrot gem, "Happy Feet." Over at Eddie Brandstatter's Embassy Club Screenland's choicest coteries put on the Ritz, every now and then throwing a high-hat glance toward the Blossom Room across the way. Howard Hughes was the Grand Panjandrum and Gentleman Bountiful of the occasion.

The gay assemblage, under the prosphorescent gleam of candle lights, toned down at first and attuned their voices to "Sweet and Low." It was a poor wee hour for lipsticks and compacts, as the artistry of their work showed but faintly through the luminous fog of smoking candles. However, when low visibility lifted, Charlie Chaplin, in that clear, resonant voice of his that is sure to make him an outstanding wow in the talkies, let loose with "For He's a Jolly Good Fellow" (several of Charlie's high notes were awful sour), and the whole flock, including Louella Parson and Billie Dove (lovely Billie) swung into the spoor of his yodeling.

At 3 o'clock in the morning, Eddie Brandstatter was serenaded by Ben Bernie's swagger orchestra, which let loose two of Eddie's favorite balads, "I'll Be Seeing You" and "In the Sweet Bye-and-Bye." Among those whom the Night Hawk saw when the candle lights were gleaming were Edwin Schallert (dean of dramatic critics of the far west) and his charming wife; Jack Gilbert and Ina Clair; Ben Lyon and Bebe Daniels; Joan Bennett; John Considine, Jr.; Mr. and Mrs. Flo Ziegfeld; Mrs. Sam Goldwyn; George Fitzmaurice and Mr. and Mrs. Walter Morosco. At the head of the Embassy steps was a picture of Sid Grauman, over which were printed the words, "Welcome Home, Sid—Success to 'Hell's Angels.'"

ED O'MALLEY.

Early Days of D. W. Griffith Are Likened To the Present

What does it take to make a movie spectacle?

In the old days of D. W. Griffith's "Intolerance" it took huge sets and hundreds of extras. Today for the big spectacle finale of Samuel Goldwyn and Florenz Ziegfeld's "Whoopee" it takes huge sets and hundreds of specialists.

The big finale scene for the Eddie Cantor all-technicolor production is laid on an Indian reservation in a natural amphitheatre in the midst of towering peaks. The first requirement for the spectacle is a singing-dancing chorus of 100 girls and 50 boys in colorful Indian costumes.

Add to this 25 Indian chiefs and 24 of the famous Ziegfeld-Goldwyn show girls, each of the latter wearing in addition to her costume and head dress a spectacular feathered robe costing hundreds of dollars and specially made to order.

Mix in with this the cast of 20 principals with Eddie Cantor at the head, and top off the whole show with ten of the most beautiful girls you can imagine attired in the most idealized of Indianhead dresses and mounted on coal black horses. These ultar-show girls are headed by Dorothy Knapp, declared by many a New York first-nighter to be the most beautiful girl in the world. Each black horse is led by an Indian chief in full fighting regalia.

Place in the background of all this, George Olsen's augmented orchestra of 50 pieces, light the set overhead with a thousand blazing arc lamps requiring the constant attendance of over 300 electricians. Put ten camera booths around the outskirts and color the whole affair with innumerable grips, prop men, floor electricians, sound department officials, wardrope women, hair dressers, carpenters, make-up women and assistant cameramen. Two men whose imagination is responsible for the riot of color and orderly confusion.

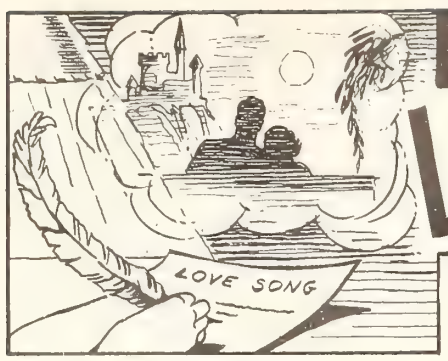
The chief requirement for a spectacle in the year 1930 is a Ziegfeld and a Goldwyn.

* * *

Lila Lee's latest hobby is collecting recipes.

With Louise Fazenda working with her in "The uQeen of Main Street" a new and delicious tid-bit arrives each day. Miss Fazenda's cookery talent is well known to those who have worked with her.

Miss Lee is probably the most appreciative recipient of these culinary favors, and the arrival of a strange package on the set is always a sign for a huddle which eventually results in the scribbling of a new recipe in Miss Lee's expanding cookbook.



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Edited by Lynn Cowan and Paul Titsworth

MUSICAL SCORE OF "THE SILENT ENEMY"

The Paramount-Burden picture, "The Silent Enemy," which vividly portrays the trials of the Obijwe tribe ot Indians that inhabit the Canadian Northwest, was synchronized musically by the Music Department of Paramount's Hollywood Studio.

The scoring and conducting was done by Irvin Talbot, who scored such Paramount successes as "The Shopworn Angel," 'Manhattan Cocktail" and "The Wolf Song." He was assisted by Messard Kur-Zheno, a student of Obijwe life and customs, who assembled the tribal motives and collaborated in the writing of one of the theme numbers of the picture, "Rainflower."

Max Terr supervised the recording of this picture. He was responsible for the recording supervision of such Paramount pictures as "Four Feathers," "Hungarian Rhapsody," "Wings" and "The Wedding March." He is considered one of the best men in this branch of musical synchronization.

All the music in the picture was composed and arranged by members of the Hollywood Studio Music Department, assisted by Mr. Kur-Zheno. The recording was done by a symphonic orchestra of forty. All the synchronization was under the personal direction of Nathaniel W. Finston, head of the West Coast Music Department.

"Rainflower" will be published by the Famous Music Corporation.

* * *

A few years ago I took a manuscript to the firm of McCarthy and Fisher, music publishers, and met that prince of song writers, Joe McCarthy. Incidentally, he accepted my song, titled "Kisses," which sold a way over a million copies and made both Joe and I a lot of money. Now he is at the Fox studios working hand in hand with that great melody writer, James Hanley, and when two boys like that get together it means just one thing and that's "his." "I'm in the Market For You" is O. K., pals and I know you have more coming up that will spell success for you.

MUCH NEEDED REST

One of the busiest musical directors in the industry is Josiah Zurro, at Pathe Studios. He has been recording day and night with symphony orchestras and brass bands that threatened to tear down the walls of the recording rooms and when he got last Saturday off, which by the way was his first Saturday off in over a year, he went down to the beach to hear the band concert. He has done marvelous work at Pathe, a thorough musician and capable artist himself he has turned out scores that are a great credit to his department.

* * *

RECORDING ARTISTS

Guess they have stopped making records in the east—don't see how they could make them with all the great recording bands out here. You don't have to worry about music when you step out now. George Olsen's band, Ben Bernie and his gang, Irving Aronson's Commanders and Clowns, Johnnie Hamp and his great dance band. Gus Arnheim still a favorite, Earl Burnette, the pride of the coast, and his great entertainers, Max Fisher, who owns his own cafe and has a great combination—what more can the public want? Paul Whiteman and his troupe have gone east but promise to return and make merry on the coast again. All I'm going to do is try and write another song and if these boys all play it—what a hit.

* * *

RIDE 'EM COWBOY

Arthur Kay brought his band from the Fox lot down to meet the executives and film delegates who are here attending the Fox Film Convention all attired in cowboy outfits to give the easterners a little thrill and believe me he did. When that band, under his capable direction, started to play "Sunny Side Up" and other Fox hits he not only thrilled the visitors but also the gang from the studios and all the West Coast Theatres. Clever director and great musician.

GO WEST YOUNG GIRL

I can remember just a short time ago a charming young lady was introduced at the N. V. A. Club one Clown Night. None other than Miss Irene Delroy, who since has won a great reputation upon the stage in the musical comedy field and was starred in the Ziegfeld Follies. Her glorious voice and charming personality will be seen and heard for the first time on the scree nin "The Life of the Party," a Warner Bros. production with original songs by that ace team of writers, Al Dubin and Joe Burke. We welcome you, Miss Delroy and know that you will have worlds of success in your new field of endeavor.

* * *

NEW LIBRARIAN

Who should phone us but my old Pal, Percival Goldenson, who used to be down to Loew's State when I was M. C. there. Goldie is no win charge of the library of music at First National and what a job that is. A staff of song writers and arrangers are hard at work preparing scores for new First National features. The entire music department, of course, being under the supervision of that celebrated maestro Erno Rapee.

* * *

Jerome Kern and Otto Harbach have arrived at Warner Bros. and the studio officials are waiting patiently to hear their new score. It is an original story and will be far superior to anything these clever writers have turned out before and that alone guarantees us that we all have a treat in store as they sure can write music.

* * *

MUSICAL COMEDY STAR

Jack Whiting is another musical comedy favorite who soon will reach his many many admirers via the screen. He recently finished "The Life of the Party" for Warner rBos. and has been given the leading role in a new untitled feature.

A new talking screen team is to be created when Jack Whiting and Irene Delroy start work before the cameras and microphones at Warner Brothers in Jerome Kern's and Otto Harbach's first original Vitaphone screen play.

Whiting and Miss Delroy are to be co-featured in the production, it is announced by Darryl Zanuck, associate executive.

Kern and Harbach, who recently moved into their new offices at Warner Brothers, are at present working on the story and music.

Production will star immediately upon completion of "The Life of the Party" in which Whiting and Miss Delroy are appearing with Winnie Lightner and Charles Butterworth.

* * *

"Two Blue Eyes," a new ballad from the pen of James Dietrich, is to be sung by Donald Novis in "Eyes of the World," the Henry King directed dramatization of the Harold Bell Wright novel.

Dietrich, who arranged the hit songs in Paul Whiteman's "The King of Jazz," is an associate of John Murray Anderson, New York's foremost producer of musical extrabeen worked to death.

Sol Lesser, producing executive of Inspiration Pictures, wants it understood that "Two Blue Eyes" is not a theme number, but an integral part of the story.

Theme numbers, he believes, have been worked todeath.

* * *

Alexander Gray has left on a unique four-day trip through the Santa Ynez Valley with thirty other Angelenons who are the guests of James J. Mitchell, Chicago banker.

Western costumes of fifty years ago were one of the rulings of the caravan, which is traveling entirely by horseback and stage coach. Encampments are being made along the Santa Ynez River and barbecued meals served at ranches in the vallev.

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Franchon & Marco To Handle All Fox Presentations

Warden Lawe's Daughter is to Appear in Fox Films

Winfield R. Sheehan Has Arranged This New Plan

In the reorganization of Fox Theatres affairs in New York, Winfield R. Sheehan has established Fanchon and Marco in charge of all presentations for the national Fox Theatres circuit. Fanchon and Marco will take over the Fox booking offices, which will be amalgamated with the Los Angeles office to supply talent for more than 500 theatres.

Theatre Review

"WINGS OVER EUROPE"

Reviewed at the Pasadena Community Playhouse.

Directed by Gilmor Brown.

By Robert Nichols and Maurice Brown.

Dialogue of a brilliance seldom equaled was to us the outstanding feature of this magnificently conceived play, which again brings the Pasadena Playhouse into the limelight as one of the leading production centers of western United States. "Wings Over Europe" deals with the discovery by a young scientist of the long sought energy in atoms. To him it makes man a god—brings on the golden age of freedom and truth and beauty. To the British cabinet before which he brings his idea, it means death and destruction.

The bitter war that is waged between the two factions is tensely dramatic, climaxing with the scientist's promise to destroy the world, and the manner in which the men of the cabinet prepare to meet their death. This play is far from the beaten path, and has such a strong fascination that it seems only reasonable that it will duplicate its New York success here.

Maurice Wells gives a forceful and gripping presentation of the scientist, Francis Lightfoot. Gilmor Brown is excellence itself as Evelyn Arthur, Secretary of State for Foreign Affairs. These two in particular cannot be too highly praised. Arthur Fritzrichard as St. John Pascoe, Attrney General, comes next in line of commendation; with Onslow Stevenson as Lord Dadham, Lord High Chancellor, also at the top. Robert Morkill, Joseph Sauers, Eugart Yerian, Richard Yates and Ray Glass are in the first rank; and Harvey Eagleson, Freeman Ambrose, Guy R. McComb and Finlay MsDermid are right there. Thomas Henry as Prime Minister was splendid. In other words, we mean to say that not in months have we seen such a set of perfect characterizations.

Maurice Wells, Ashton Wells, Laddie Knudson, Al Willard, Murray Yeats and Paul Huston all contributed to the unusual qualities of this piece.

We can recommend "Wings Over Europe" without any qualifying strings, to interest and thrill. It is a production up to the highest standards of the Playhouse.

HAROLD WEIGHT.



JOHN ROBERTSON

Putting into production one of the most spectacular offerings on Pathe's program for the current year, actual work has begun on "Beyond Victory," under the direction of John Robertson.

A truly outstanding aggregation of stellar personalities will portray the principal roles in this drama which deals not with war but with the thoughts and memories of men at war.

Ann Harding heads the feminine contingent of players, with Helen Twelvetrees and ZaSu Pitts in other important roles. William Boyd fills the leading masculine characterization while other featured roles will be portrayed by James Gleason, Fred Scott, Russell Gleason and Robert Armstrong. Other important parts have not as yet been cast.

"Beyond Victory" is an original story by Hope Bennett, while screen adaptations and continuity were the result of collaboration between James Seymour, James Gleason, Lynn Riggs, Thomas Lennon, Mauri Grashin and Garrett Fort.

MISS O'HARA IS THE ASSOCIATE INSTRUCTOR OF ARTISTIC WHISTLING

Ruby Ray O'Hara, known in motion pictures as June Gail, is now associate instructor of artistic whistling at the California School of Artistic Whistling, occupying a unique role outside her screen work. Miss O'Hara, a talented and versatile artist, besides her screen and stage work has done considerable entertaining over the radio. She will be parts either by appointment with her at the California School of Artistic Whistling, Eighth and Beacon streets, 1020 Beaus Arts Building, or by calling GL. 3166. Miss O'Hara resides at 1215 Lodi place, Hollywood.

remembered as having important parts in "Love Parade," "Vagabond King," "River of Romance" and many other screen operettas. In the current production of "Song of the Flame" she doubles for Alexander Grey as he whistles to his sweetheart of the theme, Bernice Claire.

Students may be enrolled for specialty work in movietone and radio

GUEST CONDUCTOR

Georgie Stoll, who needs no introduction to any of our readers, is guest conductor at Grauman's Chinese theatre. Those who remember his marvelous violin playing and ability as a conductor at the Criterion and Loew's State are looking forward to hearing his symphonic and modern scores at the Chinese.

PHOTOGRAPHING

Johnny Mescall is photographing "Beyond Victory," which John Robertson is directing for Pathe. Bill Reiter is assisting the director on the picture.

Arrive in Los Angeles Sunday Morning for First Picture

Warden Lewis E. Lawes of Sing Sing prison and his daughter, eight-year-old Joan Marie, will arrive in Los Angeles on the Union Pacific Sunday morning to embark upon their first motion picture venture.

Joan Marie, who is known as Cherie to the prisoners of Sing Sing, within whose walls she was born, will play an important part in Maurine Watkins' screen play, "Up the River," which has a penitentiary background for its action.

While Lawes, who has been in charge at Sing Sing for the last ten years, will not act in any official capacity in the filming of the picture, he will be called upon for much technical advice.

Cherie was born at the warden's home inside the prison gates, June 23, 1922, and has lived most of her life within the gray walls.

John Ford, who will direct "Up the River," was intrigued by the youngster's charming and natural personality during a recent visit in New York for the purpose of going through the famous prison. He suggested to her father that Cherie would be excellent talent for the role of a warden's daughter on the screen, and the official agreed to the trip and stay in Hollywood.

Warden Lawes, author of several books on prison reform and prison life, will be accompanied by his secretary. He will be met by officials of the Fox Film Corporation studios.

ABE LEVINE NOT CASTING AT THE TIFFANY STUDIO

Contrary to published rumors, Abe Levine will not succeed Frank Roderick as casting director at the Tiffany Studios. No successor has been appointed yet.

"I will continue to be associated with Guy R. Coburn in the management of players, writers and directors," said Levine yesterday. "It is unfortunate that the error was printed, and I want all of my friends in Hollywood to know that I am not dropping my business associations."

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NO WHITE ELEPHANT
THIS "SHYLOCK" (LUCILLE LA VERNE)

ACT I

Scene III—Venice. A Public Place. Enter Shylock and Antonio

Shy.—Well, then, it now appears you need my help:
Go to, then; you come to me, and say,
Shylock, we would have money; . . .
What should I say to you? Should I not say,
Hath a dog money? Is it possible
A cur can lend three thousand ducats? or
Shall I bend low, and in a bondman's key,
With 'bated breath and whispering humbleness,
Say this?
Fair sir, you spit on me on Wednesday last.
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys.

Ant.———

Shy.—Why, look you, how you storm!
I would be friends with you, and have your love.
Forget the shames that you have stain'd me with,
Supply your present wants;
This kindness will I show
Go with me to a notary, seal me there.

The other day we had the good fortune to catch Miss La Verne at her palatial home in Altadena and have her tell us about her future plans. How she liked working in pictures after such a brilliant London, Paris, New York season with her greatest triumph, "Sun Up."

"I like the talkies very much, and believe they are going to give me even greater happiness, if it is possible, than my two years in London for the





LUCILLE LA VERNE

very simple reason I can enjoy the peace and quiet of the home my long successful years on the stage has enabled me to have. In the shadow of such majestic mountains that always give one strength, I just love it. I love nature. The caroling of the birds. And to be where I can pick my own flowers and watch them grow is just like heaven on earth, to me. My home, as you see it, is the materialization of my dreams. Made manifest through the wonderful artistic talent of my niece, I'm sorry you can't meet her today, but some other day, perhaps. I simply would not exchange my Southern California home for any European palace I had open to me or any of the many places throughout the world where I have enjoyed such wonderful hospitality. No, no, no!

Miss La Verne dwelt at length on a beloved role she hopes to portray before long in a talkie. It will be a WOW.

Yes, I am a rebel. I was born in Tennessee. And I'll tell you a funny little story: When I was born I was a great aunt and my mother's oldest son was one year older than my mother. Yes, that's true. He was a step-son." We enjoyed one of Miss LaVerne's merry laughs. She was once more, for the moment, in the role that brought her to fame. She enjoys nothing more than getting off something that will turn over the "Tickle box."

With a very serious face she said, "I wanted to play a serious part long before I did 'Sun Up,' but each time I would ask a manager to give me something serious, I would get the laugh. Then when my company was on the water I was tempted by a very flattering contract from one of the biggest producers to go to Hollywood for pictures, but I had to refuse. I am glad I went on to London in a serious role. . . . I got the laugh on everyone who thought I could not handle drama. Then I did Shylock more for a freak fancy than anything else."

The grandfather's clock on the first floor stair landing began a duet with the grandfather's clock on the upper floor, where it can look down on the music and drawing room when that spacious section is brilliantly illuminated for a gay reception; and other times, that stately heirloom never tires of the choice pieces of statuary artistically placed or the rare paintings that hang in the gallery of that magnificent artlike museum. We could hardly believe we had spent over two hours as an audience before the internationally known stage star, so graciously entertaining just two of her ardent admirers. Deed it was a rare treat we shall long remember.

"After my work in 'Penny Arcade,' for Warner Brothers," continued Miss La Verne, "I received a call from Mr. Griffith to do a part in Abraham Lincoln. A serious but interesting part. Then when Sam Taylor, who was getting ready to direct Norma Talmadge's 'Dubarry,' confided his last great worry to Mr. Griffith: 'I'm up against it for the gypsy fortune teller, a very difficult part to portray with realism,' Mr. Griffith's great casting ability told him to suggest Lucile La Verne. I was available at that time. I simply adored the part and found Mr. Taylor charming. A man with the heart and soul of an artist."

Truly, this great artist has demonstrated that she is no white elephant presented to the industry, but the goose that has already laid several golden eggs. But just which one of the big producers will gather the most of these "golden eggs" we may be able to say before another moon, from whisperings of that little god, Rumor.

MAIDEE CRAWFORD.

Review

"THE FLIRTING WIDOW"

Warner Brothers' Towntown Theatre

Dorothy Mackaill is seen at her best in the newest comedy, "The Flirting Widow." Based on the story, "Green Stockings," by A. G. W. Mason, First National has produced one of the smoothest comedies of the season.

The story concerns an English family whose rule is, that the youngest daughter cannot be married until after the older sister. Should she do so, the older sister shall wear green stockings, which is a badge of dishonor.

In this instance the older sister invents a mythical fiancee who turns up at a most inopportune time, but true love runs true to form and she weds her mythical lover.

W. A. Seiter directed this picture and he injects his whole personality into it, which means much.

Dorothy Mackaill, who plays the older sister, is at her best, while Flora Bramley, who enacts the younger one, is the spirit of youthfulness.

The palm must be given to that sterling actor, Basid Rathbone for his performance of the "mythical lover." Where another actor might have overacted and spoiled the illusion, he plays his role with suave and telling emphasis.

Leila Hyams, as another sister, is, as usual, splendid, and William Austin, as the 'silly ass," is most amusing.

Claude Gillingwater adds much to the smooth performance as "the father" while Emily Fitzroy as "Aunt Ida" gets "many a laugh," especially in a drunken scene.

Anthony Bushell, who did such excellent work with George Arliss, plays "Bobby" with much sincerity.

We must'nt forget Wilfred Noy as the "perfect butler." An old timer at the camera, Norbert Brodine, showed us many new camera shots and demonstrated a master's hand throughout.

Should Warner Brothers' Theatre continue to put on such good productions as they have lately, they may be assured of the leadership which they have assumed.

ARTHUR FORDE.

Writing Bancroft Story

William Slaven McNutt and Grover Jones are writing George Bancroft's next story for Paramount, "Rolling Down the Rio De Janeiro," a sea story that will see the return of the Paramount star, with their past difficulties settled.

REV. NEAL DODD REALIZES A DREAM OF 25 YEARS

With the opening of the new Saint Mary of the Angels church dedicated to the Philip Memorial at 4510 Finley avenue, Hollywood on Sunday, May 18, Rev. Neal Dodd has seen come to life a dream of 25 years ago when he and a young architect student hoped that the day would come when his friend, who answers to the name of Mr. Winston, pledged that some day the youthful Winston would build a church over which the Rev. Neal Dodd would hold services as the Vicar.

Greeted by one of the most beautiful sunny California days, a most representative gathering was on hand to pay tribute to this man of the cloth. As in the sermon rendered by Rev. Harley W. Smith, who dedicated the beautiful church, the gift of Florence M. Quinn in the memory of her father, Samuel Philip, late minister of the Methodist Church.

The services were the most impressive from the organ prelude by W. D. Armstrong, the Processional hymns, the solo singing of Master Robert Martin, Donald Eckhardt and Chas. Gounod. The choir singing of Myrtle Aber and male chorus under the direction of A. Cappella and the beautiful music from the Metro-Goldwyn-Mayer studio and the male chorus from the Fox studio, coupled with the work of Oren L. Gardner, all served to inspire those present with the impressiveness of such a glorious event.

"ELIJAH"

The University of Southern California is planning a festival presentation of Mendelssohn's Oratorio, "Elijah," at the Shrine Auditorium on Thursday evening, June 5. Lawrence Tibbett, Madame Schumann-Heinck, Lisa Roma, Dr. Carl Omeron, Master John Drury and a chorus of 400 Trojan students and alumni will appear on the program.

Rehearsing

Charles Schaffer, house manager of the "Troupers Club," informs us that the club's Green Room is kept very busy with companies rehearsing. The two companies rehearsing are "The Outsider," to open at the Belasco Theatre soon, and "Decency," to go on at the Mayan.

RADIO FLASHES

As we go to press the driving question facing advertisers on the air concerns the use of electrical records in place of the usual flesh-and-blood orchestras, singers and entertainers. The advantages of a continuity that is intact, artists at their very best and programs essentially excellent, are weighed with the few disadvantages of electrical recordings.

In a sense Radio is following a set pattern originally formuated by the theatre, if we are to consider the change from uneven broadcasts to dependable electrical transcriptions and entertainment, practical programs and economical maintenance.

Just as in newspaper advertising the advertiser has a wide range of selectivity in newspapers, in electrical recordings he can choose his spots and select his programs and be sure of dependable recording.

Down Florida way, as a case in point, Paul Short of the Tampa Theatre, Tampa, Florida, used phonograph records to sell Harry Richman's United Artists release, "Puttin' On the Ritz." Remembering that Irving Berlin wrote the songs for the picture, Short gathered unto himself all the songs the popular composer had written from the time of "Alexander's Ragtime Band" right down to the hits of today. He then dedicated an hour to Berlin and thus worked up the songs to a point where he got to the hits of "Puttin' On the Ritz." In this way he managed to plug the songs of the Richman picture without making it appear as advertising, since the songs from the release were credited to the production

The Boswell Sisters—Martha, Connie and Vet—broadcast weekly over KFWB. Their rhythmic crooning of ballads pleases a great many, if fan mail is to be considered as the yardstick of a radio audience's approval.

Speaking of fan mail always brings forth mention of Ripley. Several weeks ago we mentioned that Ripley was featured in a series of Vitaphone shorts, in which he describes the various oddities encountered in his travels.

Believe it or not, but Robert E. Ripley receives 1,000,000 letters a year, or 3000 a day, from all parts of the world. They come from readers of his newspaper feature as well as from his radio broadcasts. And it seems to me that his Vita shorts are benefiting considerably through these broadcasts.

If a week goes by and we haven't mentioned another Amos 'n' Andy item it will be in a week that the duo's climbing star has fallen. As a fair test of the popularity of the pair, and as a further test of how many listen in on broadcasts, we'll shift the scene to Spokane, Washington:

Station KHQ in Spokane recently installed a new 5000-watt transmitter, and a few nights ago something happened to Amos 'n' Andy and the nightly sketch could not be put on the air. Here is what happened:

According to the telephone company, 16,000 rather agitated listeners called the radio station, and another 10,000 'phoned Spokane newspapers and radio dealers, making 26,000 in all. They demanded a "check and double check" of the program, and a complete resume of the missing program, in no uncertain terms.

They got the missing program, and we got the following interesting data: There are 36,700 telephones in Spokane, thus indicating that two-thirds of the subscribers are vitally keen on radio in general, and Amos 'n' Andy in particular. Spokane has an estimated population of 115,000 residents. Assuming that for each phone call there were three listeners, we have an Amos 'n' Andy following of 78,000 out of a possible 115,000. When "Check and Double Check," the picture to be produced by RKO and satrring the famous radio paid, hits Spokane, managers would be wise to book it for an extended run.

The unusual manner of certain broadcasts might gray the head of even Robert Ripley. Last week, for instance, Wade Hamilton played an organ accompaniment to Buster Dees' songs. While Buster broadcast from the studios of KFWB, located right here in the Warner Theatre Building in Hollywood, his confrere, Mr. Hamilton, was playing the instrument at Pico and Norton streets, several miles away!

Universal's production, "Captain of the Guard," starring Laura La Plante and John Boles, was brought to the attention of radio fans over a ten-station hook-up on the Motion Picture Magazine program recently.

An electrical transcription of "Song of the Sword," one of John Boles' big songs in the picture, was used for the introductory musical number and proved to be the highlight of the broadcast.

KHJ in Los Angeles was the local station in the national tie-up.

The premiere of "Hell's Angels" was a stellar success for KMTR. The recording was excellent and vivid word pictures by the announcer were interesting. Incidentally, this particular opening was easily the most spectacular in our memory. As the planes flew over Hollywood Boulevard coored searchlights pierced the darkness about them. A plane puffed a smoke screen over the Chinese Theatre, and while the differnt lights attempted to break through the dense fog there were many who watched and many who were thrilld by the spctacle. Soon afterwards planes dropped brilliant lights that brightened the area over Hollywood Boulevard from Vine street north to the Chinese Theatre. And as we watched we listened to another's descriptions of what we were seeing, and the two went excellently together!

MARILYN MILLER MAKES RADIO DEBUT

Marilyn Miller recently sang over the radio for the first time in her career as the featured artist in the Del Monte Hour, broadcast over the NBC's 54 stations, local station WEAF. With her was heard Walter Pidgeon, who will probably have the leading masculine role in Miss Miller's next starring picture for First National, "Sweethearts," soon to go into production. The Del Monte program is broadcast from Los Angeles.

T. ROY BARNES AS MASTER OF CEREMONIES

T. Roy Barnes has just completed the role of master of ceremonies in the twenty-first issue of the all-talking screen snapshots directed by Ralph Staub for Columbia release. After sleeping all night in a trunk in order to get there in time for the arrival of the RKO convention, T. Roy meets and introduces Bert Wheeler, Robert Woolsey, Arthur Lake, Wm. LeBaron and Joseph Schnitzer, president of RKO.

Later on T. R. meets Mary Pickford, who plays hostess to Mei Lan-Fang, world famous Chinese actor, Maurice Chevalier, Dolores Del Rio, and ends the trip by going to Buster Keaton's ball park and sees Buster knock a home run, which play starts a free-for-all fiight and ends with T. Roy getting knocked cold.

The Boswell Sisters are from N'awleans—yes, sah! Martha, Connie and Vet are heard weekly over KFWB in a program of ballads and Southern songs. Now that we know the geographical beginnings of this talented trio, a good many things are cleared up. We know, for instance, that the trio have been headlined on vaudeville circuits all over the country; that the charming accent of the group is the real flesh-and-blood accent of the South, and that when Martha, Connie and Vet croon their delightful ballads they remember that Sunny South.

Right now the sisters are busy recording electrical transcriptions, broadcasting several times a week from KFWB, and chasing from film studio to film studio, appearing in different productions.

Silence Loud Speakers

Our kingdom for a few Whispering Jack Smiths over the radio. As it stands today, the brigade who seem to be using their "Loud Speaker" voices will soon drive the public away from the radios and send them back to the theatres that hold down sound that emulates from their screens and permits the audiences to sit at ease and enjoy an evening's entertainment

The radio today is the greatest aid to civilization; it is the newspaper of the air, the salvation of the poor man who can't afford any other amusement, medicine for the sick, the twentieth century educator of the masses as well as the classes.

Silence your loud speakers—the announcers who feel that they must be heard, and who work too hard to get over the air what would strike its mark 100 per cent better if the soft pedal was put on their harsh and annoying voices.

IN HONOR

Celebrities of the screen and admirers of the famous actor will gather Friday, May 30, to do honor to the memory of one of the historic characters of motion pictures, when the tower clock, erected in the commemoration of the life work of Edward J. Connelly, is unveiled at Hollywood cemetery.

The clock, presented by Annie Virginia Connelly, widow of the famous character actor, will be unveiled at the cemetery gates, 6000 Santa Monica boulevard, at 11 a. m. Appropriate exercises, in which screen players who appeared with him on the screen will participate, will be held.

Edward J. Connelly, famous stage actor of former days, was one of the pioneers of motion pictures, and appeared before the camera up to a few days before his death. Among his notable work was that in "The Student Prince," "The Show," "Lovers" and others. His last role before his death was in "Winners of the Wilderness." He was for thirteen years under contract to the Metro - Goldwyn - Mayer organization.

Connelly began his career in New York as a newspaperman, thence gravitating to the stage. He supported Edna May in "The Belle of New York" both in New York and London, and appeared in many famous plays, attaining stage stardom in George Ade's "Marse Covington." He came to pictures in the old Metro organization. Prominent in actors' organizations and in civic affairs, Connelly was one of the best loved figures in the screen colony for years.

"SOUL AND BODY"

Was the subject of the Lesson-Sermon Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the citations in the Lesson-Sermon contained Paul's words to the Galatians: "This I Say then, Walk in the Spirit, and ye shall not fulfil the lust of the flesh. For the flesh lusteth against the Spirit, and the Spirit against the flesh: and these are contrary the one to the other: so that ye cannot do the things that ye would . . . If we live in the Spirit, let us also walk in the Spirit."

A passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, included these statements: "The flesh and Spirit can no more unite in action, than good can coincide with evil. It is not wise to take a halting and half-way position or to expect to work equally with Spirit and matter, Truth and error . . . The scientific government of the body must be attained through the divine Mind."

Fox Films President Harley L. Clarke Announces Program

$27,000,000 Will Be Expended on Present Program Here

Expenditure of more than $27,000,000 during the fiscal year of 1930-31 in Los Angeles was promised at the opening session of the international sales convention of the Fox Film Corporation at Hotel Ambassador yesterday (Monday) afternoon by Harley L. Clarke, newly elected president of the corporation.

Of this amount, Winfield R. Sheehan, vice-president and general manager, told the delegates, $25,000.000 will be spent on the year's program of 48 feature length productions, and $2,000,000 will be spent on construction of new sound stages at Fox-Movietone Studio at Beverly Hills and on sound equipment.

Commenting on the fact that the year 1929-30 was the most prosperous yet enjoyed by Fox Film Corporation, James R. Grainger, vice-president and general sales manager, pointed out the fact that the new program marks a $7,000,000 increase in production expenditure, guaranteeing better pictures with stronger casts. He also asserted that the corporation now has 75 of the greatest screen and stage figures in the world under contract, the largest number of any producing organization.

Three of next year's productions already have been completed, Mr. Sheehan said. One of the three, "Song O' My Heart," the John McCormack starring picture, already has been shown in Los Angeles, New York, Boston, Philadelphia and London. The other two, already completed, are "Common Clay," from the famous Cleves Kinkead play, with Constance Bennett, Lew Ayres, Tully Marshall and Beryl Mercer featured, and "Living For Love," from Ben Ames Williams' story, "A Very Practical Joke." "Living For Love," directed by Berthold Viertel, has Milton Sills, Dorothy Mackaill, Kenneth MacKenan and Sharon Lynn featured. Victor Fleming directed "Common Clay."

Six pictures are in production now, including "Are You There?" starring Beatrice Lillie, supported by an all-star cast, Hamilton MacFadden directing; "The Big Trail," Raoul Walsh's epic of pioneer days; "Devil With Women," the renamed famous stage play, "Liliom," with Charles Farrell and Rose Hobart, directed by Frank Borzage; "On Your Back," directed by Guthrie McClintic, featuring Irene Rich, H. B. Warner, Marion Shilling and Raymond Hackett, from Rita Weiman's magazine story; "The Last of the Duanes," with George O'Brien, from Zane Grey's novel, directed by Alfred Werker, and "Sez You—Sez Me," directed by Irving Cummings, featuring Victor McLaglen and Mona Maris.

Nine others are now in preparation and will be started within the next month, including "Just Imagine," the original DeSylva, Brown and Henderson musical picture with David Butler directing; "Sea Wolf," with Milton Sills, directed by Alexander Korda, featuring Warner Baxter; "The Red Sky," with J. Harold Murray and Lois Moran, directed by A. F. Erickson; "Hot Numbers," directed by Sidney Lanfield with an all-star cast; "Soup To Nuts," Rube Goldburg's first humorous contribution to the talking screen with Ted Haly and an all-star cast, Benjamin Stoloff directing; "Up the River," to be directed by John Ford, and "Painted Woman," with Victor McLaglen and Fifi Dorsey, William K. Howard directing.

The announcement emphasized the promise of Winfield R. Sheehan, vice-president and general manager, and Sol M. Wurtzel, superintendent of production, to have 26 pictures of next year's program completed and ready to show the public by September 15 of this year.

Other productions on the 1930-31 schedule include: "See America First," "Wyoming Wonder," "Blondie," "The Heart Breaker," "Girls Demand Excitement," "Scotland Yard," "Women of All Nations," "Princess and Plumber," "Connecticut Yankee," "Man Who Came Back," "Follies of 1931," "The Spider," "Young Sinners," "Renegades," "Luxury," "Play Called Life," "On the Make," "No Favors Asked, "Fair Warning," "Network," "Going Nowhere," "Woman Control," "Her Kind of Man," "The Cisco Kid," "She Wears the Pants," "Oh, For a Man," "Barcelon," "One Night in Paris," "She's My Girl" and "Alone With You."

Will Rogers is scheduled for two more productions during the coming year, "Connecticut Yankee" and "See America First." Janet Gaynor is down for four productions, "Oh, For a Man," with Charles Farrell; "Alone With You," with John Garrick; "Barcelona," with Humphrey Bogart, and "One Night in Paris," with Kenneth MacKenna.

Charles Farrell will be a busy young man with five productions awaiting him. The first is "Devil Wtih Women," on which he is now working; then comes "Princess and the Plumber," with Maureen O'Sullivan; "Man Who Came Back;" "Oh, For a Man," with Janet Gaynor, and "She's My Girl," with Joyce Compton.

Beatrice Lillie is down for "Are You There?" now nearing completion.

Warner Baxter will be featured in "The Cisco Kid," "This Modern World," "Renegades" and "The Spider."

Edmund Lowe will do "Scotland Yard," "Men On Call," and "Women of All Nations," the latter co-starred with Victor McLaglen, who also will do "Sez You—Sez Me," "On the Make" and "Painted Woman." Milton Sills will appear in "Living For Love," "Sea Wolf" and "Network."

Lois Moran is down for "The Red Sky," "Play Called Life," "Young Sinners" and "Blondie." J. Harold Murray will do "Her Kind of Man," "The Red Sky" and "Woman Control."

George O'Brien, Western star, will do "Last of the Daunes" and "Fair Warning."

The famous Swedish comedian, El Brendel, is down for "The Big Trail," "Movietone Follies of 1931," "Just Imagine," "Going Nowhere," and "Girls Demand Excitement." Marjorie White, comedienne, will do "Going Nowhere," "Hot Numbers," "Girls Demand Excitement" and "Movietone Follies of 1931."

Fifi Dorsay will appear in "Painted Woman," "She Wears the Pants," "On the Make" and "Movietone Follies of 1931." Frank Albertson's assignments include, "Just Imagine," "Young Sinners," "Movietone Follies of 1931," and "The Cisco Kid."

Kenneth MacKenna has seven pictures, "Living For Love," "Sea Wolf," "Luxury," "One Night in Paris," "She Wears the Pants," "Renegades" and "Play Called Life."

John Carrick is booked for "Are You There?" "Movietone Follies of 1931," "Alone With You" and "She Wears the Pants." Marguerite Churchill has four production, "The Big Trail," "Network," "The Spider" and "Fair Warning."

David Rollins has "The Big Trail," "Girls Demand Excitement," and "Movietone Follies of 1931." Lee Tracy, "Devil With Women," "Going Nowhere" and "The Spider." John Wayne, "The Big Trail," "Wyoming Wonder," and "No Favors Asked."

Joyce Compton, "Hot Numbers," "She's My Girl," "Girls Demand Excitement," and "The Wyomnig Wonder." Dixie Lee, "Hot numbers," "Movietone Follies of 1931," "Girls Demand Excitement" and "No Favors Asked." Sharon Lynn, "Movietone Follies of 1931," "On the Make," "Living For Love," "Men On Call," "The Wyoming Wonder" and "The Red Sky."

Mona Maris, "Sez You—Sez Me," "Play Called Life" and "Woman Control." Maureen O'Sullivan, "Song O' My Heart" and "Princess and the Plumber." Marie Saxon, "Soup to Nuts," "Going Nowhere" and "Movietone Follies of 1931."

HARRY PERRY
A. S. C.

Supervised the exteriors and air sequences, photographically, of "HELL'S ANGELS" in association with Tony Gaudio, on interiors.

Chief Cinematographer "WINGS"

Just photographed a birdseye view of World Premiere of "HELL'S ANGELS" from the skies of Hollywood.

Charles Sellon in "Why Marry?" a Tiffany Talkie

Charles Sellon, noted for his screen characterizations of crochety old men in wheel chairs and other invalid settings, has been signed by Phil Goldstone for one of the principal roles in "Why Marry?" Tiffany's new production which Frank Strayer will start within a few days.

"Why Marry?" was written by Scott Darling.

Sellon played on the stage for years, one of his best portrayals of recent years being in "The Bad Man" with Holbrook Blinn. His latest talkie role was the part of Clara Bow's father in her latest Paramount picture.

DATA ON SONGS AND MUSIC IN "THE BIG POND"

Published Compositions

(1) Title, "You Brought a New Kind of Love to Me"; publisher, Famous Music Corporation; composers, Sammy Fain and Pierre Norman; lyric writer, Irving Kahal; how rendered, sung by Maurice Crevalier and Claudette Colbert.

(2) Title, "Livin' in the Sunlight, Lovin' in the Moonlight"; publisher, Famous Music Corporation; composer, Al Sherman; lyric writer, Al Lewis; how rendered, Sung by Maurice Chevalier.

(3) Title, "Mia Cara"; publisher, Famous Music Corporation; composer, Sammy Fain and Pierre Norman; lyric writer, Irving Kahal; how rendered, sung off stage.

Phonograph Records Available

(1) Recording artists, The High Hatters; title, "You Brought a New Kind of Love to Me";; company, Victor; record number, 22409-A.

(2) Recording artist, Bernie Cummins; title, "Livin' in the Sunlight, Lovin' in the Moonlight"; company, Victor; record number, 22409-B.

(3) Recording artist, Maurice Chevalier; title, "You Brought a New Kind of Love to Me"; company, Victor; record number, 22405-B.

(4) Recording artist, Maurice Chevalier; title, "Livin' in the Sunlight, Lovin' in the Moonlight"; company, Victor; record number, 22405-B.

(5) Recording Artist, Leo Reisman; title, "Mira Cara"; company, Victor; record number, not available as yet.

(6) Recording artists, Paul Whiteman and his orchestra; title, "Livin' in the Sunlight, Lovin' in the Moonlight"; company, Columbia; record number, 2171-D.

(7) Recording artists, Paul Whiteman and his orchestra; title, "You Brought a New Kind of Love to Me"; company, Columbia; record number, 2171-D.

(8) Recording artist, Ben Bernie; title, "Livin' in the Sunlight, Lovin' in the Moonlight; company, Brunswick; record number, 4767.

(9) Recording artist, Ben Bernie; title, "You Brought a New Kind of Love to Me"; company, Brunswick; record number 4767.

(10) Recording artist, Belle Baker; title, "You Brought a New Kind of Love to Me"; company, Brunswick; record number, 4765.

(11) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Domino; record number 4457.

(12) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Perfect; record number, 15311.

(13) Recording artists, the Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Banner; record number, 0694.

(14) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Regal; record number, 9007.

(15) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Romeo; record number, 1318.

(16) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Conqueror; record number, 7552.

(17) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Oriole; record number, 1950.

(18) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Cameo; record number, 0294.

(19) Recording artists, The Clevelanders; title, "You Brought a New Kind of Love to Me"; company, Jewel; record number, 5950.

(20) Recording artists, Ed Loyd and his orchestra; title, "You Brought a New Kind of Love to Me"; company, Okeh; record number, 41407.

(21) Recording artists, Ed Loyd and his orchestra; title, "Livin' in the Sunlight, Lovin' in the Moonlight; company, Okeh; record number, 41407.

Data on Song Writers, Conductors, Orchestras and Special Vocalists

(1) Sammy Fain, Irving Kahal and Pierre Norman are members of the Long Island studio music department of Paramount. They have been associated together as song writers for many years. Some of their song hits for Paramount are: (1) "Back Home" (theme song of "With Byrd at the South Pole"); (2) "Just a Melody for a Memory" (theme song of Paramount-Publix radio hour).

(2) Al Sherman was born in 1896 in Prague, Bohemia. His father was a concert violinist. In 1915 Al Sherman came to America, where he became a pianist and orchestra leader. He wrote the music for the following: (1) "Ho Ho, Ha Ha, Me Too," (2) Dew Dew Dewy Day," (3) "Wanna Eat, Wanita," (4) "He's So Unusual" (Sweetie").

(3 Al Lewis was born in New York in 1901. He attended the University of Michigan, which he left in his junior year to become a salesman. He wrote his first songs with Richard A. Whiting in 1925. He wrote the lyrics for the following: (1) "Sweet Child, I'm Wild About You"; (2) "A Lane in Spain"; (3) "Am I a Passing Fancy"; (4) "Please Let Me Dream in Your Arms"; (5) "He's So Unusual" ("Sweetie").

(4) Musical synchronization by the music staff of the Long Island studio of Paramount.

Richard Wallace May Direct for Universal

Indicative of their announced policy to make only big feature productions henceforth is the substantiated report that Universal is negotiating with Paramount for the services of their "ace" director, Richard Wallace, to direct one picture.

Wallace has been on a four months' tour of the world and is scheduled to arrive in New York on May 26th. In the event Paramount and Universal agree on the deal, General Manager Carl Laemmle, Jr., who - now in the eastern metropolis, will meet Wallace on his arrival and discuss with him the making of "East Is West."

Should negotiations between the two companies fall through, Wallace will head for Hollywood immediately following his embarkation in New York, as he has been scheduled to direct one of Paramount's big specials on their new program.

OLD WORLD DOINGS

The French firm, Eclair Tirage, have built a talking film studio at Epinay, near Paris, in 54 days. It is equipped with the Tobis system.

The new Ufa's sound studio at Neubabelsberg is completed. Four recording sets are installed in the center, and each can be switched to any of the four stages around.

Mr. Curtis Melnitz, Berlin representative of United Artists, has formed a company, "Curtis Melnitz Productiois," and is signing a number of prominent German and foreign directors and artists for talkies in different languages, so states a message.

Warner Brothers, it is understood, are to transfer part of its Hollywood production to Europe, and will—jointly with the Kuchenmeister group—produce talkie films in Paris, London and Berlin.

The Ideal-Radio musical comedy, "Rio Rita," recently reached Oslo (Norway), Cape Town, and Tientsin (China), and was greeted joyously, it is stated, in the languages of all three cities.

If the Rinfret amendments to the Canadian Copyright Act become law, theatre proprietors of the Dominion will be called upon to pay double music tax on an annual basis, one to the Performing Rights Society, and the other to the Author's and Composers' Association in the United States.

RKO will this year—and at a not distant date—establish its own organization in Great Britain, according to a report which reached the industry here today. No confirmation of the report in London, but it is believed to be a fact.

William Fox may visit Europe almost immediately, according to a New York message received here. He plans to sail in a few weeks to take a cure in Germany. His wife will accompany him.

Ufa Executive Herr Klitzsch suddenly returned to Berlin from New York. Did no business except sold "Blue Angel." Reported price three hundred thousand dollars.

The new wonder Japanese liner, a motorship of 17,000 tons, the Chichibu Maru, belonging to the Nippon Yusen Kaisha line, has been fitted with talking-film reproduction apparatus, states a message from Yokohama.

After a long silence, Louis Blattner again announces, via Berlin, that Feuchwanger's "Jew Suss," the world rights of which he purchased two years ago, is to be made as a talkie, and that he has engaged Lupu Pick, the German director, to make the film. It is possible that it will be done in both German and English, states a message.

The English version of "Hokus Pokus" is being made concurrently with the German version at the Ufa studios in Neubabelberg, Berlin.

The advent of sound films has adversely affected picture production in Spain. Whereas at the beginning of last year there were four production groups, there remains today but one studio in active operation.

* * *

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MAY OR MAY NOT READ THIS BUT YOU SHOULD

Los Angeles, Cal.,
May 23, 1930.

Mr. Harry Burns,
Filmograph, Hollywood, Cal.
Dear Harry:

I am herewith submitting an article on the case of Gus Seville which is true in every word written and which his friends here in the Troupers will back up.

It is high time that we did something for this relief fund of ours, and it may be that this little story will be the incentive for action.

I am sorry that I am forced to mention the fraternal society as I have, but I have withheld the name, and only gave the facts that really occurred. Also the facts about the General Hospital will be verified by those who took Gus out there. So don't be afraid to publish this story. It may do what I hope it will—build up our relief fund, so that worthy members like Gus and others can call on them.

Thanking you in advance, I beg to be,

CHAS. W. HERZINGER,
Trouper.

606 South Hope St.
TRinity 6931.

Editor of Filmograph:

Here is a little story that may interest every man and woman employed in any capacity in the great motion picture industry here in Southern California.

This story has to do with one of the oldest actors in the profession. A man who has given all of his talents to entertain the public for the past fifty years or more, both on the legitimate stage and in the picture game. Who at the age of 84 years finds himself incapacitated and unable to carry on, because of a serious illness, and because of his serious condition, found that he must have hospital care to assist him back to good health.

This man is none other than Gus Seville, a beloved old trouper, who is known to every man and woman in the profession. For the past five or six years he has suffered with neuritis on his right side, which affected his foot. During these years he has spent hundreds of dollars trying to effect a cure, but as time drew on these so-called cures failed, until just recently, or to be more accurate, in the past six or seven months this disease settled in his foot, and due to his extreme age and other conditions of a depleted body, gangrene, or blood poison set in, affecting his toes.

When this condition was discovered he was sent to one of the best doctors in the city, and on a careful diagnosis, this dictor immediately ordered him to go to a hospital where he could receive the care of a trained nurse, if he would save the foot, and have a chance to recover his health.

With the above facts set forth I want now to come to some other facts that should interest every man and woman in this great motion picture industry, or at least those of you who depend upon it for your living, or for whatever emolument you might expect from it, either in health or sickness.

And this is what I want to impress on your minds. After Mr. Seville was ordered to a hospital, it was found that his means were so limited that it would be impossible to send him to a pay hospital, so his friends accepted the next best proposition—the County General Hospital. Here he was taken, but on arrival and inspection by the persons in charge at this hospital, he was politely (if I may use the word) told that he was not a "hospital case," and denied admission to that place. Just why is still being debated in the minds of his friends.

His next bet was a fraternal society that he had carried a paid-up card in for forty-four (44) years. They were ready to nelp him if he would mortgage his little home, which has already become incumbered due to the fact that during all these years he has had to have medical care. Well, that was out, so there was only one other recourse open to him, and that was the Motion Picture Relief Fund.

Fortunately, these people—our own, did not fail him. They granted the request of his friends and sent him to Windsor Hospital out in Glendale, notwithstanding the fact that this relief fund was nearly depleted in the past six months, owing to the fact they were caring for other worthy cases out in the same hospital, and in doing this they are assuming this cost gladly rather than see this old trouper suffer and possibly die for lack of care.

Now, then, you of the motion picture industry, here is a point I want to drive home. **We must build up and maintain this relief fund.** It is up to us and no one else to do this. At the beginning of the year those in charge of this fund withdrew from the Community Chest for reasons best known to them and intend to "free-lance," with your assistance.

Those in charge of this fund are the most worthy ones in the industry. They are ready and willing to carry on, and are showing that willingness in the case of Trouper Gus Sevile. So, then, what are we, the rank and file, going to do? Any one of you may be the next one, and it does not matter what your financial condition is today. Next week you may be sick and want this care, and with a depleted treasury in our relief fund, you may find to your sorrow that our good friends cannot meet your request for assistance.

Let us wake up. There are fully fifty thousand people representative of the motion picture industry here in Southern California, and if every one of them assisted this fund with one dollar or more, our good friends of the relief fund could crray on and assist the worthy actor or actresses that are forced by circumstances, that many cannot control, to beg for this care.

What is the matter with calling a big monster meeting of those connected with this industry and arrange for a monster benefit. We did it before and we can do it again. **Come, wake up.**

CHARLES W. HERZINGER.

Editor's Note—After this story was written, we were notified that last Saturday poor Gus had two toes amputated at the hospital and according to reports coming from there, he is getting along splendidly, which proves that a real trouper can stand any acid test when put to it.

* * *

TO STAGE BENEFIT

A five-act drama is to be staged June 5 at the Blessed Sacrament Church located at 6657 Sunset boulevard by the Asyrian members, for the benefit of Our Lady of Mount Lebanon Church. Toofik Simon, who recently worked in "Hell's Bells" for Fox and "Hell's Island" for Columbia, is playing a very important part in the drama.



CLAUDIA DELL

Women no longer need to apologize for the use of cosmetics, asserts Claudia Dell, Warner Brothers' new star and former Ziegfeld stage star, who is to make her film debut in "Sweet Kitty Bellairs." For thousands of years they have used them in some form or other, but never until this generation has the practice had sufficient approval to permit them to do so with freedom, she points out.

From the former attitude of condemning cosmetics, opponents of their use have resorted to ridicule and now even that weapon has been blunted. Items showing the tremendous sums expended by women for toilet accessories usually carry a humorous headline, but that humor is acquiring the staleness of the mother-in-law joke, Miss Dell insists.

"The reason for the triumph of cosmetics is because their use is rational and natural," she argues. "The desire to appear at one's best is a normal instinct, exercised by everyone who has pride in his or her appearance. Women have learned that they can accentuate their natural beauty and conceal defects that mar it by the artistic use of cosmetics, and the habit of doing so is nothing to be wondered at.

"I deplore the careless, unstudied and overdone application of rouge and mascaro indulged in by some women, and here lies the opportunity for critics. Fortunately women are learning how to use them artistically and there is little or no ground for criticism in a well ordered makeup.

"I think there are few people who object to seeing men and women dressed in attractive, becoming, artistic clothes. A good makeup is as essential to the effect sought by a fetching costume as a pretty hat or dress," concluded Miss Dell, who recently completed the featured feminine role opposite Al Jolson in "Big Boy."

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HOLLYWOOD, CALIFORNIA

"Hells Angeles" Startles Filmdom — Theatregoers Vote Howard Hughes Most Daring Producer - Director

By HARRY BURNS

Staging one of the most brilliant openings that Filmland has ever witnessed, Howard Hughes gave to Filmdom, in its world's premiere, "Hell's Angels," a $4,000,000 production, which in its present form is the most daring war story ever filmed. It is the truest pages torn from the World War history, and the producer-director dared to invest such an enormous amount of money on a picture that deals with a subject so well covered by "Wings" and "Flight" that other producers would have been called lots of uncomplimentary things were they even to suggest such an undertaking, and, what's more, with a girl in the lead who has never even worked in a talking picture production, as in the instance of Miss Jean Harlow.



Jean Harlow

"Hell's Angels" will go down in history and be talked of long after many of the other war films have been forgotten. It is the beginning of a new era of direction of the actors. It shows plainly that it is no longer necessary to stage sequences that eat up hundreds—yes, thousands—of feet of footage to unravel a screen story that makes your heart throb and to arouse your greatest interest and emotions for the characters who are appearing on the screen.

The portrayals of Ben Lyon, James Hall, Jean Harlow and Lucien Prival stand out as cameos, gems of acting emotions. They actually make you forget that you are watching a motion picture play. It is the best acting part Ben Lyon has given to the screen in years. James Hall gets away to a slow start, but more than makes up for it as the story carries on. Miss Harlow works like a seasoned trouper. Her character was one that is living in every key city and hamlet in the world.

John Darrow, too, came in for no small share of attention. Too bad his part didn't last longer. He has a fine personality and acts his part with naturalness. Others who should be credited with clicking in small but excellent roles are Roy Wilson, Frank Clarke, William B. Davidson, Jane Winton, Douglas Gilmore, F. Schumann-Heinck, Wyndham Standing, Pat Sommerset, William Von Brinken, Stephen Carr, Evelyn Hall, Hans Joby, Lena Malena, Marilyn Morgan, Thomas Carr, George Berliner, J. Granville Davis, Curt Furberg, Lisa Gora, Renee Marvelle, Georgette Rhodes, Earl W. Gordon, Edward Brownell, Lawford Davidson, Douglas Gordon, Joan Standing, Gertrude Sutton, Harry Semeles, Pat Harmon, Frank Goddard, Jack Deery, and Owen Gorin.

The technical work on the picture was of the most outstanding. It permitted Director Howard Hughes to bring to the screen the most unique angle shots taken by the cinematographers, Gaetano (Tony) Gaudio and Harry Perry as chief photographers, and their co-workers, including E. Burton Steene, Harry Zech, Dewey Wrigley, Elmer Dyer, Pliny Goodfriend, Alvin Wyckoff, Sam Landers, Jockey Feindel, Fred R. Eldridge, Jack McKenzie, Paul Perry, Roy Greiner, William Tuers, Glen Kershner, Donald Keys, Roy Klaffke, Paul Ivano, Charles Boyle, Herman Schopp, Guy Wilkey, John Silver, Edward Snyder, Ed Kull, Jack Greenhalgh, Henry Cronjager, Edward Cohen, Jack Breamer and Ernest Lazlo.

Air pilots were headed by Chief Pilot Frank Clark; staff pilots, Col. Roscoe Turner, Roy Wilson, Frank Tomick, Earl W. Gordon, Harry Crandall. Assistants: C. W. Angel, Jerry Andrews, Bob Blair, E. D. Baxter, Howard Batt, J. A. Carmichael, G. G. Calahan, Harry Cameron, Milo Campbell, Ben Catlin, Ross Cooke, Virgil Cline, Ray Crawford, Vernon Dorrell, C. E. Dowling, B. Foster, V. A. Grant, Ed Greer, C. E. Herberger, Joe Henry, George A. Heddinger, Lyn Hayes, Al Johnson, Nelson D. Jenkins, Morey Johnson, H. J. Kelsey, H. G. Kraft, Al Lary, Burton Lane, Garland Lincoln, R. S. McCallister, R. P. McDonald, R. B. McGuggin, A. F. Mickel, Stuart Murphy, Jack Miller, M. H. Murphy, Billy Martin, George Maves, K. Meinard, R. C. Merriam, Roy Minor, H. F. Murchie, Leo Nomis, L. M. Owen, George H. Parker, Dave Postle, C. K. Phillips, Thor H. Polson, Tom Penfield, John Penfield, R. A. Patterson, G. P. Reed, John H. Rand, Ira Reed, Louis Roepke, George D. Ream, Robert O. Shallaire, Jack Schneider, S. Sweet, Dave Straw, Douglas Schilling, Ernie Smith, Rudolph Schad, Bob Starkey, C. F. Sullivan, Julian Wagy, J. G. Walsh, Ted Weaver, George H. Willingham, Al Wilson, and Dewey Ward.

The editing of this picture was a tremendous piece of work, which was supervised by Frank Lawrence, assisted by Douglass Biggs, Perry Hollingsworth, Faye Bunny and John Brady.

The sound chief, Lodge Cunningham, should be complimented for his great accomplishment, as well as his assistants, who were James M. Thorburn and F. W. Swap.

Musical arrangement was by Hugo Riesenfeld. Settings by J. Boone Fleming, Carroll Clarke, E. J. Smith, Pridgeon Smith and Ruth Morris.

The story of "Hell's Angels," by Marshall Neilan and Joseph Moncure March, is one of the greatest of its kind. It is simply told and holds one throughout. This, of course, necessitated perfect adaptation and continuity, which was furnished by Howard Estabrook and Harry Behn. With the dialogue by Joseph Moncure March and staged by James Whale, makes the round robin combination of authors and writers share honors with Producer-Director Howard Hughes.

The prologue was a complete comeback for Sid Grauman as a theatre impressario. The turnout that Grauman's Chinese held for the show was the most spectacular ever witnessed. Anybody who was known in film circles who could possibly be there was on hand to pay homage to Howard Hughes and to give Sid Grauman a hand of welcome back into the fold. The show that Sid Grauman staged was by far the snappiest and classiest he ever put on as a prologue, and those who took part in the entertainment are deserving of a vote of thanks from Howard Hughes. Everyone did their level best.

Outstanding features of the stage program consisted of: Grauman Chinese Orchestra; The Abbott Dancers; Albertina Rasch Dancers; Mosconi Brothers; Fortunello and Cirillino; Jacques Cartier; August Werner in song, "Jungle, Jungle"; music by Dimitri Tiomkin; lyrics by Henry Myyers; Adler and Bradford; "Grand Opera Gone Hollywood"; Mitchell and Durant; Albertina Rasch dances and ensembes, staged by Albertina Rasch; Abbott Dances staged by Muriel Abbott.

They were: Chief of aeronautics, J. B. Alexander; aeronautical advisors, Roger Manning and Ted Parsons; chief of aeronautical construction, Harry Reynolds. Chief technical engineer, E. Roy Davidson; assistants, Carl Hernandez, William Butler, George Ulrich. German technicians, Julius Schroeder, Dr. A. K. Graves, Dr. K. Arnstein.

The production staff consisted of: Production manager, Joseph W. Engel; unit manager, Charles P. Stallings; assistant directors, Reginald Callow, William J. Scully, Fred A. Fleck; chief electricians, C. Bardwell and Tom Willette.

This picture can show in any part of the world and click 100 per cent, for it was built with entertainment and amusement purposes in mind, and it stamps Howard Hughes as the greatest figure in Filmdom today, and his future activities will be watched by the world's theatregoers.

NEW STAR MAKES HER BOW AT R-K-O

A new star has entered the "talkie" firmament of Hollywood.

Patricia Dolores Wheeler, daughter of Bert Wheeler, Radio Pictures comedian, is the new astral arrival.

The moot question, "Who is the youngest star in Hollywood?" has been settled for all time. Patricia Dolores Wheeler is but 15 months old, a dainty titian-haired beauty.

Russell Mack, director, takes credit for her discovery. It was Mack who put Patricia where she is today. Mack noted the great histrionic abilities of Patricia while visiting the Wheeler home, and immediately signed her up.

"Patricia," Mr. Mack declares, "is the most promising star in the business. She will never be an ornamental actress. Already her thespian capabilities include the art of optical, facial and oral expression. She can make the most amazing faces I have ever seen."

Mack used baby Patricia a few days ago in a scene for a new picture, and rewarded Patricia with a $10 check. Mamma and Papa Wheeler are having it framed.

YORK TIMES, WEDNESDAY, JUNE 13, 1928

STOCKS DROP AGAIN IN FURIOUS TRADING

shares for this security in new York and in San Francisco. Yet, because of the disturbance in the market and the excitement attending the trading there is little arbiterage between the two cities is going on. brokers say. They are literally afraid to touch it."

Almost half a billion dollars has been clipped from the open market value of Bancitaly in less than half a month. The corporation has 5,200,000 shares outstanding, and they were worth at yesterday's closing price of 132, an aggregate of $886,400,000. This compares with an aggregate market value of $1,159,600,000 on April 30, when they sold at their best price of 223.

Trading Swamps Exchange

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STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIO	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Graves-Holt All-Star Sebastian-Hamilton	Ed. Sloman Ralph Staub Ray Cannon	Buddy Coleman Buddy Coleman Unassigned	Ted Tetzlaff Ralph Staub Unassigned	"Hell's Island" "Screen Snapshots" "Ladies Must Play"	Joe Swerling Staub-Traub Dorothy Howell	Shooting Shooting Preparing
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Dane-Arthur	Albert Herman Lewis Foster	J. A. Duffy J. A. Duffy	James Brown, Jr. James Brown, Jr.	Mickey McGuire Series No. 1 Untitled	Uncredited Staff	Preparing Shooting
EXCELATONE H. M. Horkheimer 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE 7250 Santa Monica Blvd. HO. 2806	Unassigned	Unassigned	Unassigned	Unassigned	"Rainbow"	S. McGrew Willis	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Loretta Young Marilyn Miller Otis Skinner Edward G. Robinson Unassigned Alice White Lila Lee Young-Withers Unassigned Richard Barthelmess Joe E. Brown Antonio Moreno	Frank Lloyd Unassigned John Francis Dillon Mervyn Le Roy Unassigned Edward Cline Wm. Beaudine Mervyn Le Roy Eddie Cline Frank Lloyd William A. Seiter Wm. McGann	Unassigned Unassigned Frank Shaw Unassigned Unassigned Irving Asher Al Alborn Scott Beal Unassigned Unassigned Percy Ikerd Dunne-Marolwe	Unassigned Unassigned John Seitz John Seitz Unassigned Sol Polito Johnny Seitz Sid Hickox Unassigned Unassigned Sol Polito	"Heart of theNorth" "Mother's Cry" "Kismet" "The Bad Man" "Call of the East" "The Widow From Chicago" "Queen of Main Street" "Broken Dishes" "College Lovers" "Adios" "Going Wild" "El Hombre Malo"	John Russell Lenorig Coffee Howard Estabrook Robert Lee Uncredited Earl Baldwin Juliet W. Tompkins Francis Edw. Faragoh Earl Baldwin Bradley King Pearson-McCarty Baltasar Fernandez Cu	Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing Shooting Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Beatrice Lillie Rich-Warner George O'Brien Milton Sills Edward Lowe McLaglen-Maris Farrell-Hobart	R. Walsh H. McFadden Guthrie McClintic Al Werker Alfred Santell W. K. Howard Irving Cummings Frank Borzage	Archie Buchanan Sam Wurtzel Horace Hough W. J. Scully Unassigned Unassigned Woolstenhulme Lew Borzage	Lucien Andriot Joe Valentine Joseph August Dan Clark Unassigned Unassigned Unassigned Chester Lyons	"Big Trail" "Are You There" "On Your Back" "The Last of the Duanes" "The Sea Wolf" "Painted Woman" "Sez You, Sez Me" "Devil With Women"	Walsh-Evarts Harlan Thompson Howard J. Green Ernest Haskell Uncredited Uncredited Nichols-Johnson S. M. Behrman	Shooting Shooting Shooting Shooting Preparing Preparing Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Christie-Stuart-Clyde	A. Leslie Pierce	Babe Stafford	Max Stengler	"Hello, Television"	Waldron & Staff	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo All-Star John Mack Brown Buster Keaton Marie Dressler Moore-Tibbett Marion Davies Grace Moore All-Star Joan Crawford Harry Carey Wm. Haines	Fred Niblo Chas. Riesner King Vidor Edward Sedgwick George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair	Harry Bucquet Chas. Dorian Red Golden Jack Mintz Unassigned Unassigned Unassigned Unassigned Sandy Roth Unassigned Red Golden Unassigned	Gordon Avil Gordon Avil Len Smith Unassigned Unassigned Unassigned Unassigned Henry Sharp Unassigned Clyde De Vinna Unassigned	"Red River" "March of Time" "Billy the Kid" "Forward March" "The Dark Star" "New Moon" "Rosalie" Untitled "Like Kelly Can" "The Great Day" "Trader Horn" "Remote Control"	Fred De Gresac Uncredited Stalling-Tuchock Uncredited Marion-Jackson Thalberg-Butler Uncredited Uncredited Uncredited Unassigned Van Avery-Schayer Uncredited	Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Judith Barrie Red Wing Harold Lloyd Brown and Nagel J. Hennaberry Prod. Andrew Stone Prod. Robert Bruce Prod.	Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Andrew Stone Robert Bruce	Sidney Marcus Unassigned Gaylord Lloyd Unassigned Edw. J. Snyder Eddie Baker	Unassigned Unassigned Walter-Lundin Unassigned Martinelli Unassigned	"Whoopee-Girl" Untitled "Feet First" Musical Shorts Untitled "Out of the Dusk" "Talking Scenics"	Gladys Lehman Uncredited Grey-Adler Uncredited Harry Chandler Uncredited	Preparing Preparing Shooting Preparing Preparing Preparing
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL. 6121 Joe Egli, Asst. Melvin Ballerino, Asst.	William Powell Gary Cooper All-Star All-Star All-Star Clara Bow All-Star	John Cromwell Rowland V. Lee Ernst Lubitsch George Abbott Cukor-Gardner Frank Tuttle Edwin Carewe	Art. Jacobson Russell Mathews George Hippard Chas. Barton Geo. Yohalem Sid Biod Unassigned	Charles Lang Harry Fischbeck Victor Milner Archie Stout David Abel Allen Siegler Unassigned	"For the Defense" "A Man From Wyoming" "Monte Carlo" "Manslaughter" "Grumpy" "Love Among Millionaires" "The Spoilers"	Garrett-Furthmann Weaver-Le Vino Mueller-Lawrence Miller-Abbott Hodges-Anderson Thompson-Jones Beach-Cormack	Shooting Shooting Shooting Shooting Shooting Shooting Preparing
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dodds, Asst.	All-Star Little Billy-Ruth Hiatt Unassigned	John Robertson Wallace Fox Monte Carter	Bill Reiter Frankk Gereghty Unassigned	John Mescall Harry Forbes Unassigned	"Beyond Victory" "Some Babies" "The Night Clerk"	Uncredited Diltz-Carney Carter-Callahan	Shooting Shooting Preparing
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Lee-Wheeler Amos and Andy Richard Dix Love-Trevor Bebe Daniels Unassigned	Geo. B. Seitz Paul Sloane Mel Brown George Archainbaud Christy Cabanne Lowell Sherman Unassigned	Chas. Kerr Unassigned Unassigned Tommy Adkins Dewey Starkey Fred Tyler Unassigned	Karl Strauss Unassigned Unassigned Eddie Cronjager Nick Musuraca Roy Hunt Unassigned	"Record Run" "Half Shot at Sunrise" "Check and Double Check" "The Dead Game" "The Conspiracy" "Lawful Larceny" "Babes in Toyland"	Uncredited Uncredited Uncredited Wallace Smith Uncredited Uncredited Uncredited	Shooting Preparing Preparing Shooting Shooting Shooting Preparing
RADIOTONE—OL. 1901 1845 Glendale Blvd.							
ROACH—EM 1151 Jack Roach Casting	Laurel & Hardy The Boy Friends Our Gang	James Parrott Art Heath Bob McGowan	Morey Lightfoot Art Duquette Don Sandstrom	Geo. Stevens Len Powers Art Lloyd	"That's That" Untitled "Teacher's Pet"	Uncredited The Staff The Staff	Shooting Shooting Shooting
TEC ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Lon Young Prod. Tom Terriss Italo-toae Walter Heirs Jesse Weil Jesse Weil	Louis Lewyn Burton King Henry King Cliff Wheeler Elmer Clifton Trento-Sabato James Starr Unassigned Unassigned	George Jeske Unassigned Lew King Bud Shyer Unassigned Bob Brandt Unassigned Unassigned Unassigned	Otto Himm Andy Anderson John Fulton M. A. Anderson Otto Himm Henry Cronjager Anderson Unassigned Unassigned	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Whispers" "Glacier Secret" "Georgette & Co." "Talkie Topics" "Mulligan-Garrity" "Moon Mullin"	Louis Lewyn Uncredited Morse-Silvernail The Staff Uncredited Trento-Sabato James Starr Uncredited Uncredited	Shooting Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	All-Star All-Star Unassigned	Roy Neill Frank Strayer Unassigned	Curt Rehfeld Harry Mancke Unassigned	Max Du Pont Andre Barlatier Unassigned	"Just Like Heaven" "Why Worry?" "His Last Race"	Adele Buffington Scott Darling Uncredited	Shooting Shooting Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned Norma Talmadge All-Star Unassigned Joan Bennett Unassigned McCoy-Ray Mary Pickford	Unassigned Sam Taylor Unassigned Unassigned Unassigned Roland West Thornton Freeland Marshall Neilan	Unassigned Walter Mayo Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford-D'Orsay	Unassigned Oliver Marsh Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Dogs" "Du Barry" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr. Sam Taylor Berlin-McGuire Uncredited Uncredited Uncredited Uncredited Benjamin Glazer	Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Fairbanks, Jr.-Page Mary Nolan Eddie Cantor Dorothy Jannis	Noel Mason William Craft Tod Browning Henry Mac Rae Harry Garson	Joe McDonough Norman Deming Jay Marchant Joe Levigard Unassigned	Jack Stevens Overbaugh Gilbert Warrenton Will Cline Wm. S. Adams	"Yankee Don" "The Little Accident" "Outside the Law" "Indians Are Coming" "Ourang"	Uncredited Towne-Lehman Browning-Root-Forte Uncredited Reeves-Bernstein	Shooting Shooting Shooting Preparing Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Lightner-Whiting Stone Mackaill George Arliss Strozzi-Halliday Ayers-Matthews	Roy Del Ruth Lloyd Bacon Alfred E. Green Hobart Henley Archie Mayo	Eddie Sowders John McClosky Jack Boland T. C. Wright Ross Lederman	Dev. Jennings Wm. Rees James Van Trees Ira Morgan Barney McGill	"The Life of the Party" "The Office Wife" "Old English" "Captain Applejack" "Handful of Clouds"	Uncredited Chas. Kenyon Anthony-Howell Maude Fulton George Rosener	Shooting Shooting Shooting Shooting Shooting

William Beaudine to Direct "Father's Son"

Will Serve as Leon Janney's First Starring Vehicle

Definite assignment of William Beaudine as the director of "Father's Son," featuring First National's newest juvenile discovery, Leon Janney, was made this week by Hal Wallis, studio executive. Beaudine will at once begin work on the script of the story in collaboration with First National staff writers, following the conclusion of his current production, "The Queen of Main Street," next week.

Noted for his able direction of numerous silent pictures featuring youngsters, Beaudine was immediately selected as the logical person to guide young Janney through the most important part he has yet been assigned, when the question of a director for "Father's Son" was discussed. Among the pictures starring juveniles Beaudine has directed in recent years are "Penrod and Sam," and "Boy o' Mine," starring such well-known juveniles as Ben Alexander, Wesley Barry and others.



Joseph Hood

Filmland harbors many promising young actors who realize that to make their mark in the talkies they have to be versatile. Hence, Joseph Hood is taking lessons from various teachers that will fit him for his career which he has outlined for his future screen activities.

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WONDER WHY?

May 22, 1930.

Hollywood Filmograph.

Dear Mr. Burns:

Why is it that when "extra people" work 10 or 15 minutes (sometimes more) overtime, they do not get paid for it, and when the same people get to the studio two or three minutes late, they get bawled out and cancelled?

Don't you think that is unfair?

Today I had a call for Warner Bros. at 9:00 o'clock. Trying to find a place to park my car, I was exactly three minutes late, and they told me I was cancelled, but two or three girls that were just ahead of me got their checks and went in. That was a pretty raw deal I got.

Pardon me for bothering you with this matter, but I decided to do it, knowing that your paper is always ready to stick for the "extra people's" rights.

Mr. Burns, if you think it advisable to use this argument in your Filmograph, please do so, but, of course, please do not mention my name.

Thanking you for whatever you may do for us through your paper, I beg to remain,

OLD TIMER.

Lloyd Neal is working in his first talkie at the First National studios under the direction of Mervyn Le Roy.

Charles Judels Signed by Warners

A term contract to appear in Vitaphone productions for Warner Bros. has peen awarded Charles Judels, well-known stage and screen character actor, it is announced by Darryl Zanuck, associate executive.

Judel's first picture for Warners was a prominent part in "Nancy From Naples," in which he appeared with Irene Delroy, Charles King, Olsen and Johnson, and others. He then played a role in support of Winnie Lightner in "The Life of the Party" with Irene Delroy, Jack Whiting and Charles Butterworth.

As a direct result of his character work in both of these Vitaphone specials, he was signed under contract.

His first production under this agreement is a featured characterization in "Handful of Clouds," an original story of "big business" in the underworld by Rowland Brown. The cast includes Lew Ayers, Leon Janney, James Cagney, Dorothy Mathews and many others. Archie Mayo is directing.

"Kid Boots," the popular Harry Tierney musical comedy which starred Eddie Cantor on Broadway for several seasons, has been purchased by Paramount Studios for immediate production. Jack Oakie will have the starring role.

Ninety Shorts and Three Features in Fitzpatrick Lineup

James A. FitzPatrick, president and general manager of FitzPatrick Pictures, Inc., has formulated plans for the production and distribution of 90 one-reel subjects, comprising the company's short picture product for the 1930-31 season. There are six individula series, as follows:

Twenty-four Traveltalks.
Eighteen Music Masters.
Twelve Movie Horoscopes.
Twelve Secrets of Success.
Twelve American Holdiays.
Twelve Novelties.

Each series will embody the use of dialogue, music and occasionally of color. All music, orchestras and sound recording will be under the personal supervision of Nathaniel Shilkret of Radio-Victor.

Consistent with the rapid expansion of the FitzPatrick organization, in addition to the specified list of short subjects three special feature length productions are to be released. The first of these will be "The Lady of the Lake," which was made by FitzPatrick in the Highlands of Scotland, the actual locale of the immortal poem by Sir Walter Scott. Percy Marmont is the featured player.

The synchronized accompaniment to this film consists of a special Scotch symphony, which, with the exception of a few old folk tunes represents the original work of Nathaniel Shilkret, who conducts his Victor Concert Orchestra in the musical concert to the picture. A male chorus of 40 voices and vocal solos are other features.

"Temptation," a drama of regeneration, is the second Columbia May release. The picture was directed by E. Mason Hopper and features Lois Wilson and Lawrence Gray, supported by Billy Bevan, Robert T. Haines, Jack Richardson, Eileen Percy and Gertrude Bennett.

"The Passion Flower," Kathleen Norris' latest "best seller," has been purchased by M--G-M, and is to be directed by William C. De Mille. Martin Flavin has charge of the adaptation and dialogue.

JACK RICHARDSON

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STAGE REVIEW

The Play Shop, 1141 Gower Street

As we understand it, the Play Shop is out to establish a Theatre Guild second to none in the United States. Taken by and large, that's a pretty ambitious attempt, but if we are to consider what Ralph Herman's talented players are doing we can't help but cheer them along.

Last week, for instance, the Play Shop presented "Fancy Women," by Samuel Ross. The run was so successful that the play was continued for a week over and above the time originally intended. And this week, on May 29, 30 and 31, the Celeste Grunn Players were presented by Ralph Herman in three one-act plays.

The playlets included "Compromise," by Grey; "Say It In French," by Comandini; and "Over the Waves," written by the cast. The cast was the same for the three plays and consisted of Celeste Grunn, Jerry Herdan, Bert Hamsen and Jean Stuart.

On June 3-9, inclusive, Ralph Herman will present "The Sea Gull," by Anton Tchekov. This will prove a rare treat, if handled nicely. We saw Jacob Ben Ami in this play in New York, and besides settings that were decidedly realistic and noteworthy, we were astounded by the wealth of dramatic material and fast-moving dialogue contained in Tchekov's play.

Not content with putting on "The Sea Gull," the Play Shop will then undertake the difficult Ibsen play, "The Ghosts." For this presentation Ralph Herman has secured the services of William Moran, who appeared recently in the name role of "Woodrow Wilson," as presented by the Theatre Mart.

In our review of "Fancy Women" last week we mentioned that Ralph Herman was responsible for the direction. We should have stated that he presented the play instead.

CHARLES LEHMAN.

* * *

"THE PURE"

Clarence Hennecke has just finished a Vitaphone short story, "The Pure," which Del Lord is to direct with Franklin Pangborn as the star. Hennecke's last writing effort for Vitaphone was, "Dining Out."

Preview

"MIDNIGHT MYSTERY"

An RKO all-talkie production.
Previewed at the RKO Studio.

Adapted from the play "Hawk Island," by Howard Irving Young, George B. Seitz, with an established reputation for making consistently good pictures, has scored another good one for RKO. With a well-balanced cast, Director Seitz brings out several exceptionally tense scenes in this murder mystery drama. Quite refreshing it is to find the story ends without the long-drawn-out courtroom sequence we are all about fed up on. Associate Producer Bertram Milhauser handled the production.

We have one of the most interesting settings for a murder mystery, a small rockbound island off the coast of Cuba, where prohibition is unknown, and a terrific storm at sea, real lightning and heavy thunder; we could almost shriek and chill with the guests invited to Gregory Sloane's house party. There is hardly a dull moment and every member of the cast contributed some of their best acting. The story deals with an authoress who writes cheap detective novels and a son of the idle rich who detests this ambition in his sweetheart. The authoress, Sally Wayne, played by that very brilliant and interesting little actress, Betty Compson, entertaining the guests at Gregory's house party when the story opens. Gregory, in the person of that rising young player, Hugh Trevor, plans to pull a clever joke on his sweetheart with the aid of his best friend, Mischa, who is ably handled by Ivan Lebedeff, the one giving the soul stirring piano selections during the late supper hour and without the guests suspecting it ,substitutes the player for a few brief moments while he and Madeline, Tom Austen's wife, give us a love scene a la Glyn. Never dreaming Tom, that very polished actor, Lowell Sherman, is seated in the high back wing chair before the fireplace in the music room overhearing every word, Madeline, splendidly cast in the second lead, a very important role, none other than Rita La Roy could have made it as outstanding, enjoys the liberty she takes and manages to escape, she thinks.

The big surprise and most exciting moment comes when Gregory and Mischa have a sudden quarrel and fight at the piano, bringing all the guests from the supper room. Gregory ordering Mischa to leave his house during the storm and declaring he is going to kill him, follows through the doors leading to the balcony.

Sally, going to the balcony, sees a body she takes to be Mischa, swallowed up by the angry waves. She becomes hysterical. Tom tries to console her. Tells her she has wasted her life on a rotter, a murderer and one not worthy of her. Then declaring his love for her as a woman men dream about, Sally can only thank him for his deep interest and unselfish friendship. Later the ghost returns at midnight, prowls about the drawing room in the dark and when he finds the table lamp and pulls the cord we are relieved to find Mischa has not been killed. He drops down on the couch and enjoys a good laugh, but only for a moment, never dreaming his life is but a brief span. Tom enters the drawing room, taunts Mischo about the crime remaining on Gregory's head should anyone bump him off before morning. Mischo laughs at the idea, he knows everyone loves him, so why should he be shot? Tom reminds him of the scene he played with Madeline in the music room; he must pay when the next clap of thunder is heard. Mischa's handling of this dramatic moment is marvelous. No way out; he must face death.

Tom quickly disposes of the body. Meantime Sally has learned from Gregory was not killed, but the following morning everyone is surprised and horrified when Mischa's body is brought in on a stretcher, rescued from the waves by Rogers, the interesting old lighthouse keeper.

Who murdered Mischa? Madeline breaks down. Her lover. Gregory is almost panicky with all evidence pointing so strongly at him. Tom Austen puts him through the third degree. A very interesting scene. Sally has a chance to prove herself the feminine Sherlock Holmes, and how! It would be telling too much of this good story to relate this sequence in detail. However, by Tom liking his liquor wherever he finds it, he steps into the clever trap set for him by the fast-thinking little detective. Believing he has taken the drink, Sally fixes one for herself, and wishing to die clean, Tom confesses to the murder, only to learn it was not a fatal drink. Gregory admits he will never interfere with Sally's writing. This was a splendid scene. Three cheers for Sally.

Betty Compson will certainly set the masculine hearts to fluttering in this role. She is gorgeously beautiful throughout the picture. Her voice is lovely and everything she says is interesting.

Hugh Trevor is showing his latent ability in an interesting manner and we hope to see more of his nice personality. His voice and few tender love scenes will have the fans clamoring for more pictures of this handsome young hero.

Lowell Sherman was certainly in character and will add a host of new admirers to his long list with this splendid role.

Raymond Hatton's part, though small, gave just the right comedy relief, as did Marcella Corday's dry humor. We hope to see a little more of these two.

Sidney d'Albrook, as the butler, held the spotlight each time he appeared and voiced his opinion of the various ones.

Last but by no means least, June Clyde carried her very small part as usual, in a refreshing, carefree manner. Not only has this little actress captivating beauty and charm, but a lovely voice and excellent dramatic ability. Think we should see more of such personalities featured on the front of the theatres in the future.

Joe Walker photographed the picture excellently.

A clean, thrilling mystery drama; a brilliant job of directing by George B. Seitz.

MAIDEE CRAWFORD.

* * *

SALLY O'NEIL AND MOLLY O'DAY ARRIVE IN NEW YORK WITH PRINTS OF COLUMBIA'S "SISTERS" READY TO COMMENCE VAUDEVILLE TOUR

Rushing East with the first prints of Columbia's "Sisters," Sally O'Neil and Molly O'Day, stars of the production, arrived in New York Wednesday to commence a vaudeville tour on the R-K-O circuit. The two sisters in real life, after making their first film together, will make their debut as a vaudeville team and probably make personal appearance in connection with the showing of the picture in R-K-O theatres.

The film production, which was directed by James Flood, will be released by Columbia in June and has in the supporting cast Russell Gleason, Morgan Wallace and Jason Robards. It was written especially for the two sisters and depicts the love, sacrifice and devotion of the two girls. It is a tensely dramatic play with a new angle on the eternal triangle, and human interest situations of daily life that are full of heart throbs.

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About The *Writing Craft*



DOZEN WRITING STARS BUSY AT COLUMBIA

A concentrated effort to secure high grade writing talent for Columbia Pictures is evidenced by the imposing array of well known playwrights, scenarists and dialogue writers whom Harry Cohn is placing under contract. No less than a dozen writers of established ability and fame are busy at the studio at the present time, either preparing screen treatments of original plays, novels and stories, or specializing on continuity and dialogue for Columbia's next year's progress of twenty feature talking pictures.

Among the recent writing talent acquired by Columbia are Carey Wilson, Lester Cohen, William Sonselman, James Warner Bellah, Bella Cohen, Casey Robinson, Jack Bechdolt, Seton Miller, Fred Myton, James Whittager and Forrest Sheldon.

Lajos Biro, the noted Hungarian playwright, who shares distinction with Ernest Vajda as a European writer who creates brilliant English dialogue, yesterday quit the Fox studio for which he had written a version of Eleanor Mercein's novel, "Basquerie" for Warner Baxter.

Biro is finishing "The Saint and the Scoundrel," a libretto for Emmerich Kalman's operetta to be produced by the Shuberts on Broadway in September. His play, "Hotel Imperial," which was made into a picture by Paramount, has been revised by him into musical comedy form and opens in New York next week under the Shubert standard as "The State of Lemberg." Biro wrote "The Yellow Lily" and "Adoration" as originals for Billie Dove at First National and the adaptation of "The Night Watch" for the same star. 'The Way of All Flesh" also was his screen work.

Versatility was never so much an asset to the actor as in the new era of motion pictures, declares Howard Estabrook, prominent scenarist who was recently selected to write the picture version and dialogue for "Cimarron," RKO's eleborately planned production. He assigns as as the reasons for his conclusion especially the abandonment of the use of doubles to a large extent, and to the latitude which the screen imposes on the actor's performance.

"By versatility, I am thinking less of his ability to perform a large variety of roles than of the need of being able to do a great many different things in the portrayal of one role," said Estabrook. "The use of tricks whereby the actor's inability to perform some special business was covered up, is being dispensed with, due largely to the more sophisticated audiences of today, who are not easily fooled by thees devices."

LORETTA YOUNG WRITES MOVIE SCENARIO

Loretta Young, First National featured player, has written a motion picture scenario. She worte it for her her own amusement, showed it to her husband, Grant Withers, and to various friends, and was persuaded by them to submit the script to the First National scenario department. It has been reported favorably by the department's readers, and may be used as a starring vehicle for the young author. Its title and subject have not yet been made public. Miss Young is now playing the leading feminine role in "When We Were Twenty-one," which is in production at the First National studio. David Manners and Conway Tearle are prominent in the cast.

No matter wnat rebuffs the artistic or so-called sophisticated pictures may receive at the box-office, the incentive to make them will persist, declares Bradley King, prominent scenarist now writing the picture version and dialogue for "Adios," a novel to be directed by Frank Lloyd for First National with Richard Barthelmess in the starring role.

With all of the pressure exerted to produce pictures which will be financial successes, the struggle of the artist to express himself in the film industry as in other endeavors will always bring forward now and then a picture commanding the admiration of the most fastidious critics, she declares.

"The Trial of Vasquez," from the pen of W .C. Petchner, is a romance of early California. Vasquez, known as California's Robin Hood, together with Chavez, another character, murder a man on the wagon trail near San Bernardino.

From the wagon of this murdered man a box is stolen, containing $100,000 in cash. As the sheriff's posses are about to close in upon the murderers, this box is flung into a cave of rattlesnakes.

The love romance of Frances Worland and Edwin Parker is woven around this metal box, containing the $100,000. After heart-breaking episodes which tend to separate Frances and Edwin, and which are aided by a wealthy banker, Archibald Thomas, young Parker eventually runs across a rattlesnake with the metal box containing the money, enwrapped in its tai. He thwarts the banker and marries the girl.

This story is written in the vein of the early Spanish settler in California and contains much historical data. This style of writing is distinctively original.

The Hollywood Writers' Bureau is writing the continuity of "The Trail of Vasquez."

HELEN CARLISLE ADAPTS "MOTHER'S CRY" FOR SCREEN

Helen Grace Carlisle, author of the novel 'Mother's Cry," which will be produced on the screen by First National, has written the adaptation and dialogue of the picture—an unusual experience for a novelist. No cast selections have yet been made.

Wells Root's adaptation and dialogue for "Gypsy Love Song" was today placed in the hands of executives for final approval.

Originally the screen play, which is based on Konrad Bercovici's story, was purchased by Universal for John Boles, to be made at some future date. However, it is now rumored that it may be Boles' next vehicle.

"Gypsy Love Song" is a musical drama and is Root's third assignment by Universal. Previously he wrote "Outside the Law" and "The Storm."

James Warner Bellah, novelist and short story writer, who was contracted by Douglas Fairbanks to come to Hollywood and write an original for him, is writing the adaptation and dialog. During a short but crowded life Mr. Bellah has succeeded in making aviation an avocation of no mean proportions. Aside from his three novels, his literary achievements are included in the O. Henry prize collections, Overton's "One Hundred World's Best Stories," Dunton's "Best Short Stories of the Great War" and O'Brien's three-star collections.

"U" TO SHOW ODDITIES IN NEW SHORT SERIES

A new series of short subjects will soon be released by Universal under the title "Strange as It Seems," popularized in newspapers by the famous cartoonist, John Hix.

Cameramen are being sent into all the out of the way places of the world to photograph in sound, color and dialogue all the oddities and freaks of nature. Universal also plans to utilize the studio for filming many oddities that can conveniently be depicted without natural setting.

Universal will make these short subjects in single reels, incorporating the strangest things that can be filmed by cameramen. The new department is under the direction of Manny J. Nathan, Jerry Fairbanks and Marshall Hahn.

ACCIDENTLY

Montagu Love became an actor by accident!

His original ambition was to be an artist and cartoonist.

He carried some samples of his work to an editor.

The editor was busy and told Love to come back later.

Walking about to kill time, Love passed the doors of a theatrical bureau.

A man came rushing out.

"Are you working?" he asked Love.

"No!" said Love.

He was dragged into the office and signed up with a traveling company with no questions asked.

He has been an actor ever since.

He just finished in Radio Pictures' all-talking drama, "Inside the Lines," featuring Betty Compson.

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Pictures---Reviewed and Previewed

Preview

"THE UNHOLY THREE"

Metro - Goldwyn - Mayer All - talkie Production.

Previewed at Belmont Theatre.

Now—ye brother fans (and you, too, "Speed" Borst, genial manager of the Belmont Theatre), bite into this — Lon Chaney cottoned in with Old Mike first crack out of the box, forever and a day dissipating the reputed bogie that held him for so long a time in cinema silence, when he lent the vocal chords of his genius to "The Unholy Three." After the show, like the kid idolators, we streaked after Lon (who had been let out of a side entrance) to get his reaction on the film.

That it was perfectly satisfactory was easily evidenced as Chaney, crawling into the front seat of his sedan, expanded his features into a ten-minutes-after-ten smile of delight. Gee—how the gang cheered him! Lon's voice is rather low pitched, slightly brittle, throaty, and with a tang of shrillness to it at times—yet with all, his enunciation is vibrantly clear and distinct. It is admirably suited for characterizations that come within the pale of his genius. We unreservedly declare that the vocal effusion of "The Unholy Three" is at least a fifty per cent betterment over its silent sister. Lack of space precludes our giving some clinching arguments to vindicate the statement.

The audible version clings pretty close to the projecting of the silent yarn. As the popularity of the original picture gave it a country-wide exhibition, we hardly think it necessary to give a synopsis of the gripping plot. Chaney's Mrs. O'Grady (masquerading as an old woman by day and faring forth as a robber at night) was hit off with a cool and cunning unconcern that contrasted sharply with the vicious change of front called forth in the frequent quarrels (wig off) with his designing and self-interested partners in crime. The revulsion of feeling in the final sequence was a master bit of dramatic technic.

Ivan Linow's Hercules was wanting in intensity. The Pseudo baby enacted by Harry Earles was well sketched but his work was marred by a faulty enunciation, many of his words being lost to the auditors. Elliott Nugent was excellent in the part of Hector McDonald. To a winning naturalness of manner he brings a commendable restraint. We like Nugent in everything we have seen him thus far. Lila Lee came through superbly in her contribution of the gangster's "come on," Rosy. She was exceptionally effective in the break with her lover, Hector. John Miljan gave an outstanding performance as the prosecuting attorney. It was a felicitous coincidence that the two best voices on the screen (to our way of thinking, Lile Lee's and John Miljan's) were heard in this picture. Others that did well were Crauford Kent, John Nutjar, Henry Hudson and Clarence Burton. Conway's directing and Hudson's photography were excellent. The audible version of "The Unholy Three' is sure to bear down hard on the box-office. Don't miss it.

ED. O'MALLEY.

Preview

"NIGHT WORK"

Pathe All-talking Production.
Featuring Eddie Quillan.
Previewed at the Belmont Theatre.

The Pathe studio in featuring Eddie Quillan in "Night Work" has built up a comedy, the sequences of which give him plenty of scope to pull off his what-not of tricks. That he fills the bill to the auditor's taste was easily shown by a packed house that frequently gave a loose to outbursts of merriment. The plot is patchy, and is stretched out uncomfortably to almost an hour and twenty-five minutes. It is close to an unforgivable error to elongate a humorous effusion to over sixty minutes, especially if the sequences are keyed up to a fast tempo and the situations (if many) are provocative of laughter.

Too much side-splitting yelps are exhaustive, and are prone at times to bring on a revulsion of feeling. "Night Work" is draggy in spots and to our way of thinking the orphanage sequences are lamentably overworked. The story deals with a kid named Musher (Eddie Quillan) who is served up to complaining customers of a big department store as a sort of a Paddy Miles' boy. In flirting with a doll baby holding a tot in her arms from the back of an auto, while a feminine barker in the front seat is selling tickets for the benefit of an orphan asylum, Musher is wheedled out of ten bucks.

The receipt tells him he must make weekly payments for the upkeep of an orphan. To do this, he works during the evening hours at a night club. Then complications set in about the child he picks, the baby being claimed by a millionaire. Of course, in the long run, Musher wins out and with it the hand of the doll baby he first fell in love with, Mary Robbins (Sally Starr). Quillan shows to advantage in the night club sequences and had the house in an uproar when he first visited the orphan asylum, where the tots take all kind of liberty with his clothes and hat.

Sally Starr was sweet and cute as Musher's lady love. Robert McWade, however, almost stole the film in the character of Manager Reisner of the department store, a sort of crusty, irritable official, crabbing all the time but at bottom, good hearted and open to reason. It was a gem of a portrayal. Others that turned in fine performances were Ben Bard, Robert Edeson, Frances Upton, John T. Murray, George Duryea, Douglas Scott, Eddie McPhail, Arthur Hoyt, Kit Guard, Eddie Antler and Billie Bennett. Director Mark Russell turned in a fine fit of megaphonic work and Joseph Kane's camera shots were exceptionally good. "Night Work," when trimmed down to reasonable proportions, should furnish forth a fast-fire comedy—one that should register well at the box office.

ED. O'MALLEY.

Review

"SWEETHEARTS AND WIVES"

First National all-talking Vitaphone production.

At Warner Brothers' Hollywood Theatre.

Described in Warner Brothers advertising matter as "the saucy, spicy, lilting romance of an amateur co-respondent," this screen version of Walter Hackett's smart little offering, "Other Men's Wives," proves clever entertainment and affords innumerable opportunities for Billie Dove and Clive Brook to demonstrate their respective talents. Nor should we forget Sidney Blackmer, Albert Gran, John Loder and Leila Hyams.

The story, helped along immeasurably by the finished direction of Clarence Badger and the excellent dialogue of Forrest Halsey, centers about the haps and mishaps of a man who thinks he is in love with another chap's wife. The scene is laid in France, where anything can happen, and the action is confined to a semi-deserted mountain inn.

Sidney Blackmer, as the amorous male, starts out with Leila Hyams, the other fellow's wife. It is all very circumspect until their gasoline chariot balks for lack of motive power.

Then, as he stands trying to mollify his blonde sweetness, a hell-roaring motorist sweeps past, rips off the lover's mudguard and disappears in the general direction of the lonely mountain inn.

Blackmer and his golden affinity follow. They invade the inn. Here things begin humming with a vengeance. In rapid succession, they discover a lovely maid with raven tresses; a locked room with a raving male; a series of startling and embarrassing events, and, eventually, a very suave divorce detective in the person of Clive Brook.

From this point the action is swift, mystifying and sufficiently exciting for the most exacting patron. To delve more deeply into the plot might spoil the fun for prospective customers, so let's say that there is a thrilling climax with a thoroughly satisfactory conclusion. The right man gets the right gal and the goose hangs high in La Belle France. It's a keen little yarn, with diamonds and murder and plenty of plot ingredients. Patrons, sitting near this reviewer, murmured: "That's a darned good picture." What more could a producer ask?

Miss Dove is lovely, as always, and has lost little because of the speakies. Miss Hyams is improving. In this one she is adequate. Blackmer is capable and has a splendid voice. It's mellow. Albert Gran didn't have very much to do. He is susceptible of great comedy when played right.

Clive Brook stands out. His divorce detective in this one is a masterpiece. He is suave, well-balanced, distinguished. Few actors, other than Chaplin, have the thorough understanding of pantomime possessed by Brook. Here he is so masterly that the spectators lean forward in their seats and hang on his every word. He is the quintessence of polish. His diction is perfect.

This is a good picture. It was adequately photographed by John Seitz.

TOM LEWIS.

Review

"THE MIRACLE OF THE WOLVES"

At the Filmarte Theatre.

When the officials of the French Academy, the College of France and the University of Paris are instrumental in the making of a motion picture, you may be sure that it will be correct. Not only was it correct, but it is a treat which all of us may enjoy.

"The Miracle of the Wolves" is a chronicle of the time of Louis the XI and happened just after the Hundred Years' Wars.

The Hundred Years' Wars took place between 1337 and 1453 and was a series of wars, between England and France, due in part, to the claim of the English Kings to the French throne. The English won three great battles—Crecy, 1346; Poitiers, 1356, and Agincourt, 1415—but finally lost all their French possession except Calias, which they retained till 1558. These wars brought out many marvelous characters, and these, it is, who are pictured in this chronicle.

The adaptation was made by M. A. P. Antoine, to whom much credit should be given. The direction by M. Raymond Bernard has surpassed anything ever seen in motion pictures and especially in the battle scenes.

The sets were on a magnificent scale, were designed by R. Mallet Stevens and the costumes were designed by Job under the direction of Moelle-Rossignol.

The photography was exceedingly fine and was under the direction of M. M. Forster and Bujard. M. Camille Julian of the French Academy and M. Camille Vergnois and C. Calvert, professors at the University of Paris, were also called as technical experts.

Of the cast it is necessary to mention M. Vanni Marcoux as" Charles Le Temerair," and M. Charles Dillon as "Louis XI."

Mme. Yvonne Sergyl as "Jeanne Fougett" played a very difficult part beautifully and intelligently, being the only woman in the cast.

M. Mailly, M. Romould Joube, M. Maupin, M. Armand Brenard, M. Phillipe Heriot and M. Gaston Modot all played and looked their historical characters.

The battle scenes, of which we have spoken before, were awe inspiring and magnificent and the fight with the wolves was astounding in realism.

Altogether, that was not only a treat to the eyes, but an education for any person. The school children could be taken to see this visual education of some of the greatest events in the history of the world. Don't miss this one if possible.

ARTHUR FORDE.

Review
"HIGH TREASON"

Reviewed at the New California.
Produced by Gaumont.
Released by Tiffany.
Directed by Maurice Elvey.
From the play by Perberton Billing.
Photographed by Percy Storing.
Sound by S. G. Jolly.

With the usual glittering display staged on such occasions, the California reopened to the amusement world last Friday night. The theatre, which has always been one of the most beautiful and striking in Los Angeles, has been completely repainted and redecorated, with no loss to the old beauty of lines. The sound equipment which has been installed, is of the clearest and finest tone. All that is necessary to make this again an amusement center is a few good pictures, and a great deal of advertising. Once the house is re-established, the crowds will continue to come.

For his opening attraction Fred Miller has selected a production which has received nation-wide attention with its banning by the censor boards of New York and Pennsylvania—the English "High Treason"—a picturization of the world in 1940, and of the averating of another world war. Beyond question this is the finest talking picture yet to reach these shores from England. In fact, except for the presence of ground noise and a bit of amateurish acting, it suffers none in comparison with any American talking film.

The most praiseworthy side of this film is the imagination used in its making—something that seems to be lacking in the great majority of the Hollywood product. The entire idea of this world ten years from now has been carried out, in costume, settings, inventions, political conditions, in a more realistic manner than in even "Metropolis." A great deal of splendid miniature settings are used with exceptional effect, particularly in the destruction of New York and in the bombing of the International Peace building. If a softer focus had been used, these scenes might have been a bit more realistic.

The two high points of "High Treason" are the destruction of the Channel Tunnel, with the floods pouring in upon the trapped people, and the destruction of the Peace building, with the collapsing walls and roofs. These scenes are really brilliant. The killing of the President of the Federated States of Europe by the President of the Peace League is another exceptionally well done bit, shown as it was through the medium of the televisors.

Easily the finest performance in this unique film is that of Humbertson Wright as President of the Peace League. He is restrained, yet powerful in his work. Benita Humes as his daughter is splendid. Jameston Thomas, as the hero, is about the poorest. He overemotes frequently. Minor roles are filled in outstanding style.

It seems incredible that in America, "the land of freedom," the nation that is working for peace, such a powerful anti-war film should be banned in two of our greatest states. And the grounds for the banning were "detrimental to the public morals," and "inciting to crime," according to the National Board of Review magazine. How a picture that shows a man willing to sacrifice his life to preserve world peace can come under either classification, we cannot understand. Particularly when gangster films, and filthy suggestive films are freely passed. Such is the mind of the censor.

"High Treason" is a film that can be seen more than once with profit. The conclusion when Wright is found guilty of murder, for assassinating the President of Europe, and preventing world war is splendidly done. By all means see it.

An unusually good program of short subjects is offered, topped by the United Artist production of Franz Liszt's "Hungarian Rhapsody." This short feature should rank with the English film for excellence. A group of negro songs under the title of "Old Black Joe," produced by Tiffany, is the best of its kind yet. "Oom Pah Pah," an Aesop Fable, is good, and Pathe news fills out a program that is nothing if not intelligently entertaining.

HAROLD WEIGHT.

Review
"WOUND STRIPES"

Hollywood Music Box Theatre

The Civic Repertory Theatre continues its good work and a production of new dramatic material was shown at the opening.

Not only was the play written by Rowland G. Edwards but they had the added distinction of having it produced by the author.

The large audience assembled gave prolonged applause after each act and it was a very distinguished and critical audience.

The three acts were full of emotion in its highest tense but the situations were far and above the quality of the dialogue.

Doris Packer shows a knowledge of stage technique and stage routine and as she was on the stage continuously she sustained her role with force and dignity. Vernon Steele as the crippled war veteran gained the sympathy of the audience with his fine personality.

The hit of the piece was Evan Tjomas as "Lord Fabian Carstairs," and his brand of humor was delicious.

Else Jannssen as the "nurse" gave a good rendition of her part, while the "Muller" of Maurice Kuhlman was very characteristic.

Walter Boon as "Count Von Linden" gave a very dignified exposition of a rather disagreeable character.

Angele Crone, Edna Bennett and Jane la Vrene were other members of the cast who labored with mediocre lines.

The subject of the play is rather distasteful but probably a pruning addition of some of the dialogue to a more sparkling lines will help.

The author, Rowland Edwards, made a short speech extolling the great of the officials of the Civic Repertory Theatre and called upon his confrere, Nell Blackwell, who was in the audience.

ARTHUR FORDE.

* * *

Harry Bernard, a veteran comedian and actor, is working in John Robertson's feature, "Beyond Victory," which the later is directing for Pathe.

Preview
"HOT CURVES"

Previewed at California Theatre, in Glendale.

Tiffany All-Talking-Singing Production.

Baseball, the national pastime, comes to the screen as never before in A. P. Younger's original "Hot Curves," vividly adapted for the screen by Earle Snell with Benny Rubin's original dialogue. Norman Taurog directed this clever story most capably

Rex Lease portrays the role of Jim Dolin, pitcher, who makes good after a series of boners that are usually inevitable happenings to the youngsters new in "the big show." (Very pleasing personality.)

Benny Rubin "does himself proud" in the role of Benny Goldberg, the other half of the "battery." This pair cling together through thick and thin, but it is Benny who comes to the deefnse of his "buddy" (Jim Dolin).

Every team has its big "slugger," and Paul Hurst ably carries this "load."

Natalie Moorhead, branded "the gold miner" by Benny for "dusting" Jim off, carries this role most effectively with her come-hither look; fixing her victim with that irresistible gaze; Jim was utterly undone by her compelling charm.

It is Benny who saves Jim the embarrassment of failure to make good in the "Majors"; fills the gap in the mound when Jim receives indefinite suspension for imbibing.

Manager McGrew (John Ince), admirably cast, praises Benny for his good work, but Benny forgets his own success and asks that his Buddy be reinstated and allowed to pitch the Big Game. Permission granted, Benny goes to break the good news to his pal, only to find Jim gone. A note left. He could not stand the disgrace. Gone home. Missing the train by a fraction of a second. Benny proceeds by plane to bring back his team mate.

Meantime, Jim is persuaded by Manager McGraw's daughter to stay and make good. Very interestingly portrayed by Alice Day.

Excitement is rife among the players when it is learned Benny is missing. It is a nervous team that tries to "carry on." The game is on. Manager McGrew does a bit of perspiring as he sees his team on the verge of collapse under the tension existing. He walks out to the mound—no, you missed your guess. He did not jerk Jim. He simply gave him a pat on the back and encouraged him to "bear down," while the "infield" rush up to pledge their support. (A very natural bit of acting.)

Among the listeners-in this little "Cookie" (Pert Kelton), ideally cast, wailing very pathetically for her Benny. And Mary Carr as "Mumsy" (we all loved as usual) is breathing an earnest prayer for Jim's victory over the opposing team.

My, my, what is taking place around the dug-out?

Benny has returned all ready to go in the game after a very narrow escape from the crashing plane as evidenced by his bandaged head. Manager McGrew gives a sigh of relief. Benny begs to don the mask for the ninth inning. Then it is the announcer gives the anxious ones at home the news.

Pittsburg is one run behind Cincinnati in the last half of the ninth inning, with one man on, when Benny marches out swinging five bats. He selects his favorite "stick" and steps up to the plate. He takes a healthy cut at the first ball pitched and it goes for a "ride," breaking up the ball game. After the wild acclaim accorded him by the admiring fans, Benny's uniform is reduced to shreds.

Had this fracas ended with the old cushion shower we would have thought we were in the "stands" instead of the theatre.

Dont' miss "Hot Curves."

MAIDEE CRAWFORD.

Review
RKO THEATRE

Hill Street at Eighth.

It's a happy combination, this vaudeville and pictures, as evidenced at the only combination house in town.

The vaudeville tops the bill in tnis instance, whereas, at other times, we have the picture to amuse us.

One of the vaudeville acts left today are the Weaver Brothers and their wierd sister, Elvira. Known as the original handsaw musicians, and "such music."

The Hicks, Slicks and the Susannas of the backwoods of Arkansas are brought to your mind in their performance. One of the boys is a "real comic." He has pantomic ability which gets a laugh at every turn. As for "Elmiry," she is a real character from the backwoods, and the seriousness with which she invests every line, is a show in itself. After these three have given you a real "rib-tickling" performance, they call out the rest of the troupe for a surprise, and "what a surprise." Twelve of them and each one good for twelve laughs.

They sing, dance and we don't mean maybe, and for the conclusion take you back to the cabin and put on a "real party" with polkas, mazurkas and Virginia reels and inject realism into it.

Orville Stamm and Billie De Vane present a "study in eugenics." This act is both instructional and interesting, giving a rare combination of strength, grace and beauty. The picture is a Pathe production, "Rich People," in which Constance Bennett is starred. A tale of "high society" in which a girl defies the conventions and falls in love with the man who repels her.

Directed by Edward H. Griffith, that clever director, who does his best with the poorest materials in story and dialogue that was ever given to any person.

A fine cast in which we see Regis Toomey, Robert Ames, John Loder and Mahlon Hamilton. The recording sounded as if they were rehearsing in Bryant Hall on Sixth avenue and not in any real atmosphere.

The vaudeville wins this time and we were so glad, as we might get some of the vaudevillians back again and perhaps they have repented during "their rest" and will stir up some new material." Who knows?

ARTHUR FORDE.

Let's See—Who's Who

By HARRY BURNS

WARNER BAXTER

"The normal human desire to see something different will always keep western pictures popular."



Warner Baxter

This, at least, is Warner Baxter's belief—and the man who scored such instantaneous fame with portrayals in "In Old Arizona" and "Romance of Rio Grande" should know whereof he speaks.

Western pictures, providing care is taken to place them against the splendid scenic backgrounds throughout the West, can always bring something new and different to the spectators—something that will temporarily carry them out of themselves, give them a new incentive and a new outlook.

"With the advent of the talkies the western temporarily took a back seat; the difficulty of handling the then very temperamental and erratic sound recording equipment away from a studio was tremendous. But the ruggedness of the apparatus was steadily improved and today the engineers have perfected the durability of sound mechanism. Meantime, a veritable flood of letters from screen fans and theatre owners descended on the producers, all demanding westerns.

"In my latest picture, 'The Arizona Kid,' I again have a bandit role, with plenty of the action and local color. The production also contains something that no previous western has ever had—the unity and smoothness that comes from making the entire film, including the interiors, right on the spot. Heretofore all westerns have had the interior scenes made in the studio, usually after the outdoor sequences have been made.

"In the future we will probably have traveling studios with not only the present portable sound apparatus but also with portable film developing and cutting equipment, so that a company can start out from Hollywood and return with the finished picture, without having had access to the studio at all."

Mona Maris, the Argentine beauty, who scored so heavily with Baxter in "Romance of Rio Grande," again has the leading feminine role in "The Arizona Kid," which is now playing at Loew's State Theatre. Carol Lombard, Mrs. Jiminez, Theodor Von Eltz, Arthur Stone, Hank Mann and other celebrities are in the cast of this first all-outdoor talkie. Alfred Santell directed the picture for Fox Movietone from the original story by Ralph Block.

On the stage Fanchon and Marco present their "Seeing Double" Idea, with Georgie Stoll and band.

CLARENCE BROWN

For the first time in the history of the motion picture industry a director is taking a print of his own picture to New York by airplane. Flying alone, Clarence Brown, Metro-Goldwyn-Mayer director, hopped off from Rogers Airport Tuesday at 5 a. m. and expected to have his current picture "Romance," starring Greta Garbo, on Broadway the same evening. He made stops at Midland, Texas, Kansas City and Cleveland, and landed in New York at Roosevelt Field.



Clarence Brown

Brown is a veteran pilot, having been an aviator during the World War, and actively engaged in flying ever since. He holds a transport pilot's license, the highest license granted by the government in aviation. His ship is a Stearman open sport model, powered with a J5 Wright Whirlwind engine.

The director will remain in New York long enough to see the various stage plays in search of material for his next production.

* * *

WILLIAM A. SEITER

First National studios are hitting on all six on comedies these days. "Going Wild" is at present in production, with one of the greatest comedy casts yet assembled.



William A. Seiter

It is an airplane comedy, and Joe E. Brown "glorifies" the progression of journalism by playing the role of Rusty Smith, an ex-newspaper reporter.

May Boley, Anders Randolf, Sam Cantor and Arthur Hoyt have just been added to the cast. Others who are already at work in the picture, which is being directed by William A. Seiter, are Laura Lee, Laurence Gray, Walter Pidgeon, Frank McHugh, Ona Munson, Harvey Clark and Johnny Arthur.

Joe E. Brown, Frank McHugh and Laura Lee are being hailed as a sensational comedy trio in "Top Speed," which was recently completed at First National. The picture is heralded as the logical comedy successor to "Hold Everything." "Going Wild" is from an original story by Humphrey Pearson, who wrote "On With the Show" and "Bright Lights."

MARY ASTOR

Will play the lead opposite Richard Barthelmess in "Adios," the First National and Vitaphone production of Lanier and Virginia S. Bartlett's famous novel.



Mary Astor

The production will be in the nature of a reunion, for Miss Astor is considered a Barthelmess find, having first come into prominence when she played opposite him in "The Bright Shawl."

Miss Astor has scored a decided success in talking pictures, and her prominence is directly attributable to her fine work in a stage play in Los Angeles, "Among the Married," which called the attention of producers, who already knew her fine capabilities as a silent actress, to her voice and stage presence. Miss Astor scored some of her biggest successes on the First National lot where she was under contract for several years.

"Adios," a dramatic story of early California, marks a novel departure for Barthelmess, who only recently completed "The Dawn Patrol," a sensational air picture of the British Royal Flying Corps.

A strong cast has been assembled for "Adios," including James Rennie, Marian Nixon, Fred Kohler, Robert Edeson and Arthur Stone. Frank Lloyd, who directed Barthelmess in "Weary River," "Drag" and "Son of the Gods," will direct the present picture.

* * *

BELLE DONOVAN

When Belle Donovan first worked on the M-G-M lot, they were making silent pictures. In looking up her past performances, we discovered that she had quite an amount of experience on the stage previous to her work in the pictures.



Belle Donovan

Little did she dream at that time the talkies would come in vogue and, now that they are all the "go," Belle is very happy, because it gives her far greater opportunities to prove her ability to play a varied line of parts, for her voice records perfectly and she has the mannerisms that are on a par with her acting.

Miss Donovan has recently appeared in a number of M-G-M productions, such as "The Floradora Girl," "Romance," and others.

PHIL FRIEDMAN

With the return of Carl Laemmle, Jr., from New York, things should take on a very busy aspect on the Universal lot. This means that Phil Friedman, casting director, will be given many assignments to fill by young Laemmle for future productions.



Phil Friedman

The much-abused slogan, "Bigger and Better Pictures," is to be Universal's role this year.

During the absence of Carl Laemmle, Jr., Henry Henigson has kept the plant in operation and will now become one of the busiest executives on the lot, according to the program outlined for the coming year.

* * *

AL BOASBERG

A familiar figure is once more being seen on the M-G-M lot. The said individual is none other than Al Boasberg, who has just returned from a month's vacation in Honolulu, where he and Mrs. Boasberg gave the natives the once over.



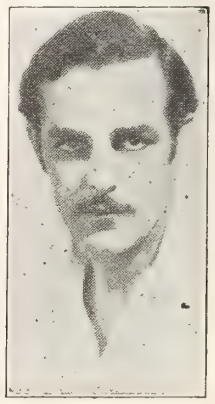
Al Boasberg

Now that they are back, Al is once more busy on some stories that he is writing and, as a side issue, he writes vaudeville material for some of the big shots who are still standing by the vaudeville circuit, although many of the vaudeville houses have changed to picture houses.

* * *

ANTONIO MORENO

With Spanish pictures scoring heavily, various companies are taking advantages of it and Antonio Moreno has just finished in the Spanish version of "The Bad Man," which is to be released as "El Humbre Malo," directed by William McGann, with an all-star supporting cast.



Antonio Moreno

Some wise producer is going to sign Mr. Moreno to a long-term contract and utilize his services both in the American and Spanish production. What an ideal director of Spanish pictures Tony would make. Why they can't see that far ahead is beyond us.

Moran and Mack Director Writes From Japan

By RICHARD WALLACE

(Editor's Note: Richard Wallace, Paramount director, is now on a tour of the world with his wife, after completing direction of Moran and Mack in "Anybody's War.")

KOBE, Japan.—The major part of my life has been spent in what most people call "the world of make-believe"—the motion picture studios of Hollywood.

It is curious that, after all of that, I am now having the most interesting time of my life as I see other countries first hand. Japan has proved extremely educational.

When we arrived in Kobe a week ago, we took a drive through the city and then caught the afternoon train for Kyoto, which is about two hours away. En route, we passed Osaki, the largest city in Japan which grew to terrific size after the quake destroyed Tokyo.

At Kyoto, which is the old capital of Japan and the birthplace of the new Japan, we saw the coronation palace, the jiu jitsu and fencing school and many Buddha and Shinto Temples. The most popular temple is that of the Fox, which is worshipped for business success and good journey. The shops in this colorful old city have international fame. This city boasts of being the birthplace of Emperor Meiji. In motion picture parlance, he "put Japan over." He is the grandfather of the present emporer. Japan has had 125 emperors, the longest line of one blood known.

From Kyoto, we motored to Nara, the beautiful. It is a resort with many temples. A great bronze Buddha stands more than sixty feet high. Avenues of stone lanterns, the offerings of well-to-do people to the spirit, lead to it. Most interesting of all were the 800 tame deer which follow you around and nip at your clothing. We motored to Lake Biwa, a summer resort. At an ancient rock temple we had our fortunes told. It was predicted that we would have an unpleasant and dangerous experience. It later came true, as I shall relate.

We took the night train to Tokyo. The sleeping cars are much the same as the Lark beds excepting on a small scale. For military reasons, the train is of narrow gauge. The dining cars are open all of the time.

In the morning, we left the train to see what the quake did to Yokahama. The town is building up rapidly. We motored to Kamkura, a spot of worship, where we were impressed by suddenly walking onto a fifty-foot Buddha seated among cherry trees. The idol once had an ornate housing but that was washed away by a tidal wave in 1400.

Motoring back to Yokahama, we took an electric train to Tokyo. A large and rapidly-growing city, it has the imperial palace and other official buildings. We stayed at the Imperial Hotel. It was designed by Lloyd Wright and carries out the spirit of Japan. At first, it looks like a madman's dream, but you grow to like it. The rooms are large but your first impression is that you are in a doll-house.

We had a beautiful Geisha dinner that night and on the following day were entertained at a Sukyak. This is a dinner where you cook your own food over charcoal burners and you must remove your shoes.

We left Tokyo on a night train to Shemonseki, where we were to take a ferry to Fusan in Korea and thence to the town of Seoul. From there, we were to go to Mukden and finally to Pekin.

At Shimonseki, we boarded the ferry immediately. It turned out to be a small ocean liner. We requested luncheon, which is known as Tiffin here, at one o'clock but were informed by the steward that we had better have it at 11:30 since we might encounter rough weather. We did as he advised.

We were just pulling through the heads on our eight-hour voyage when things began to happen. The sea suddenly went mad and for three hours it was impossible to either stand up or lie down.

The boat took turns standing on its head and its tail. It even tried to roll over. It quivered and groaned and we were bounced around until we were actually bruised and battered.

The water tumbled over the bridge. It smashed against our port holes until we thought they were going to give way. In fact, some portholes on the ship were broken. Water began to pour into our stateroom from the upper deck and we began to think for a time that we would complete our voyage under water.

Just as I was beginning to wonder if the publicity boys at the studio would get out a lovely obituary about me, the steward staggered in to apologize and say that the captain had decided it was too dangerous to attempt the trip and was going to turn back to Shimonseki.

We got back to port at 2 o'clock. We were the only white people on board but everyone who came up on deck when we struck calm water were white as you would wish. This was the prediction we had learned of at the temple, I guess.

When we anchored, the crew expressed sorrow at not being able to make the trip. They would try it again at dawn if we wished, they said. We declined. Believe it or not, it would have thrown our plans out of order and we couldn't have made boat connections at Shanghai had we gone across and lost the two days' time which were necessary. Anyway, that's my story.

We have just learned that the railroad between Pekin and Shanghai is in the hands of bandits, so it was a bit of luck for us that we didn't make the trip successfully.

Our friends in Kobe already knew of our experience when we got back there that evening. It is one of the strange things that happen in the Orient; everyone always keeps tab on you wherever you go.

* * *

Lester Cohen, well known novelist, has been added to the Columbia Studio's staff of writers. He comes to Columbia from Paramount where he worked on several of that company's chief productions. Among theme was "Dangerous Curves." Cohen joins such well known writers as Jo Swerling, Paul Hervey Fox, James Whittaker, Jack Bechdolt, Joseph Lilly and Edgar Waite.

WHILE IN "MONTE CARLO" WE FIND JEANETTE MacDONALD AND JACK BUCHANAN AT WORK

That mecca of the moneyed, we learned a count had fallen in love with a countess; and his traveling companion, Tyler Brooke, was greatly annoyed over the luck he was having. While the air was crisp, Brooke took Jack Buchanan out for a stroll that he might question his methods.

After a few steps the dapper little comedian broke the silence, "If I only had your luck. How do you do it?" he questioned.

"Nothing to it," Buchanan replied, and went on to explain. "I got a system that can't miss. If there's a brunette standing at my side, I bet on red. If I'm standing next to a redhead, I bet on black."

"But suppose you are standing next to a blonde. What do you do then?" Brooke inquired.

Buchanan gave a merry laugh.

"What do I do then? I ask her where she lives."

This gave Brooke the shock he least expected.

Ernst Lubitsch's smile indicated the scene was great, but someone from the sound station announced there was too much wind.

"Well, we'll take it again with a little less wind," said the director with a chuckle. But the wind had been waiting long enough around the set and wanted to get its song in before lunch time.

It was then that we had an opportunity to see Buchanan's lovely blonde countess, Jeanette MacDonald, do a little bit of light comedy on the side. She called her little 2A Brownie into service and had her director pose with her, which he didn't mind in the least, in the gay atmosphere of the French Riviera.

"Monte Carlo," written by Ernest Vajda from Hans Mueller's "The Blue Coast," is a rollicking, royal romance with music; a tuneful expose of what happens when a count falls in love with a countess in one of Europe's most colorful resorts. A successor to Lubitsch's most recent success, "The Love Parade," in which Jeanette MacDonald was featured with Maurice Chevalier. In "Monte Carlo," with its lavishness of setting, Jack Buchanan heads the cast with Miss MacDonald.

This very charming new sensation on the screen is said to have the most beautiful singing voice on the Paramount lot, according to Jerome Kern. And while we were listening to a hammer and whistle chorus, a party of convention visitors were granted permission to take a look at the "Monte Carlo" set and delighted when Miss MacDonald very graciously greeted them and posed for pictures. The two bright-eyed children in the party capturing her interest.

Buchanan is to London what Al Jolson and Eddie Cantor are to America, and what Chevalier is to France. He has been identified with the greatest musical show successes of the London stage for more than 10 years and is almost as well known to Broadway. He made his American stage debut in 1924 with Gertrude Lawrence and Beatrice Lillie in the original Charlot's Revue, and most recently played there in his London hit, "Wake Up and Dream."

LET US INTRODUCE SAM B. COHN, PUBLICIST

Evidencing his faith in the future prosperity of Hollywood, Sam W. B. Cohn, well known local publicity and advertising man has removed his offices to larger quarters in the Hollywood Roosevelt Hotel after having been located in the Taft Building in the film capital during the past six years. The change was made necessary owing to the expansion program planned by the publicist and which is to be effected during the ensuing year.

Besides handling the advertising and publicity account of the Roosevelt Hotel and several other prominent firms and individuals of Hollywood and Los Angeles, Cohn has planned and executed numerous publicity campaigns both local and national during recent years for various outstanding activities including the tour of Mei Lan-Fang, China's greatest actor, whose appearance in Los Angeles is currently proving an event of civic and social importance.

Among the numerous motion picture folk who have entrusted their personal publicity representation to Cohn during the past several years are George Bancroft, Billie Dove, William Beaudine, Gus Edwards, Percy Marmont, Ken Maynard, Geo. Irving, John Robertson, Josephine Lovett, Reaves Eason, Robert Edeson, Denison Clift, Evelyn Brent, Edmund Breese, Guinn Williams and many others.

Theatres and motion picture studios which have employed Cohn on special publicity and exploitation campaigns during reecnt years include the Biltmore, United Artists and Paramount, and the Universal and United Artists studios.

Cohn is a member of the Wampas, Hi-Hatters and other organizations having as their motif the advancement of truth in publicity and advertising.

* * *

During the next year notable but not radical improvements may be expected in the sound recording of all-talking pictures, according to Carl Dreher, head of Radio Pictures' sound department.

Among the prospective improvements is a tendency to move the microphone as far from players as possible. This will give players more leeway for dramatic effects and also will facilitate production.

While Mr. Buchanan is playing before the cameras in Hollywood, his own theatre is being built in London as the realization of a dream he has held since earliest youth. The house, which will be opened in the fall of this year, is called the Leicester Square Theatre.

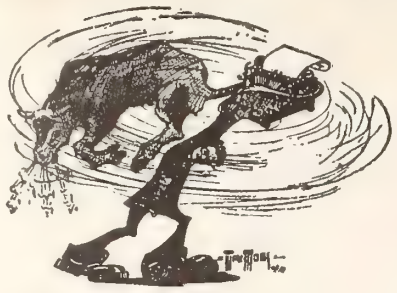
The additional dialogue in "Monte Carlo" is by Vincent Lawrence and the musical numbers by Frank Harling, Richard A. Whiting and Leo Robin.

David Percy, protege of Emma Ames, pupil of Louis Graveure and a young baritone known by a vast radio audience, will carry an important operatic role in "Monte Carlo."

The supporting cast includes: Zasu Pitts, Albert Conti, John Roche, Claude Allister.

MAIDEE CRAWFORD.

BULLY TALES



Strange as it may seem, Charley Chase, the peppy young Hal Roach comedian, is afflicted with girl shock. In his latest comedy, properly titled "Girl Shock," Charley trembles at the very sight of a girl.

Charley is making this comedy with three versions—English, Spanish and French, but instead of shooting the same scene three times for the three versions he is doing the entire Spanish comedy first, then the French and finally the English.

Zion Myers and Jules White are working on their fourth "barkie" for M-G-M, "The Dog Way Melody." The novelty short subject is a scrambling of backstage-revue pictures with the original musical hits being re-staged by the canine stars, Jiggs, Ocar, Buster, and others.

William House, veteran motion picture wardrobe expert, has been placed in charge of Warner Bros. wardrobe department. For several years, House was in charge of the wardrobe department at the De Mille Studio and later at the Pathe Studio.

Several regular army officers will train troops before the camera in "Forward March," Buster Keaton's present starring vehicle at the M-G-M Studios which Edward Sedgwick is directing.

Vera Reynolds has completed the leading role in "The Man From Hell's River" at the Columbia Studio and has gone to San Francisco for a few days' holiday. Immediately upon her return, the actress will start work in a new production in which she will play the part of a modern girl.

Charles A. Post, well known production manager of Trem Carr productions, has selected two titles, "Brother Under the Skin" and "Brother Men," for future productions. The dialogue is being prepared and production will begin shortly.

Lloyd Hamilton, who has been making audiences laugh for years with his funny little bashful gestures, has gone in for virility in a big way. In his latest talking comedy for Educational, which has just been completed, Lloyd is seen as the sheriff of Bloody Gulch, and he gets his man where more fearless men have failed.

Ruth Hiatt, for the fourth time this season, plays opposite Hamilton. The comedy was directed by Alf Goulding.

William Johnson, head of RKO electrical department, reports that two 500-kilowatt electric generators are on their way to the studio from the East. The increase in lighting facilities was made necessary because of six new sound stages recently constructed by Radio Pictures.

It's here today and with Vitaphone tomorrow! Murray Roth's latest Broadway invasion has netted the Brooklyn talking picture studio eight stars for Vitaphone Varieties. From musical comedy there's Ruth Etting of "Simple Simon," Betty Compton, Jack Thompson and Gertrude McDonald of "Fifty Million Frenchmen," Alice Boulden and Harry Fox. The stars from the legitimate stage are Spencer Tracy of "The Last Mile" and Katherine Alexander of "Hotel Universe."

Among the recently completed Vitaphone Varieties is "Ginsberg of Newburg," a comedy built around quick selling of real estate. Eddie Lambert and William Irving are again teamed as a comedy pair in this farcical film directed by Del Lord. Clarence Hennecke wrote the story.

John T. Murray and Vivien Oakland, who have appeared together in a number of Vitaphone Varieties, have the leading role in another of these short reel entertainments, "The Servant Problem," a comedy satire on the difficulty in keeping servant girls. Mary Stauber plays the role of the servant. Bryan Foy directed from a story by Herman Ruby and Clarence Hennecke.

Olive Shea, radio queen of 1929; Joey Ray of Earl Carroll's "Vanities," and Billy Taylor, musical comedy player, have the leads in the just completed Vitaphone Varieties two-reel musical comedy of college life, "The Varsity Show." Burnet Hershey wrote the script and Harold Levy and Neville Fleeson the music and lyrics. Roy Mack directed.

An all-English cast appears in "Scotch Love," a Vitaphone Varieties comedy by Nat N. Dorfman and Stanley Rauh, which Arthur Hurley directed. The players are Eric Blore, Nora Swinburn and Ray Collins.

Harry Fox, musical comedy star, has the lead in another Vitaphone Varieties farce comedy, entitled "The Lucky Break," which Arthur Hurley directed. Homer Mason and Stanley Rauh wrote the story. The cast also includes Glenda Farrell, Walter Regan, Leonard Jerome, Charles Hopkins, Edward Butler and Arthur Shaw.

Bob Roebuck, star of the 101 Ranch Wild West Show, is starred in a Vitaphone Varieties novelty, entitled "Horse Sense," all the scenes for which were taken on location at Westbury, L. I. Murray Roth directed.

E. W. Hammons, president, announces that Educational Film Exchanges, Inc., will hold three regional sales meetings, for the purpose of outlining the plans and policies, and to discuss in detail Educational's product, for 1930-31.

The first meeting will be held at the Actor Hotel, New York, May 19 and 20, and will be attended by home office executives and branch managers in the East.

The home office executives will then go on to Chicago, where they will confer with the branch managers of the Central, Mid-West and Southern States. The meeting will be held at the Congress Hotel May 22, 23 and 24.

The third meeting will take place at the Brown Palace Hotel, Denver, May 26 and 27. Here the managers of Educational's exchanges in the Far West and Pacific Coast will meet the home office executives for their sales meeting.

Anyone starting out in life should learn at least two languages besides his own, according to Jesse L. Lasky, first vice-president in charge of production for Paramount. "Knowledge of languages is essential in almost every line of endeavor," says Mr. Lasky, "and particularly in motion pictures."

Hugh Allan, young free-lance player, has recently finished work in "Holiday" at the Pathe studio under the direction of E. H. Griffith. Allan soon will be seen in two comedy leads, "Silence Is Golden" and "The Royal Flush."

Charles "Buddy" Rogers has left for New York City where he will start rehearsals for the stellar role in "Heads Up," soon to go into production at the eastern studios of Paramount under the direction of Victor Schertzinger.

Arnold Lucy, who started his theatrical career thirty-five years ago in a part with Cyril Maude on the London stage, has been cast for a character role in Paramount's "Manslaughter," which features Claudette Colbert and Fredric March. George Abbott is directing.

Charles Lang, one of the youngest first cameramen in the motion picture industry, has been assigned by Paramount to supervise the photography of William Powell's new starring picture, "For the Defense." John Cromwell is directing.

Two full-blooded Russian performers, Krassini and Sinaida, have parts in Radio Pictures' "Inside the Lines." They are the prized pets of Roy J. Pomeroy, who directed the picture. Krassini and Sinaida are Borzoi wolf-hounds and they gambol about on a spacious lawn in the opening scenes.

King Vidor and his "Billy, the Kid" troupe have returned to the M-G-M Studio with harrowing tales of sudden May snowstorms that overtook them while photographing scenes in the foothills of New Mexico. Vidor returned via the Grand Canyon, where several scenes were taken.

Ruby Keeler (Mrs. Al Jolson), one of the fastest tap and off-rhythm dancers, is another star who is never satisfied with the way her taps behave. Miss Keeler started this week at the Bud Murray School for Stage, proving that a real dancer is never through learning or practicing. Corinne Griffith, Laura LaPlante, Olive Borden, Alice White, Mary Brian, Sharon Lynn and Junior Coghlan are also enrolled at the school.

Harry Tierney, RKO composer, has composed a new melody, "There's Good Times Coming," for the opening number in "Half Shot At Sunrise," a musical comedy with a war background which Radio Pictures expect to put into immediate production.

Equipped with a Hungarian-English dictionary and a fixed determination to master Hollywood slang in the shortest possible interval, Bruno Granichstaedten, famous Viennese composer, arrived in Los Angeles this week under contract to Samuel Goldwyn. Granichstaedten is the last of the great Hungarian composers to succumb to the lure of Hollywood, his friends and co-workers, Oscar Straus and Franz Lehar, having already written for the screen. He will compose the melodies for the first Evelyn Laye starring picture in collaboration with Nacio Herb Brown. Edward Eliscue has been engaged to write the lyrics for this production which George Fitzmaurice is to direct.

HOLLYWOOD GLIMPSES

A bit of hill outlined against the sky
A red-roofed house, tree shaded, nesting high
Up in the hills.
Bathed in the sun or haze
A restful thing and fine—
If it were not half hidden, by a big electric sign.

* * *

Bow legs in a short skirt.
Husky man—coat—no shirt.
Girls, scant clad, that must be cold.
Rouge on cheeks, God knows how old—
Charms go uncovered in this sector
On chance, that an itinerant director
May look and see and say,
"Something for you, just step this way"—
They live in hope of a happenstance,
And one in a thousand gets a glance—
That one might be sane, lovely, good—
But will soon play up (or down) to Hollywood.

Golf caddies, who play harmonicas, are being rounded up by Director Chuck Riesner, who is organizing a harmonica band to take with him on location for "Kelly's Vacation," M-G-M comedy starring Benny Rubin.

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JUN 13 1930

HOLLYWOOD filmograph

10¢

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VOL. 10, NO. 21 | SATURDAY, JUNE 7, 1930 | PUBLISHED WEEKLY



Scenes from the all-talking Spanish picture, "Alma De Gaucho," which is having its world premiere opening at the midnight show at the Million Dollar Theatre tonight. A Chris Phillis production.

Smashing Every Known Box Office Record!

at Grauman's Chinese Theatre, Hollywood

With an Actual Gross of $54,000.00 in 7 Days

HOWARD HUGHES'

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"Hell's Angels"

the $4,000,000—three-year spectacle—has

Overwhelmed the Film and Theatrical World

—breaking records—making records—setting a new standard for the years to come—positively greatest picture of all times and the supreme epic since the era of talking pictures—to be personally roadshowed under the direction of

SID GRAUMAN

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Midnight matinee 11:30 p. m. every Saturday

HOLLYWOOD filmograph

VOL. 10, NO. 21 | SATURDAY, JUNE 7, 1930 | PUBLISHED WEEKLY

Bancroft Denies Rift With Paramount

Bert Glennon To Direct Special For Tiffany

First Sick Spell in Years Caused Him to Lay Off

Walking along the ocean front of Santa Monica with Henry Fink, who is acting as his right hand man, George Bancroft denied to Ye Editor that there had been any trouble between him and the Paramount organization, that when he actually had to lay off making "The Caveman," which was cancelled along with his appearance in "The Spoilers," it was on account of his first illness in years.

Right now George Bancroft is awaiting his next story that he is to appear in which is being written by William Slaven McNutt and Grover Jones, and deals with the sea. The present title as announced is "Rolling Down the Rio De Janerio." No director or the balance of the cast has as yet been selected, but this much is sure, George Bancroft is to stay with Paramount and all is serene as far as their business relations are concerned.

JIM TULLY TO FIGHT GILBERT

Jim Tully, red-headed ex-pugilist-writer, whose recent fistic affairs with John Gilbert filled newspaper headlines all over the country, has not only made up with the motion picture star but is to act in Gilbert's new talkie, "Way For a Sailor" which Sam Wood is to direct.

Tully will play the part of a bullying sailor in the picturization of the sea-going novel by Albert Richard Wetjen.

The book is being adapted for the talking screen by Lawrence Stallings, W. L. Rivers and Charles MacArthur for Metro-Goldwyn-Mayer.



THE EXOTIC, ALLURING

CHRISTINE MONTT

HE. 4980

HO. 6024

"The Barbarian" Slated to Get Under Way June 10th

Crowning his success as a director of talking features for Columbia, Bert Glennon no more than completed "Paradise Island" for Tiffany Productions than he was immediately assigned to direct "The Barbarian," which is to be released as one of the big specials on the Tiffany program. Production is to start June 10.



Bert Glennon

"The Barbarian" has a Chinese background and has been written by Harvey Gates, A. P. Younger and Director Glennon.

Bert Glennon is now a free-lance megaphone wielder with a number of the big line studios talking about long term contracts for him, with their organizations.

EUROPE IS NOW "TALKIE-MINDED"

American-made foreign-language pictures are bringing about a swift upheaval in European entertainment fields, according to Bernard Hyman, Metro-Goldwyn-Mayer producer who has returned from a three-month visit abroad.

Hyman, who studied the talking picture situation in England, France, Germany and Italy, said that dialogue features have greatly increased film theatre attendance in all nations and that silent pictures have almost entirely vanished from the screen.

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HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

Vol. 10 Saturday, June 7, 1930 No. 21

THE MEASURE OF A GOOD CITIZEN

What pleasure are you giving to others?

We know an old man; a man whose years approach four-score, totally deaf and unable to get about without a cane. He works hard. After working all day and most of the night he sought rest and refreshment in a small restaurant. He was tired; tired from the weight of years and grinding toil; but he looked about him in the restaurant, and his wise old eyes told him that those about him were tired; but their weariness was the weariness of the world.

He smiled, walked over to a player piano, dropped in a nickel, then chuckled as he glanced about and saw the brightening faces; the smiles. Laughter came from one group. The place was transformed from its morgue-like atmosphere to animated conversation. Stone-deaf, the vibrations he received raised his spirit; made him happy. And as he sat down to his humble repast and much-needed rest his soul droned an inner song of joy. The wise old philosopher knew, and knowing, rejoiced that he had done something; something that more than compensated him for his age-wearied bones and long hours of hard work. He had made them forget their troubles. He had made them laugh!

He could not hear a note of the music; nor can he hear the voices of the little children who love him for his thoughtfulness and whose little voices daily greet him with cries of joyful welcome. But he can see their bright faces, their sparkling eyes; and the vibration of their pleasure touches a chord in his being and flashes to his kindly old face a sunny smile the little children understand and love.

Be hard-boiled if you will; but "Of such is the Kingdom of Heaven."

This is in Hollywood, California; the cradle of the American motion picture; that Hollywood renowned throughout the whole world as the lair of "hot mammas," "sugar poppas," "wild parties"—everything except being what it really is, the home of one of the greatest industries on earth.

Where there is smoke there must be some fire, we are told. Maybe the men and women who squander money in wild parties, expensive cars and great mansions are more thoughtless than they want to be. Maybe they have lost their sense of the general fitness of things: This has happened to a lot of humans suddenly jerked from poverty to wealth, without totally destroying their human qualities. Many of these people are young; too young to realize the underlying gravity of life, the stark grimness of a life sentence to hard labor and poverty; or, knowing they have escaped the thing, are temporarily mentally unbalanced by the hysterical joy of their knowledge. This is psychological possibility; an explanation justifying temporary delirium. It is the situation in which the slave suddenly throws off shackles and walks abroad a free man.

During such moments humans are prone to forget anything save the fact that they are free from horror. Only time brings the reaction; the calm during which their real nature causes them to look about them and observe what goes on among the rest of their fellow beings.

We know of a well-known motion picture producer who is openly accused of keeping a great actor out of work for years because the actor, through the mistake of a servant, bruised the producer's ego.

This is human hatred expressed in tyrannical persecution. It is a picture of the most despicable side of humanity, too contemptible to be discussed by respectable citizens.

It illustrates the other side; the side opposite that of the old man. We use it to point—not to discuss the unspeakable person furnishing the "horrible example." He is without the pale of human kindness, therefore has no place here.

We have knowledge of some of our suddenly enriched screen darlings forgetting their own mothers and fathers, allowing them to suffer actual need. To believe they deliberately do this is to believe that of which the human soul is incapable.

Thoughtlessness. Maybe some tired old man is doing what they should be doing.

We are reminded that "Actors and actresses are like prizefighters; their usefulness is short-lived; and if they fail to get the best out of their lives while they are up and able to enjoy what the world has at their command —well, it will be a short and sweet, then a very long and sour existence tomorrow."

This comes from a man very wise in the ways of pugilistic prima donnas; a man wise in the ways of "sporting people"; a man who understands human nature from the bright side and the reverse. And he knows his Hollywood.

How truly he speaks. Chillingly enough, actors, actresses and producers, since ancient times, have been grouped with "the fancy"; "sporting people." This is because of the immemorial improvidence of the actor; his tendency to parade with the "sports"; put on a "front."

We are not forgetting the dignified few; and we salute them and extend to them our most humble respects. They are not concerned here. They are the self-confident minority.

Says our wise friend: "There is so much of make-believe in the lives of people working in pictures maybe this story of the deaf old man will make some of the don't-give-a-rap fellows do a little serious thinking."

Maybe it will. Maybe it will hurry them through the delirium caused by sudden wealth; bring them to a realization that what they have is too much for one; make them know that the fact that it IS too much for one means that they are custodians; that the surplus belongs to those who hunger; those who have nothing. The richest men living today are finding their greatest joy in GIVING. They KNOW that the giving is the REAL thing of their lives; that thinking of others, after all, is the ONLY big thing within the reach of man.

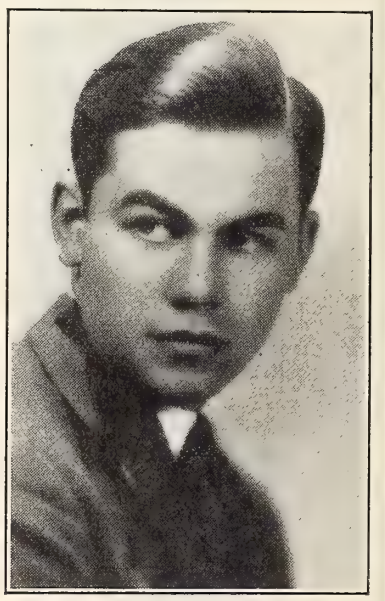
To those who have, every day offers an opportunity to do a kind deed. There is no kinder deed than helping the less fortunate. A day without this is a day lost.



MR. AND MRS. AL JOLSON

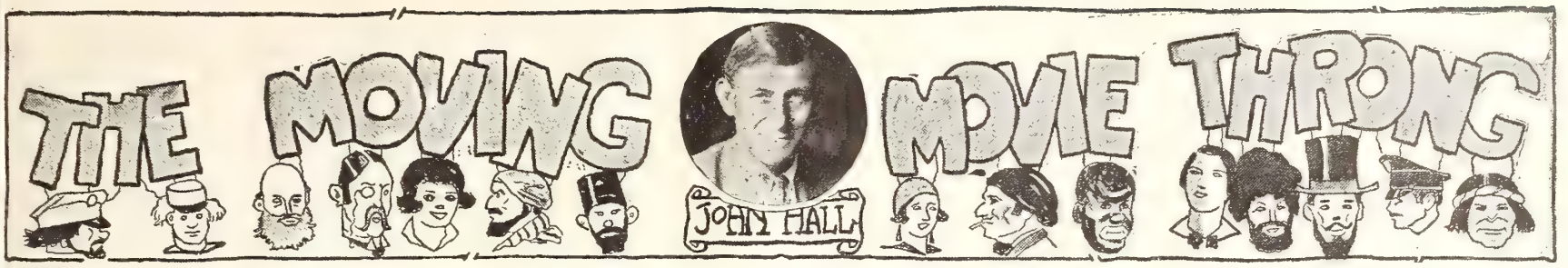
The first producer that puts Ruby Keeler (Mrs. Al Jolson) in a talkie will have one of the best bets in pictures. No less an authority than Al Jolson himself has gone on record for this to Ye Editor. Tests that have been made of Miss Keeler back this statement up, and when one takes a peek at the charming actress they can see at a glance that she is the personification of personality. Her ability to dance is known the world over, and from one on the inside we have been informed that "Ruby" has a "mike" voice that compares with any of 'em. Take a good look at the happy couple who are enjoying life in Sunny California.





VICTOR ARNAUD

A recent arrival from Europe is Victor Arnaud. He has scored in various stage productions in Paris, London and Holland. He is especially to be remembered in the cast of "No, No, Nanette," when staged in Paris. He recently made his screen debut in two Universal productions, "King of Jazz" and "All Quiet on the Western Front."



Hollywood is proud of its June brides.

Our June divorces show a sharp decline. The grass widow market remains firm, with a strong bearish outlook.

The alimony group is very active, the shorts being on the run. Late reports fail to locate many money sources, their whereabouts being shrouded in deep mystery, though Agua Caliente, New York and way places are being diligently scouted by those whose needs are urgent. Court orders are in great demand.

Alimony group and grass widow influences strongly adverse; but June brides immune to all attacks. Flowers, diamond rings and orange blossoms in enormous demand.

Prognostications of disastrous matrimonial reactions fail to slow down June Bride movement, and their outlook demains rosy. Honeymoon joy remains at par.

SANS SOUCI DIALOGUES:

Chairman: The meeting will come to order. Any new business?

Big Producer: Mr. Chairman, I want to make a motion.

Chairman: Mr. Dogeldt wants to make a motion. Order, please.

Big P.: I move that every member producer agrees to take his name from all credit lists. There is too much personal advertising. I don't think big producers should be ballyhooed like actors, writers and directors. We are business men, not performers. We don't need personal advertising. The name of the company is enough.

2nd B. P.: I second the motion. It's ridiculous for business men to advertise themselves like actors.

Wild Chorus: Aye! aye! We second the motion. (Pandemonium of cheers.)

Chairman: The ayes have it. Motion carried by unanimous vote. The meeting is adjourned.

And so it was done.

STEP BY STEP: Step by step, they climb, higher 'n higher. How hight do they go before they reach the top? And when they reach the top—what then?

"Bigger 'n better." The Tower of Babel of Movieland is going higher 'n higher. Sound, color, wide screen; one, two and three years in production. Costs up to three millions.

Barnum never did anything like that. Public taste is ultra-epicurean. The fans are sensation-proof. What showman is going to give them a real thrill five years hence?

Step by step, they approach an empasse. The irresistible force meets the immovable object—and then what?

How long CAN a thing go on being "bigger 'n better"? The line served for a time: It leads to a culde-sac; a blind alley. Pictures need a new slogan; one that bounces back. We can't go on saying "bigger 'n better."

Uniformly good pictures" might indicate an out. If they are uniformly good, the fans will be satisfied. That "bigger 'n better" stretches the imagination; tries the nerves and winds up with—uniformly so-so films.

ASTRONOMICAL: When a star falls the angels weep. Falling stars, once on their way, keep right on falling. Atmospheric friction whittles them to dust.

SIMILE: Like a falling star, the Hollywood celestial one on his—or her—way, encounters a lot of friction. And it is noted that our Hollywood atmosphere is a trifle dusty.

The great difference between a falling star and a falling Hollywood star is that the sky derelict usually sputters out before it hits anything.

The Hollywood star hits the hard earth; that's why the local atmosphere is full of fragments and dust.

Some of the fallen stars are only stunned; and they are sufficiently recovered to look about and wonder if they have any FRIENDS.

That depends upon how they acted when they were FIXED stars.

The fallen Hollywood star who has no friends is the EX-star who MADE no friends. Those who remain fixed stars should think about this.

"LEGITIMATE": This is a new word in Hollywood. In the world of the theatre it has a meaning; like its old pal "Trouper", it means something. The stage players now filling the ranks in Hollywood LIVE legitimately. They are real "Troupers." All real troupers are regular. They despise a high-hatter. They KNOW that a real trouper does not have to high-hat any man to make an impression. They pay their legitimate debts; with them this is a creed. They bring with them all the fine customs and traditions of the stage.

Hollywood needs these things. The "ladies and gentlemen" of the stage are NOT going to be herded by movie studio understrappers. They are going to be treated as ladies and gentlemen should be treated. And this opens the eyes of former silent picture people of all grades.

All hail to the troupers! Welcome legitimate players! Doubly welcome the dignity and proper decorum; the honored customs and traditions of Mother Theatre. The wild and wooly movie is going to school; it will learn good manners.

For these things, ladies and gentlemen of the stage, we thank you.

American Motion Pictures Corp. Announces Plans

A. H. Alexander, John Lynch and Robt. E. Welsh Head New Organization

Gene Stratton Porter's famous novels, long recognized among the leading money-making properties in the motion picture field, will form the nucleus of initial production activity by American Motion Pictures Corporation, according to official announcement this week by that organization.

American has also scored a tenstrike by arrangement for the production of the pictures by Leo Meehan, who directed the sensationally successful Porter pictures when they were the leaders among releases under the Film Booking Offices' banner.

A. H. Alexander, organizer of the American Motion Pictures, has associated with him in the new producing unit two figures identified with the industry in important posts since the earliest days. John Lynch, whose activity dates back to the famed group that worked in association with the late Thomas H. Ince, has become president of American, while Robert E. Welsh, who entered the business with the pioneer, Kalem, is in the post of vice president and general manager.

American plans an active producing campaign during the coming season, in which the making of the Gene Stratton Porter stories is only the initial step. The safe and certain methods under which American plans to operate are illustrated by the selection of the Porter vehicles. Six of these stories, produced silently and released on the F. O. B. program, grossed well over two million dollars. This despite the fact that they were extremely moderate in cost, as is remembered to have been the F. B. O. policy in picture making.

Inquiries to the distributing organization and to the estate of Gene Stratton Porter indicate that there is already a wide interest among her army of followers in hearing their beloved characters in talking pictures. Leo Meehan, whose faith and ability brought the original silent version to such standing in the money-making list, has been active in study and production in the Eastern headquarters of Radio Corporation for the past year, and has many interesting plans for the new series.

Meehan is now conferring with American officials on the selection of the first subject for filming in the talkies. In addition to such well remembered successes of the silent days as "The Girl of the Limberlost," "Keeper of the Bees," "Laddie," "Magic Garden," etc., the list from which selection is to be made includes "Her Father's Daughter" and "The White Flat," two of the most successful Porter stories as books, and never before made in motion picture form.

John Lynch, president of American, has a record of successful association in the industry with such organizations as Famous-Players-Lasky, Metro-Goldwyn-Mayer, Cosmopolitan Pictures, etc. Among the stars and directors whose pictures he has supervised are included: Elfred Green, Frank Borzage, Monta Bell, William K. Howard, Mal St. Clair, Norma Shearer, Conrad Nagel, Adolph Menjou, Bebe Daniels, John Gilbert, Thomas Meighan, etc.

Robert E. Welsh, vice president and general manager, most recently general manager of Universal City, has a long record of service in the advertising, selling and editorial ends of the industry, including years as manager-editor of Motion Picture News, and publisher of Moving Picture World.

We Have With Us—From Europe

One of the petite Spanish types who have made their entre into the magic land of Hollywood is Miss Solarita. With an extremely successful past in the largest theatres of Europe, with a personality and a charm that has won her a host of friends wherever she has appeared her future looks very bright most assuredly. Does she speak French? Yes. Does she speak Spanish? Yes. Does she speak English? Yes. Solarita is very versatile when it comes to doing things. With her variety of dances, her perfect speaking voice, and her natural acting ability it is certain that her future will be as successful as her past.

Joel McCrea has been chosen for the principal part in "The Silver Horde," a Rex Beach story to be filmed in Alaska. William Sistrom will supervise the production for RKO.

Browsing Around With The NIGHT HAWK



On Thursday night, June 5, "Genial" George Olsen swung into the first change of program for his "House of the Golden Key," the supper club par excellence of America, just below the Metro-Goldwyn-Mayer welter of electric lights on Washington Boulevard. Olsen's master of publicity, Perkins, crooned forth the following array of talent to swell the tide of happiness and entertain the midnight adventurer bent on romance and a plunge into the deepest depths of jazz enjoyment:—Babe Kane, famous comedienne of "Good News," in a pot-pourri of her best numbers; the McCune Sisters, singing and dancing sensations, formerly of the famous "Rainbow Gardens" of Chicago; Jack Shutta, comedian of "The Gay 90's" (some funster); Jack Lester, triple rhythm prince of tap hoofers; Murphy and Johnson, nonpareil ballroom dancers of unmatched grace; and Olsen's Moon Kissed Maidens (sixteen—count 'em) in new and unique ensemble numbers.

This is the most pretentious bill ever offered to night club patrons in Southern California and it went over with the eclat of a jubilee celebration. Last Sunday night when the moon was in the meridian of her splendor, "Genial" George sounded the fanfare of his hokum and hooey session (a novel stunt that is sure to catch on with the wee-morning babes) and quicker than one could spout "cheerio," a gang of merry minstrels semi-circled itself close to the orchestra. Roscoe Arbuckle was interlocutor—and how! He brought every one into screams of merriment when he spun off about one of the patrons calling him aside and rumbling—"Gotta hand it to you, Roscoe, for the new gorgeous decorations of the room; and your orchestra is the best I ever heard."

Among the bones and tambourines that came through with cracking good stunts were: Jack White, Frankie Richardson, Arthur Caesar, Ben Bernie, Sam Shipman, Sidney Clare, Sammy Stept, Lew Lehar, Eddie Elkins, Charles Mosconi, Dave Franklin and Charley Levy. The Three Slate Brothers tore off a darb of a tap dance. On Thursday night, May 29, that renowned international protean artiste, Fay Marbe (with Brother Gilbert) lent the charm of her alluring grace to the occasion. Fay and Gilbert were not only the best dressed couple on the dance floor, but also were easily the most accomplished dancers.

On Sunday night the "House of the Golden Key" boasted among its patrons: Lina Basquette, Ray Hallor and Lola Lane; Tom Moore, Skeets Gallagher, Jack Benny, Herman Spitzel and party; Jimmy Starr, of the Record, and party; Floyd Carleton, of the Hollywood Hockey Club; Jack Kearns, Norman Kerry, Tommy Maloney and Dave Shade; and Gary Cooper and Lupe Velez. Oh, yes—by the way—Los Angeles' most beautiful blonde cigarette girl, Mabel Whitney (who holds forth at Olsen's) took unto herself a benedick last Monday, named S. P. Denning—just another case of "Lucky Me and Lovable You." They left here the next day on a honeymoon for the South Sea Islands.

Office Phone GLadstone 5181 Residence Phone HOllywood 8229

LE ROY BAGLEY

MORTUARY - AMBULANCE SERVICE

5440 Hollywood Boulevard HOLLYWOOD

Skipper Ben Frank, who looks after the destinies of the famous Cocoanut Grove, is back to his old coign of vantage in the tropical gardens, after a two weeks' sojourn in Northern California. Ben returned in new health and vigor, jumping into the traces with all the fervor and valiancy of a knight errant of old. He was agreeably surprised to run into a new bouquet of foxtrot numbers inimitably discoursed by Johnny Hamp's swagger orchestra.

Among the most melodious were, "So Beats My Heart for You," "Get Happy," "Ten Cents a Dance," "I Remember You From Somewhere" and Washing the Blues From My Soul." Among those that parked under the sheltering palms of the Grove in the last week or so were: Sid Grauman and his mother; Harold B. Franklin, manager of the West Coast Theatres; Winfield Sheehan; Lina Basquette; Abe Lyman; Mr. and Mrs. Craghill; Mrs. Tom Mix; Elaine, the Greek Venus; the beautiful Fay Marbe and her brother, Gilbert, who are now staying at the Ambassador Hotel with their mother; Thelma Todd; Dorothy Mackaill; Paul Birne; Lord de Clifford; Major Fairbanks Smith; Mrs. Le Baron; Betty Compson, the very life of a party of eight; Ken Hamilton and party of four; Count Decker; Max Fisher; Lila Lee; D. W. Griffith; Ben Bard and Ruth Roland; Irving Berlin; Red Grange; Frank Sebastian; and Maurice Gebber.

The favors of last Tuesday night were replicas of all the various European dancing figures and were gems in their way. The pre-nuptial banquet tendered by Mr. and Mrs. Dr. Martin (Louella Parsons) to Ben Lyon and Bebe Daniels at the Cocoanut Grove some two weeks ago is still the talk of Movieland. It is regarded by many of the screen's topnotchers as the most sumptuous and elaborate affair of its kind ever brought off in Los Angeles and is sure to go down in cinema history as a function of unwonted brilliancy. The festal board was graced by ninety of the silversheet's best actors and actresses.

WALTER S. WILLS

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GALEA STUDIO

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SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

Never before in its storied history did the famous Blossom Room (packed to the decorative walls) thrill so gloriously as it did to the enchanting voice of Miss Rose Perfect last Monday night. Miss Perfect rendered "You Are My Song of Love" with the glamourous abandon of a matured artist, the final notes of her soprano high register swelling into a tenuto of surpassing loveliness. She was greeted with detonating acclaim. The guests of honor were James Hall and Myrna Kennedy, two outstanding cinema luminaries. Jimmy was made master-of-ceremonies and soon installed himself as a favorite with his breezy delivery and infectious smile. He put rapid action into the wheel of entertainment by starting the ample program with Al Jolson's band of jubilee singers (25 strong), who contributed a medley of darky effusions with camp-meeting fervor. x

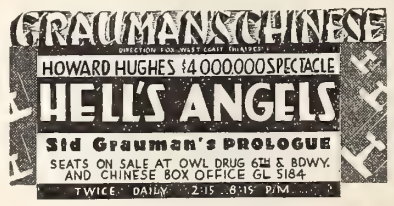
The full chorus numbers were pips, and the individual offerings darbs of dialect comedy. This all-colored troupe of entertainers (each in eccentric make-up) was hailed with rafter-shaking applause. Then Sid Grauman, King of Prologues, was introduced, getting a great hand as the spot light centered on his smiling face. Then followed in rapid succession stunts by Sammy Stept, Bobby Agnew, Sammy Coslow, Dave Barnum (Dixieland's outstanding delineator of darkey characters), Jack White, and Jimmy Hall's offering of "I'm in Love." During the gayeties of the evening the eyes of the Night Hawk dwelt upon Maurice Gebber, the big fur boy of the Ambassador Hotel, gallantly chaperoning a dainty brunette of arresting charm; Lilyan Tashman and her 50-50 escort, Edmund Lowe; Jackie Fields, wallflowering it; Andy Deliman, just a camper-out from Broadway, the guest of Polly Moran.

Carl Laemmle, Jr., the very mirror of Hollywood fashion, and the acknowledged leader of its younger set (now, Uncle Carl, get a bite of that!); Sam Holland, parked against the wall in dismal gentility; Arthur Caesar, the first guy to put zimche into Hollywood night life; Willie Bernstein, the advance agent of sleeping sickness; Frank Jones, of San Francisco; Jerrie Mallette; Connie Dawn; W. T. Murray and his wife; Danny Danker, looking as if he had swung a convention of genial spirits, but it was only the castoffs of the Lux Company, having all the ear marks of a complete "wash out"; Larry McGrath and his beautiful wife (some dancers); Herman Spitzel, original inspiration of Moran and Mack's "keep your hat off so we'll know you"; (with Spitzel was Charles Levy); Bob Goldie, who declares that the man who wrote "Happy Days Are Here Again" was noodly and that it should have been "Zooris Days Are Here Again" (a hochem—this fellow Bob).

Lou Anger, sitting like a yiddisher Buddha in the lookout chair and with that big heart of his getting back into its normal moorings; Noah Beery, looking like an Algerian nabob; Joe McClosky, pal of Sid Grauman; Jack Kearns, monarch of boxing promoters; Milton Golden, not under the gun of beauty's smoldering orbs; Frank Orsatti; Arthur Franklin; Lena Malena; Arnold Staunton of Marlborough, Miss.; Norman Manning and his charming wife; Bill O'Neil and Lola Lane. Oh, yes—we shouldn't forget the monarch of subterranean comedy, the inimitable B. B. B., fairly bubbling over with the latest japes, inuendoes and quirks of wisdom. He was one of Jimmy Hall's party, setting 'em all into convulsions of laughter with his new song, dedicated to Buron Fitts, "For the Love of Pete."

KEEPS BUSY

John McClosky, the able assistant on the Lloyd Bacon picture, "The Office Wife" has just finished "Scarlet Pages" with Elsie Ferguson and Marion Nixon. Now it looks like his next assignment following this will be with Alan Crosland who is to direct "The Gay Caballero" for Warner Brothers.



NOW READY!

The newly finished, beautifully furnished Toluca Park Apartments are now ready for immediate occupancy.

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Single, Double or Bachelor Apartments, with made-to-order overstuffed furniture, inner-spring mattresses, daily or weekly maid service, electrical refrigeration, roof garden, electric washer, garages etc., are now available at most reasonable rates.

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SECCION ESPANOL

Let Latins Direct Own Pictures, Is Vallejo's Plea

Considerable agitation has arisen in Spanish film circles over recent criticisms in Mexican periodicals which have been casting scathing ridicule anent the "barbarous" accent of some of the actors in pictures shown in the Capitol City. It seems that faulty technical direction and improper diction has caused much unfavorable comment.

This criticism has reached the ears of Enrique Vallejo, local technical adviser for Spanish pictures. He says: "When one considers that a large percentage of the Spanish version pictures are being directed by men who have little or no knowledge of Spanish customs or tradition; men who rely on their imagination and advice of people whose Spanish smacks of the "Paucho" type, one cannot wonder at the ridicule which manifested itself among the people of Mexico."

The castilian is an artist. He loves his Majesty's language, and to him the "costumbres Castillanos" are sacred. Before he can appreciate and credit the success of the Spanish pictures he pays to enjoy he wants to be sure that the pictures are Spanish and not merely Spanish type pictures.

Mr. Vallejo deplores the fact that this condition exists. He should like to believe that the criticism was not meant seriously. But it is only too true that the situation does really exist.

But a few days ago a prominent authoress, in an interview with the representative of the Spanish section, said: "We are all most enthused at the progress being made by the Spanish pictures, but I was amazed several days ago when I saw one of the stars in a Spanish picture wearing a mantilla in a festive scene. The mantilla is never worn except to church or on somber occasions. The Spanish was not spoken here. It was a pot-pourri of Cubano-Argentine-Porto Rican variety. In place of the dulcet, soft harmony of the castilian language, there was the short, cript jargon of a strange tongue, Spanish in meaning, barborous in sound."

And there it is.

To quote Mr. Vallejo again, "There are many people in the studios today getting good pay who know nothing about Spanish people. Let the Latin direct and produce the Latin pictures."

FAMOUS AUTHORESS TO BE HOSTESS AT PREMIERE

Madame Lupe Rubin De Mondorga, celebrated Spanish authoress and world traveler, has recently returned from Santa Monica, where she has been resting after suffering an automobile accident in Hollywood. Her condition, fortunately, is excellent, and will enable her to act as hostess for the Alma de Gaucho premiere which is to be held at the midnight performance, Million Dollar Theatre, Saturday ,June 7.

MARIA GREVER IN OWN RECITAL

By Maidee Crawford

Maria Grever delighted a host of her musical friends and admirers in a recital of her own composition at the Hollywood Music Box Theatre, Sunday night, June 1.

Mme. Grever introduced Wilbur Evans, baritone, as guest artist. Mr. Evans' rich voice caused him to be brought back many times—finally gave another beautiful number in Spanish.

Maria Grever, exclusive Victor artist, has a very charming personality and her beautiful voice made the evening an outstanding success. Now on an American tour, we know each recital will be enthusiastically welcomed.

Lovely and beautiful tributes were exchanged between Mme. Grever and "our" Charles Wakefield Cadman. Mr. Cadman's "At Dawning" inspired Mme. Grever to translate it into the Spanish and make a Victor recording for the Spanish countries. It is now one of the most popular as in America.

Mr. Cadman apologized for having rushed to the theatre in his English tweed, but at the piano his enthusiastic audience could appreciate this artist had he been in "hiking" clothes. "A Dawning," sung by Maria Grever in Spanish, was simply divine.

Mr. Evans is the winner of the first prize of five thousand dollars in the National Atwater Kent radio contest (1927) over 75,000 singers; he now sings on the Atwater Kent radio hour, from New York, every year. He has appeared in leading baritone roles with the Phila Gran Opera. Wouldn't be surprised if we should be hearing this wonderful artist before long sing from the silver screen.

Among the notable picture luminaries present: Don Jose Mojica, who has just finished "One Mad Kiss" for Fox studios, and one of the first Spanish singers to introduct Mme. Grever's song. Others introduced by Mme. Grever: Dolores del Rio, Antonio Moreno, Jack Holt, Armida, Don Alvarado.

LOLA BETTER

Lola Vendrell, little Mexican actress who plays the feminine lead opposite Jose Bohr in "Asi es la Vida," has been quite ill the past week with bronchitis, but is now fully recovered and able to be out again. Lola last month completed a term contract with Sono-Art, where she played in their Spanish productions, so now is one of the most promising of the free lance players for English and Spanish productions, as she is quite at home in either language.

EMA MORA LEFT LAST TUESDAY FOR MEXICALI

Ema Mora, one of the Alma de Gaucho players, left last Tuesday for Mexicali where she is to spend a few days, thus preventing her from attending the premiere of the picture in which she scored so well.

Stage Review
"THE OUTSIDER"

At the Belasco Theatre.

Conspicuous chiefly as a medium for introducing Maurice Moscovitch to Los Angeles theatregoers, "The Outsider," by Dorothy Brandon, is now showing at the Belasco Theatre. When Mr. Moscovitch appears on the stage, all those already there seem to make a tableau of which he is the center. He is easily dominant in the old school manner which is gradually dwindling away. There are those who will credit him with a mastery of his art altogether as gratifying as it is increasingly rare—to them we heartily recommend this drama.

The "love conquers all" theme is the one which Miss Brandon chose for her play. Ragatzy (Moscovitch), is looked down upon by members of the Royal College of Surgeons, as an imposter, yet effects miraculous cures of crippled limbs and twisted bodies. He has studied anatomy but is not a surgeon. He contrives to convince Lalage Sturdee (Betty Ross Clarke), the beautiful maimed daughter of Jasper Sturdee (Richie Ling), a great English surgeon, that he can make her walk without limping within a year if she will place herself in his sole care for that length of time.

In the last act, Ragatzy learns that Lalage's sweetheart, Basil Owen (Geoffrey Wardwell), no longer loves her and since several months remain for the completion of her cure and he is afraid lest she lose all interest and faith which is essential to success, Ragatzy assumes the guise of her sweetheart and comforts her, instead. The solution arrived at is pleasant enough, providing the spectator is willing to accept an elderly lover in place of a young one, but inasmuch as Lalage does, that should be sufficient.

Miss Clarke, struggling with almost impossible lines, emerges with distinction; Brenda Forbes, Geoffrey Wardwell and Richie Ling gave very creditable performances; and the medical profession was represented in varying degrees by Arthur Metcalf, Eric North, John Peter Richmond and Frederick Harrington.

HARRY BURNS.

Stage Review
THE DUNCAN SISTERS

Philharmonic Auditorium.
Presented by L. E. Behymer.

It only takes a portion of a stage and a plain velvet back drop for The Duncan Sisters (Rosetta and Vivian) to put on a show that will keep an audience howling for hours.

They are like "Peter Pan," they will never grow up. Always the delightful "kiddies." Rosetta's character song, "I Got a Code In Mah Nose" is still as funny as ever.

Strange interlude (not O'Neill's) and quartet from "Rigoletto" (Duncanized) brought them back many times.

We were not cheated out of "Topsy and Eva," but this time Eva had invaded Aunt Ophelia's wardrobe and donned her best evening gown (very becoming to Eva), and "Topsy" had slipped into Uncle Tom's cabin (not to steal—just borrow—and come out in his "Sunday-go-to-meeting togs" a few sizes too large). Then, as usual, Aunt Ophelia had to spoil their fun by introducing the lessons.

When little Eva is sent up to bed, Aunt Ophelia was warned by "Topsy" she better not try to whip her—she was one of "Hell's Angels." Aunt Ophelia became shocked and asked "Topsy" who her mammy was; very curtly "Topsy" replied: "Al Jolson."

Negroes love to dress in white. "Topsy," a typical little negro, looked very prim in her ruffled organdy, and for the first time in her life offered up a prayer that little Eva might be spared.

George Grandee, composer and accompanist of repute, assisted this clever team to the delight of his audience.

The many request numbers granted after Vivian's merry little chuckle and Rosetta's clowning, attested to the never-waning popularity of these internationally beloved sisters.

MAIDEE CRAWFORD.

Review
"SWEET MAMMA"

At the Warner Brothers' Theatre Downtown.

Alice White shows real talent in the newest offering which the First National are showing her in, "Sweet Mamma."

The story is of a member of a small burlesque team who has become tired of the "Stage Door Johnny" and has fallen in love with a bank clerk. The bank clerk has become acquainted with some racketeers in his boarding house and has been drawn into their net.

Alice gets a wire from a friend telling of his arrest, and in her haste to reach his side she boards a train surreptitiously and accidentally meets a detective to whom she tells her story.

He promises her aid if she will promise him, in return, to help him round up the gang. She agrees to do this and is instrumental in breaking up the gang and saving her sweetheart.

Eddie Cline directs the story and makes the most of the fine situations, especially of the scenes on the roof at the penthouse apartment of the racketeer, where the boy is condemned to "accidentally die" at the hands of the gang.

There is much real comedy and some very dramatic moments. Added to this, many really novel effects are shown during the dance hall scenes and Alice White sings a theme song throughout. She is a much better actress than a singer, but, of course, everyone must sing in these days.

David Manners as the "boy in trouble" has a very appealing role and acquits himself admirably.

Kenneth Thompson as "the chief of the racketeers" is splendid in his rendition of his part, while our old friend, Lee Moran, puts over some really humorous and delicious lines in the play as only he can do.

A short subject, "Road Knights," is a very novel offering in which a number of tramps attend a convention of "The Knights of the Road." The singing and dancing in the operetta is remarkably fine, and Lupino Lane is funnier than ever in acrobatic dances.

Fine entertainment Warner Brothers are providing in their many theatres these days as the fine crowds testify to.

ARTHUR FORDE.

Temple of Light Dedicated By Lisa Mae Grey

Mrs. Guy Bush Aids Pastor With Splendid Program

Ye Editor was invited by Lisa Mae Grey, friend of years standing, to witness the dedication of the Temple of Light, located at 3060 South Westlake Avenue, last Monday evening, and we broke bread with close to 500 members of this church who attended the services of the pastor who dedicated the new edifice, by offering the membership her blessings in the Temple of Light. She then turned over the evening's entertainment to Mrs. Guy Bush, wife of the noted jurist, who is herself a musical artist and lecturer.

Mrs. Bush in turn introduced George Liebling, one of the best-known composers and a pupil of Franz Liszt who, with his charming wife, was present and he later entertained those present. Others of note who took part were Signor Pietro Gentile, the Italian tenor, who was accompanied by Mrs. Bush on the piano; Mr. James C. Ellis played upon the much talked of Theremin, the new musical discovery which reveals tones that come through the air; Miss Margaret Christ, highly accomplished soprano; Mr. Ellis and Miss Christ gave a reading with music, "Music," by Edgar Guest.

Then there was Beulah Storrs Lewis, president of the Cadman Creatic Club of Los Angeles, who also gave a reading. Alice Pike Barney made a stirring speech about her activities in putting over the Theatre Mart as an amusement center. Taking it all in all, the atmosphere of the Temple of Light causes one to leave their cares behind the moment that one steps into the presence of its pastor, Lisa Mae Grey.

Ye Editor cited to those present how not so many years ago the present pastor of the Temple of Light held a meeting in her home with an even dozen followers, and today the Temple of Light has a membership of 3,000, all through the untiring and unselfish efforts of this charming woman and her young daughter, Gloria Grey, who has proven an inspiration to her mother in her daily work.

HENRY MacRAE

Universal's twelve episode chapter play, "The Indians Are Coming," is being made into dialogue and sound effects. The serial will be at least fifty per cent dialogue and one hundred per cent sound. William Lord Wright is supervising the picture, which Henry MacRae is directing.



Henry McRae

The production features Tim McCoy and Allene Ray, supported by Francis Ford, Don Francis, Edmund Cobb and Charles Royal.

LITTLE STORIES

By ARTHUR FORDE



CLARA BOW

Chrysalis—the pupal stage of the butterfly.

Clara Bow, of whom this story is written, has reached the stage where she is emerging from the "pupal" period of the flapper and is gradually fitting herself for her real life's work as an actress of distinction.

To watch Clara work one can realize that should "the powers that be" give her a chance to do something serious she will emerge triumphant.

Behind her eyes one can see the seriousness of her purpose. The eyes, they say, are the windows of the soul, and no one can doubt that Clara's eyes show depth of feeling and a realization that a more serious purpose in life is overtaking her.

We have all been used to seeing Clara display the "sex appeal" so long, that it is hard to realize that she is fit, by far, for more serious roles.

Emerging from a high school in Brooklyn, Clara played the girl role in "Down to the Sea in Ships," and when she was engaged by Paramount, where, by the way, she has held sway so long, she was placed in "come hither" roles, which temperamentally she was fitted for at that time, but since the talkies have come into their own and the "beautiful but dumb" have had to take a back seat, she has shown great promise of developing into a real trouper. The "sweetheart of the navy" has claimed her attention too long and she is entitled to more serious thoughts.

In her latest picture she will, no doubt, be a surprise to her many admirers. Her voice has depth and real feeling, and her figure, which, by the way, had been getting rather plump, to say the least, is almost sylphlike. To sum it all up, Clara has groomed herself for more serious work, and should she be given the opportunity to attain this point, she will not only be able to hold all of her present admirers, but will add many thousands that the old "sex appeal" period were not interested in.

BUCK JONES TO MAKE "TENNESSEE'S PARDNER"

Realizing the fact that popularity of the outdoor romance for the talking screen is today largely dependent upon the quality of the story, Columbia Pictures announces that preparation is now being made for the production of the famous Bret Harte story, "Tennessee's Partner," as the next in the series of eight outdoor romance and adventure stories starring Buck Jones.

Location scouts are now lining up the authentic and picturesque spots which this great American author described so well in his epic novels of early Californian life.

BERNICE CLAIRE WELL, IS ON OAKLAND VISIT

Bernice Claire, First National featured player, has recovered from an attack of influenza, and has gone north to her home in Oakland, Calif., to visit her parents. While there, she will participate in a radio hour over the National Broadcasting chain, which will feature the music and singing from "The Toast of the Legion," the adaptation of Victor Herbert's "Mlle. Modiste" in which she sang the lead.

Marion Nixon began work this week in "Adios," Richard Barthelmess' picture for First National. This is her third leading role opposite Barthelmess. She previously supported him in "Young Nowheres" and "Out of the Ruins."

NEW YORK MOVES WEST

Here is a partial list of the famous stage people who have entered the talking pictures:

Composers and lyricists: Harry Tierney, Anne Caldwell, Rudolph Friml, Otto Harbach, Jerome Kern, Wolfe Gilbert, Irving Berlin, David Broekman, Tom Satterfield, Erno Rapee, Leo Forbstein, Sam Perry, Martin Broones, Ben Jackson, Vincent Youmans, Hugo Riesenfeld, Sigmund Romberg, Josiah Zuro, Victor Baravalle, Oscar Strauss, Arthur Hammerstein, Gene Buck, president of the Society of Authors and Composers; Paul Whiteman.

Stars, producers, players: Florenz Ziegfeld, Elsie Janis, Maurice Chevalier, Al Jolson, Eddie Leonard, Fay Templeton, Weber and Fields, DeWolf Hopper, Willie Collier, Louis Mann, Barney Fagan, Marie Dressler, John Murray Anderson, Joseph Santley, Dr. Marafioti, formerly voice coach for Caruso; John McCormack, Lawrence Tibbett, Jeanette MacDonald, Lillian Roth, Ruth Chatterton, Frederick March, Harry Richman, James and Lucille Gleason, Joan Bennett, George Arliss, Winnie Lightner, Joe E. Brown, Marilyn Miller, Helen Kane, Marjorie White, Dixie Lee, Jeanette Loff, Fifi D'Orsay, Ina Claire, Marguerite Churchill, Lillian Roth, Jack Oakie, Bernice Claire.

June Colyer, Mary Lawlor, Zelma O'Neil, Marion Schilling, William Janney, Russell Gleason, Loretta Young, Sally Blane, Joan Crawford, Walter Pidgeon, Sidney Blackmer, Morgan Farley, Douglas Fairbanks, Jr., Chester Morris, Regis Toomey, Stanley Smith, Fred Scott, Mitzi Green, Virginia Bruce, Helen Twelvetrees—"nearly all of these names were unknown in Hollywood at the beginning of 1928."

Admittedly, this is but a partial list of BIG names. The list of supporting stage players would fill this page. Perhaps the above will help many former silent picture players reshape their plans to meet their altered outlook. The success of the old players under the new conditions depends upon the right mental attitude.—Ed.

OLD-TIMERS WORKING

Jerrie Mandy and Edwin August are playing important parts in "A Handful of Clouds," directed by Archie Mayo for First National-Warner Bros.' studio.

WITH BARTHELMESS

James Rennie, well-known Broadway star, is to play one of the leading roles in "Adios," starring Richard Barthelmess under the direction of Frank Lloyd.

FADS AND FASHIONS

HEAVEN BLUE FAVORITE

Another blue has found favor among the fashionable of Hollywood—heaven blue. Shading softly between tones of turquoise and aquamarine, heaven blue creates the ideal blue for the summer frock. For her starring role in Paramount's production, "Love Among the Millionaires," Clara Bow uses this new blue for a chiffon dinner gown and a silk crepe spectator sports costume.

HAIR ORNAMENTS RETURN

Now that milady's bob is growing long and there is something to pin them to, ornaments are making their bid for favor. June Collyer, appearing in Paramount's production, "A Man From Wyoming," starring Gary Cooper, adopts the new mode and enhances her evening coiffure with flowers, fashioned in flat silk materials or small clusters of brilliants. According to Miss Collyer, hair adornment comprises small clusters at the back or sides of the hair, in place of the encircling bandeau of past seasons.

HOLLYWOOD STYLIST

Kay Francis, leading woman in William Powell's new Paramount starring picture, "For the Defense," is reputed to be the best dressed woman in Hollywood.

An authentic reproduction of the notorious Salle Schmidt, chief gambling room of the casino at Monte Carlo, has been built to full-sized scale at the Paramount studios in Hollywood for Ernst Lubitsch's new picture, "Monte Carlo."

The huge setting requires scores of players to people it, and ten cameras were used to catch all of the action at the roulette tables which are its principal feature.

The set was designed by and built under the supervision of Hans Dreier, noted Continental architect, who lived for years on the Italian Riviera within an hour's journey of Monaco and Monte Carlo.

Jeanette MacDonald and Jack Buchanan are featured in "Monte Carlo," which was written by Ernest Vajda and Vincent Lawrence.

Daring prints of bold design and color spell chic for the summer ensemble. Barbara Bennett, appearing in Paramount's production, "Love Among the Millionaires," starring Clara Bow, dons a cape and frock of red, white and blue print, edged at neckline, sleeves and hem in white and deep blue. A blue and white linen hat, displaying a tiny red feather at the crown, completes the patriotic costume.

GRECIAN SILHOUETTE POPULAR

The Grecian silhouette returns to fashion in cycles of 50 years, according to Travis Banton, creator of Paramount fashions. The revival of classical lines this season marks the shortest cycle of fashion history, since the last appearance of the draped mode was in 1917. For her role in Paramount's production, "A Man From Wyoming," starring Gary Cooper, June Collyer, wears an excellent example of the classic mode, in a gown of white satin and crystals.

BUSY

Vivian Baer finally solved all trouble in the wardrobe department at the Metro-Goldwyn-Mayer studio when she accepted their offer as assistant to the chief of that department. The originator of the unique and useful bags that are used for shoes, gloves, handkerchiefs, lingerie, etc., displayed by all smart shops and used by fashionable women, was the one first to adopt the prevailing fad of dressing up the kitchen and closets. She has accomplished some wonderful results for some of the leading stars. A great number of Miss Baer's designs have been patented by some of the most exclusive mode houses in the country. Her sunny disposition, glorious red hair and ready smile, full of sincerity, has attracted some of the big directors, but she declines to be "shot." Her love and forte is for the work she has been assigned. With such rare ability of exquisite taste combined with the artistry of designing the right mode for the proper time and place, let this genius rest.

Miss Baer is the daughter of an old gold pioneer of California, who still operates, and is the president of The Yellow Aster Mine at Randsburg. The location eagerly sought for by the motion picture director.

FADS AND FASHIONS

Latest fashions in women's afternoon frocks to be released in technicolor this month by Fashion News, the screen's style authority, will depict some of the trailing skirt effects now being worn in the smart sets of Paris.

A $50,000 stock of jewelry has just been added to the property stores of the Paramount Studios in Hollywood. The addition is but temporary, for the costly assortment of gold, silver and precious gems has been rented—not purchased.

The small fortune in jewels was secured from various Los Angeles wholesale houses to stock a jewelry store being used in William Powell's new starring picture, "For the Defense," which John Cromwell is directing.

Doris Lloyd in the costumes of the late 90's for the role she plays of Rosamond Lorne in "Old English," starring George Arliss for Warners, has received many compliments. Mr. Arliss was most enthusiastic and stated his preference for the more feminine costumes of the earlier day. Especially does he like, so he told Miss Lloyd, the hat back from the face and also the veil.

A new motif in modernistic furniture will be shown in an elaborate bedroom suite occupied by Jeanette MacDonald in Ernst Lubitsch's new production for Paramount, "Monte Carlo."

The courtroom wherein some of Southern California's most notorious criminal trials have ben held, has been duplicated at the Paramount Studios in Hollywood for William Powell's new starring picture, "For the Defense."

Charles Cristadoro, well known Los Angeles sculptor, has chosen Louis Wolheim, featured in "All Quiet on the Western Front," at Fox Carthay Circle as the subject for a huge bronze to be contributed to an eastern exhibit during the summer.

Rather Rodinesque in its treatment the statue is an excellent likeness of the celebrated stage and screen star and the sculptor has given the theatre permission to display it for a period of two weeks beginning June 8.

Wolheim plays Katezinsky, a role more dramatic and more human than his memorable Captain Flagg of "What Price Glory," in the current Carthay film presentation.

What bid fair to become an interesting miniature golf course tournament broke up rather abruptly recently when members of Abe Lyman's International Band from Fox Carthay Circle lined up for play at the Bob-o-Links on Wilshire.

Out of respect to their leader the 17 members of the Lyman band insisted that Abe Lyman be first to tee-off. He did and turned in a score of 21 for the nine-hole course. The tournament broke up in a jiffy and the bandmen are content to let miniature golf alone.

Lyman's band is furnishing the musical portion of the program during the run of "All Quiet on the Western Front" at Carthay.

At last the overalls of the working man have their romantic inning in a motion picture.

Film spotlights are an old story to tuxedos and dress suits. Business suits are always getting their motion pictures taken while riding togs and the cowboy's chaps get plenty of attention from the cameras. The bibbed overalls of the working man alone have been left in the cold.

In Paramount's new Clara Bow starring picture, "Love Among the Millionaires," the bibbed overalls come into their own. Stanley Smith wears them while playing romantic love scenes with Clara.

Lewis R. Foster, Darmour-Radio director, has been eminently successful in the direction of comedy starring teams. He has directed many of the Laurel-Hardy comedies for Roach and he is now directing the first of the Dane and Arthur comedies at the Darmour Studio.

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J. L. Warner Announces Vitaphone-Warner Program

Public Sentiment Is Heeded By Producers

$25,000,000 Is to Be Expended on Pictures Here

The 1930-31 production program of Warner Bros. Pictures, Inc., was announced in detail by J. L. Warner, vice president in charge of production, today.

The program, calling for the expenditure of close to $25,000,000, includes about 50 feature pictures, close to 200 short subjects, and industrial and educational pictures. All of the features and many of the short subjects will be made in Hollywood at the three large studios and ranch of Warner Bros. and will give employment to thousands during the entire year.

It follows closely on the announcement that $3,500,000 is to be spent this year in improving and enlarging Warner Bros. First National studios.

The production program, by far the largest ever planned by Warner Bros. ,is an expression of renewed confidence in the prosperity of America, Warner declared.

More than forty famous stars, many of them recently recruited from the stage, will appear in the Warner pictures for the year. Heading this list are John Barrymore, George Arliss and Al Jolson, who will appear in one or more pictures during the year.

Other famous players under the Warner banner are Winnie Lightner, Joe E. Brown, Irene Delroy, Marion Nixon, Frank Fay, Noah Beery, Grant Withers, Vivienne Segal, Leon Janney, Betty Compton, Edna Murphy, Alice Gentle, Lila Lee, Evalyn Knapp, Claudia Dell, Jack Whiting, Charles Butterworth, James Hall, Walter Pidgeon, Conrad Nagel, Lotti Loder, Laura Lee, Leslie Howard, O. P. Heggie, Kay Strozzi, Olsen and Johnson, Tully Marshall, John Halliday and many others.

Every picture during the year will be all-talking, and many of them will be in Technicolor. Famous writers who will contribute to the product of the year are John Galsworthy, Stewart Edward White, Ben Ames Williams, James Oliver Curwood, Faith Baldwin, Elmer Rice, Vina Delmar, Sutton Vane, Herman Melville and others.

Famous directors who will contribute their talents to the program are Roy del Ruth, Alan Crosland, Michael Curtiz, John Adolfi, William Wellman, Lloyd Bacon, Archie Mayo, Ray Enright, Alfred E. Green, Robert Milton and Hobart Henley.

The list of feature productions, announced by Warner, include the following:

"Moby Dick," world-famous epic of the whalers, starring John Barrymore.

"Big Boy," from his most famous stage play, starring Al Jolson.

"Old English," the John Galsworthy classic, starring George Arliss.

"Viennese Nights," an original screen story with lilting music, from the pens of Sigmund Romberg and Oscar Hammerstein II, with Vivienne Segal and Alexander Gray.

"Danube Love Song," with an original musical score by Oscar Strauss.

"Fifty Million Frenchmen," adapted from Warner Bros. own successful stage play.

"Nancy From Naples," a musical play adapted from the stage success, "See Naples and Die," with Irene Delroy and Charles King.

An original screen story by Jerome Kern and Otto Harbach, with Irene Delroy and Jack Whiting.

"The Life of the Party," with Winnie Lightner, Irene Delroy, Jack Whiting and Charles Butterworth.

"Maybe It's Love," a college story with Joe E. Brown, Joan Bennett, James Hall and the all-American football team of 1929.

"Captain Applejack," from the whimsical stage play, with Mary Brian, John Halliday and Kay Strozzi.

"Maytime," the exquisite romance, with music by Sigmund Romberg.

"Three Faces East," the great spy story, with Eric von Stroheim and Constance Bennett.

"A Soldier's Plaything," an original screen story by Vina Delmar, with Ben Lyon, Lotti Loder and Harry Langdon.

"The Gay Caballero," with Frank Fay and Lotti Loder.

"Outword Bound," from the famous stage success, with an all-star Broadway cast.

"The Office Wife," Faith Baldwin's great story, with Dorothy Mackaill and Lewis Stone.

"A Husband's Privilege," Robert Hanna's play, with James Hall and an all-star cast.

"A Handful of Clouds," the epic of gangsters, with Lou Ayers, Leon Janney and Dorothy Matthews.

"The Egg Crate Wallop," starring Grant Withers.

"Sit Tight," with Winnie Lightner and Joe E. Brown.

"Red Hot Sinners," with Claudia Dell.

"Children of Dreams," the second Romberg-Hammerstein original musical story.

"Dancing Sweeties," with Sue Carrol and Grant Withers.

"The Matrimonial Bed," a great comedy, with Frank Fay.

"River's End," the famous James Oliver Curwood story, with Charles Bickford and Dorothy Mackaill.

"The Steel Highway," a railroad story, with James Hall, Grant Withers and Marion Nixon.

"Father Means Well," from Hugh McNail Kahler's story.

"Penny Arcade," from the stage success of that name, with an all-star cast. And additional stories as yet untitled, including starring vehicles for John Barrymore and George Arliss.

Sam Katz, Vice-Pres. Paramount - Publix Corp., States

How the public views the amusement industry, what it says and does in manifesting those views, and how an accurate test of these views is made before passing the information along for the guidance of producers, playwrights, directors and actors, is one of the revelations made recently at the San Francisco session of the Paramount-Publix convention by Sam Katz, vice-president, in charge of theatre operating activities.

From the 35,000,000 Americans who attend the 1400 de luxe Publix theatres every week throughout the nation, Katz is able to gather a great many thoroughly investigated facts. Pieced together, these provide a thrilling weekly picture of the national scene. These facts cover economic, recreational, spiritual, patriotic and other perspectives, straight from the public itself, denuded of any artificial coloring by propaganda, controversial leadership, or temporary or local influences.

"To do our job effectively, we take our orders from the people as represented by a national weekly aspect," Katz declared. "We therefore make close and careful check of every manifestation of public will. Each week the national 'picture' of the American family is laid before us through the efforts of our statisticians, comment checkers and other box office analysts. Not only is the picture an accurate one, but it has an almost X-ray quality that reveals incipient symptoms and emotional impulses as well.

"We are thus enabled to assist the producers of entertainment, as well as to operate our theatres successfully, by unmasking many falacious theories which heretofore have been accepted as undebatable American tradition. We long ago learned to place complete faith in the inherent decency and correctness of the uninfluenced public—just as that was also learned long ago by our public press. Because of our national operating scope, we have added advantage which gives us a chance for nationalizing as well as localizing the effectiveness of what we learn.

"Basically, public desire does not change. We have found very definitely, however, that there are cycles of changing expression which clearly indicate the increase or dimunition of interest in certain directions, but this change merely alternates in direction for a brief period.

"The third year of increasing perfection of the talking screen brought a new appreciation of sectional differences, particularly in points of dialects. Furthermore, screen articulation seems to have intensified public interest in various affairs, mainly cultural and fundamental philosophy. As to any special kinds of entertainment, the public expects its entertainment to reflect idealized life as plausibly and clearly as does the grist of news and features on the modern daily newspaper.

"As a matter of fact, the modern showman finds that his problems are much the same as those of the modern newspaper editor. He reaches a logical and ethical solution to each problem in much the same manner.

"The public does not expect or want the theatre to intrude upon the main function of the press, which fact automatically safeguards the theatre and opens the way for wider creative scope within the limitations of those boundary lines the public sets up for the theatre.

"As to physical operation of the theatre, our many years of experience has made courtesy, luxury, convenience and safety a matter to be taken for granted. The no-tipping policy that started in Publix theatres is another appreciated idea in theatre operation that vies in popularity with the thought that provided luxurious chairs and healthful ventilation."

Ivan Petrovich Tells of Talkies Being Made in Europe

Talking pictures are working among screen players in Europe just as they first did in America. and have curtailed European production tremendously, according to Ivan Petrovich, famous European screen star, who arrived yesterday on a visit to Hollywood, and is the guest of friends at the Metro-Goldwyn-Mayer studios.

"Germany is now making talking pictures, as well as England," said Petrovich, "but other countries, where they once made silent pictures, have absolutely quit. It was found that many silent screen players throughout Europe couldn't make good in talkies, and as in America, new faces —with voices—are in demand."

Petrovich, famous in this country, in "The Magician," "The Garden of Allah" and "Three Passions," which Rex Ingram filmed abroad, has just finished a series of productions for Emelka-Konzern in Germany, including "Quartier Latin," "Baron Trenk" and "The King of Paris." He had never visited Hollywood, though a close personal friend of Ramon Novarro, Alice Terry, Ingram and others whose life work is identified with the American screen capital, so for his vacation is summering in California.

"Though I had heard so much of Hollywood," says the foreign star, who speaks English, French, German, Russian and Serbian perfectly, "I found it even more fascinating than I had believed. The huge studios and the sound are remarkable."

He is keenly interested in the making of foreign pictures in America, and predicts a close race between Germany, France, England and America in production of this type of picture in the near future.

Motion Picture Engineers Hold Dinner in Windy City

Music Defence League Meet In Boston Convention

European Journalists To Be Entertained Here 10th

Can Vaudeville Come Back As Two A Day Diet?

J. A. Dubray Acts as Chairman Pro Tem

CHICAGO.—The first meeting of the Chicago chapter of the Society of Motion Picture Engineers was held at the City Club on May 21. Eleven active members, 12 associate members and eight guests were present. Mr. J. A. Dubray acted as temporary chairman, with Mr. J. Elliott Jenkins as temporary secretary.

After dinner was served, the chairman announced that the society had authorized the forming of the Chicago chapter and that the nomination and election of officers to serve until the annual fall meeting was in order. O. F. Sphar and O. B. Depue were elected to serve as governors until the fall election.

Mr. Dubray read a telegram from President Crabtree recommending that the boundaries of the Chicago section be as follows: "That the eastern boundary of the section be a north and south line running through a point 50 miles west of Cleveland, and that the western boundary be a north and south line running through a point 50 miles east of Denver; the north and south boundaries to be those of the United States." This was put to a motion and was passed.

Dinner meetings will be held once a month by the chapter.

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"Talkies" Effect on Employment of Musicians Is Main Topic

On the basis of returns already in, the American Federation of Musicians expect more than 2,000,000 enrollments in its Music Defense League which has been organized to fight "canned music," according to Joseph N. Webber, president of the Federation.

Webber engaged eight special secretaries to tabulate the enrollments, but these have been able to complete returns from only four states. He said he will engage an added force in order to have as many enrollments tabulated as possible before the Federation's national convention, which opened June 3 at the Copley-Plaza Hotel in Boston.

The convention, which will last a week, expects an attendance of more that eight hundred. The discussion of unemployment as it has been affected by the talkie music will be the major topic of the convention.

Newspaper Man Joins Cruze Organization

Art Meyer has been appointed General Sales Manager of the James Cruze Productions. Samuel Zierler felt that Mr. Meyer's varied experience of fifteen years in the distribution field, ably fitted him for such an important position.

Previous to joining the James Cruze organization about one year ago, Mr. Meyer was editor and publisher of the Motion Picture Bulletin, a regional trade paper of the west coast.

In addition to press experience, Art has operated a group of independent exchanges in the East and at one time was in charge of the feature sales department for Pathe.

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Carnegie Foundation-A. of M. P. A. and S. Arrange Dinner

The delegation of distinguished European continental journalists visiting Los Angeles as guests of the Carnegie Foundation on a good-will tour of America, will be tendered a banquet by the Academy of Motion Picture Arts and Sciences on behalf of the motion picture production industry, the Los Angeles publishers and the Los Angeles Chamber of Commerce, Tuesday night, June 10, in the ballroom of the Biltmore Hotel. The occasion is similar to that of November 7, 1928, when the Academy banquetted visiting British journalists. The present affair will be in the form of a dinner-dance to be followed by speaking, the purpose being to bring the visitors into friendly contact with motion picture people. There will be no formal speakers' table.

Native sons and daughters of the countries represented by the visiting journalists are already actively organizing tables and groups for the occasion. Members of the Academy and of the motion picture industry will be represented at the dinner by leading stars, producers, directors, writers, technical experts and others of all nationalities engaged in motion picture production in this district.

The dinner is the principal function of the program being carried out by the Los Angeles publishers and the Chamber of Commerce who are entertaining the foreign journalists during their three-day visit to Los Angeles.

The guests of honor are: S. Backlund, "Ny Tid," Goteborg, Sweden; Taeke Cnossen, "De Standard," Rotterdam, Holland; Felix Salten, "Neue Freie Presse," Vienna; Dr. K. F. Baberadt, "Frankfurter Zeitung," Frankfurt; Jaroslav Koudelka, "Pravo Lidu," Prague; Dr. Ernst Feder, "Berliner Tageblatt," Berlin; Urho Toivola, "Turun Sanomat," Abo, Finland; Georges Ottlick, representing Hungary; Dr. Alfred Hermann, "Hamburger Fremdenblatt," Hamburg; Erik Moller, "Berlingske Tidende," Copenhagen; Dr. A. Oeri, "Basler Nachrichten," Basle, Switzerland; Georges Kirkoff, "La Bulgarie," Sofia; Sigurd Konstadt, "Morgenbladet," Oslo, Norway; George Meri, Estonian Press Bureau, Tallinn.

James B. Wharton, representative of the Open Road, Inc., of New York, and George A. Finch, assistant secretary of the Carnegie Endowment for International Peace, are accompanying the foreign publishers to Los Angeles.

New York Powers That Be Trying Hard to Arouse Interest

While Pat Casey was out in Los Angeles he saw how things looked on the west coast as to the public's interest in vaudeville. He went into a huddle with some of the wiseacres anent what they thought and when the N. V. A. benefits scored so heavily everywhere, the powers that be back in New York sort of took on new heart and interest and are now trying to figure out the best ways and means to bring back the two-a-day vaudeville, and if they can't do that they will build up a four-a-day circuit and routing, which will be a lifesaver for the vaudevillians who have given their whole life for what has become a lost art through the advent of the talkies.

Little did the vaudeville actors realize what an inroad was being made on their business when they first accepted engagements in talkie shorts and did their very act that they did for years in the two-a-day houses. Little by little the talkie shorts won over the vaudeville audiences and crowded the vaudeville actors off of their own stages.

Having just completed the first of a series of eight talking pictures for Columbia, Buck Jones is celebrating by taking three days off and is the guest of honor at the Ventura Rodeo, which is being held on Thursday, Friday and Saturday of this week in Ventura. Immediately afterwards, he will start preparation of his next picture, which it is said will be an adaptation of the novel, "Shadow Ranch."

The Los Angeles publishers who will attend are as follows: Frank F. Barham, publisher, Los Angeles Herald; E. Manchester Boddy, publisher, Illustrated News; Henry B. R. Briggs, publisher, Los Angeles Record; Harry Chandler, publisher, Los Angeles Times; Samuel T. Clover, publisher, Los Angeles Saturday Night; Edward A. Dickson, publisher, Los Angeles Express; William Randolph Hearst, publisher; George C. Young, publisher, Los Angeles Examiner.

The committee of arrangements for the Academy dinner are: Harry Rapf, Jack L. Warner, Sam Hardy, Reginald Barker, Arthur Edeson, Al Cohn.

A special reception committee is also being appointed, composed of leading members of the Academy, together with distinguished professionals of the Hollywood foreign colonies.

Mayfair Season Closes With First National Night

"Hokum" Has A Legitimate Place on Screen---Tuttle

Edwin Carewe Wins "Cord" Car Raffle; Donates $1000

There are three difficult places to enter—Buckingham Palace at a Drawing Room, the Seraglio of the Sultan of Turkey, and the Mayfair Club of Los Angeles.

I have entered the first two mentioned, and on Saturday last with fear and trembling I entered the Mayfair Club.

After passing through three portals and satisfying the scrutiny of the inner and the outer guards, I found out that the last reception of the season was well under way. Where the picture fans sit on soap boxes at three o'clock in the afternoon, until nine o'clock at night, to catch a glimpse of "the stars" passing through the lobby on the "opening nights" at the theatre, they would probably have given their eye-teeth for a glimpse of the Mayfair Club.

The creme-de-la-creme of "movie society" is always present at these events, and the one on Saturday last was certainly no exception.

It was announced as "First National Night," and the First National studios were there in all their glory. Not only were they present, but they put on one of the finest enetrtainments.

Here were Hal Wallis and his clever wife, Louise Fazenda, and the little wizard of the Warner Brothers' studios, Darryl Zanuck.

Johnny Arthur, Ike St. John, the guiding spirit of the Universal; Hobart Henley, just from New York, and hosts of others.

Writers, singers, executives and the other people "who make the pictures." All were well represented.

Earl Burtnett's Orchestra was augmented by the entire personnel of Leo Forbstein's artists from the First National studios. At least sixty musicians produced glorious music. A singing and dancing act in which ten men and thirty women participated went over with great acclaim.

Mary Pickford was a shining light, and she danced throughout, which is all the more surprising, as Mary usually clothes herself with the air of a "Grand Duchess" when Douglas is present.

The event of the evening was the raffling of the Cord car, and to the surprise of everybody, was won by Edwin Carewe. It was hoped that someone in a humbler capacity would have won so that they could get to the "locations" sooner. However, Eddie donated one thousand dollars to the Motion Picture Relief Fund, which, after all, was the object of the raffle.

Here were M. C. Levee, Irving Thalberg, Fred Niblo, Harry Rapf, B. P. Shulberg, Winnie Sheehan and Jack Warner "in person."

Norma Shearer was there in all her glory, and she certainly was beautiful. We saw Howard Hawks and Robert Leonard and, of course, Gertrude Olmstead.

New York was well represented and several foreign countries, especially the Argentine Republic, which had several distinguished personages present.

Last winter I enjoyed the hospitality of the Mayfair Club of New York, but never were there a more distinguished an assemblage present as graced the Mayfair Club of Los Angeles. Here were talent and beauty in conjunction with the finest of entertainment and entrancing music.

A newcomer to our ranks, Betty Compton from the East, who must not be confused with our own Betty Compson, showed us a tan that had been acquired by a season at Miami Beach and Havana.

We are hoping that the next season of the Mayfair Club may be as successful as the one just finished.

ARTHUR FORDE.

PRODUCTION STARTS ON NOLAN PICTURE



Production has started on "Outside the Law," Universal picture, starring Mary Nolan and featuring Edward G. Robinson.

The story was written by Tod Browning and Garrett Fort, and is directed by Browning.

Eddie Sturgis and John George have been added to the supporting cast.

Walter Perry, Robert Homans and Onest Conley have been added to the cast of "His Last Race," Tiffany production in which Wesley Barry, Nancy Dover and Pauline Garon have principal roles.

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Clara Bow's Director Cites Interesting Incidents

"Hokum" has a legitimate place in entertainment so long as it does not attempt to masquerade as reality, according to Frank Tuttle, Paramount film director.

"Some of the most delightful screen entertainment is afforded by comedies and melodramas that deal frankly with unreal characters and exaggerated situations," says Tuttle. "For example, no one believes that any school teacher conducts classes by singing boo-poo-pa-doop songs. However, that doesn't keep audiences from enjoying Helen Kane's school room sketch in 'Paramount on Parade.'

"It is only when an attempt is made to present 'hokum' as serious reality that it becomes objectionable. In such circumstances it is an affront to the intelligence of motion picture audiences."

Tuttle, who directed Clara Bow in her new musical romance, "Love Among the Millionaires," says that this is an era of sincerity in the show business.

"Serious subjects are dealt with in a sincere, honest manner," he declares. "Light subjects are treated in a light vein. There is much less pretense than there was a few years ago."

TROUPERS MEMORIAL SERVICE

For the members who have passed on, memorial services were held in the Troupers Green Room on Memorial Day, May 30th.

Mr. Lawrence Holmes was the orator of the occasion. Frank Cooley presiding.

The Troupers' choir rendered several beautiful numbers. Mr. Bert Lindley and Miss Emily Lindsay gave solos.

Twenty years of experience in the amusement world have heretofore been the requirements to become eligible for membership in The Troupers; by a new ruling prospective members may become Junior members after ten years' experience—enjoying all the privileges of a senior member, with the exception of the vote.

This is an excellent idea, as the younger actor will be trained in Trouperhood and when the additional ten years' experience has been attained he will automatically become a regular member.

Applications for membership are coming in steadily and quite a number of old members, who had apparently lost interest, are paying their back dues and again becoming active.

The future is crowded with events for The Troupers—who are really getting somewhere.

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EXposition 2707

DO YOU REMEMBER WHEN THIS PICTURE WAS TAKEN?



When Del Andrews was directing "The Fighting Blood' series for F-B-O, Ye Editor Harry Burns dropped in on the set with some copies of Filmograph, and after the company had actually mobbed him for a copy, the director decided to give us a full value of the interest manifested by the company in our publication. Who do you recognize in this picture and what are they doing today? Del Andrews recently wrote the continuity and made the screen adaptation of "All's Quiet on the Western Front." He is now writing a story for Fox Films.

Fralick Manages Laura La Plante

Laura La Plante has placed her business affairs in the hands of Freddie Fralick. Now that she has had a much needed rest, which included a trip to New York City, Miss La Plante is free-lancing ever since she finished her contract with Universal. She is a great bet for some of the big line companies, for she has a fine voice along with her ability to emote on a par with any of the star actresses of today.

WRITES ORIGINAL

Winifred Reeve wrote the original story of "Ourang" for Universal and is doing likewise for the same company on "The Oregon Trail."

WORKING

Martha Mattox is working in "The Main Street Princess" at First National under the direction of William Beaudine.

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"DARK STREETS"
"MANSLAUGHTER"
"THE BIG FIGHT"
"ONE NIGHT AT SUSANS"
"MAID TO ORDER"
"RICH PEOPLE"
"THE WIDOW FROM CHICAGO"
"TOP SPEED"
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John Miljan Signs New Long Term Contract

St. Clair Directs William Haines At M. G. M.

Past Performances Win Actor Reward From M.-G.-M.

John Miljan's suave brand of screen villainy has pleased Metro-Goldwyn-Mayer so much he has been signed upon a new long-term contract and given the most important assignment of his career with William Haines in "Remote Control."

In the picturization of the famous stage play which Mal St. Clair is to direct, Miljan will play the part of the clairvoyant whose radio messages direct the activities of a vicious criminal band. Haines is the station announcer who unwittingly aids the crime ring.

Miljan recently played the "heavy" in "The Sea Bat," and also appeared in important parts in "Our Blushing Brides" and "The Unholy Three."

Mary Doran plays opposite Haines in the new talkie feature and Charles King appears in the supporting cast

Richard Wallace Is Back in City After Tour of World

It is doubtful if any one city ever excited such universal curiosity and such widespread interest as Hollywood does today, declared Richard Wallace, Paramount film director, who has just returned to Hollywood after a four months' tour of the world. Of all the impressions he received abroad, he concludes, the insatiable interest in the film capital that he encountered wherever he went, is the most vivid.

His tour took him to the principal cities of the Orient and the Mediterranean. The knowledge that he was from Hollywood and that he was connected with motion pictures, seemed to become general among the citizens almost as soon as he stepped ashore, Wallace asserts. Everyone with whom he came in contact plied him with questions about Hollywood. Newspapers besieged him with reporters and business men called upon him for information about California in general, and about Hollywood in particular.

"It is amazing how this community has stimulated the imagination of the world," Wallace declared. "I knew, of course, that Hollywood is well publicized; but I had no conception of the intensity of the interest in it that seems to exist everywhere. Nearly everyone seems to have an ambition to get to Hollywood and California some day, even if it is only to see it.

"Of course, motion pictures are responsible for the greatest share of this feeling. They are popular everywhere, and it seems impossible to get to any corner of the globe where an American picture is not being exhibited. Their influence is building up a tremendous stimulus to American trade relations."



ALBERT HERMAN and MICKEY McGUIRE

As much as the public has learned to idolize Mickey McGuire in his comedies that he is starring in for Larry Darmour and R-K-O, so much has the youngster learned to idolize his director, Albert Herman, who has been responsible for his great work in the comedies.

Little or no worry have the talkies become for this duo, who have proven that since the public demands oral films, they are well able to give it what it wants, and if you have any doubt as to this, slip into any theatre where the Mickey McGuire comedies are showing, and be convinced by listening to 'em howl at the funny antics of the kid.

GUESTS

One hundred and fifty members of the Southern California Science and Mathematics Association were guests of the Academy of Motion Picture Arts and Sciences and Pathe studios Saturday, May 24, as a feature of the spring meeting of the association.

Following a tour of the studio the group, which is composed of science and mathematics teachers in high schools and universities in Southern California, were addressed by Lester Cowan, assistant secretary of the Academy; L. E. Clark, sound director of Pathe studios, who gave a demonstration of equipment used, and Carroll H. Dunning, who described methods of composite photography.

AUSTRALIAN SALES MANAGER VISITS "U"

Herc McIntyre, Australian sales manager for Universal Pictures Corporation, after a five years' absence paid a visit to the studio at Universal City.

Mr. McIntyre came to Hollywood, en route to Sydney, after attending the Universal sales convention in New York City.

He remarked of the amazing changes that had taken place on the "lot" since the inception of talking pictures and during his brief visit acquainted himself with the studio angle of sound picture recording. Mr. McIntyre was particularly pleased with the lineup of productions for the coming season.

"Remote Control" Story With Mary Doran as Leading Lady

Christening a new sound stage and a new leading lady at the same time, Mal St. Clair yesterday began work on William Haines' new talkie, "Remote Control" for Metro-Goldwyn-Mayer.

The new stage is Unit 22 of M-G-M's new sound production expansion. The new leading lady is Mary Doran who won the role opposite Haines because of the wide recognition attending her performances in minor roles in "The Divorcee," "The Richest Man in the World" and other recent films.

John Miljan plays the radio clairvoyant in the picture and Charles King is the station owner and principal artist. Others in the cast are J. C. Nugent, Edward Nugent, Catherine Moylan, James Donlan and Tom McQuire.

A complete radio broadcasting station has been built on the station grounds for the picture which concerns the operation of a defunct station with Haines as announcer, unwittingly aiding an under-world gang who use the clairvoyant broadcast as a means of communication.

Lawrence Grant Talks About Stage and Screen at U. S. C.

Talking pictures are rapidly exhausting the limited supply of time-tested stage plays, Lawrence Grant, stage and screen actor, told the concluding class in Photoplay Appreciation at the University of Southern California yesterday afternoon.

The longer a stage play runs, the better it is adapted to meet the public response, he said. A motion picture, on the other hand, can never be made any better than it is the first night. When such material as the stage gave Arliss in "Disraeli" and Ruth Chatterton in "Madame X" is used up, outstanding acting performances in talking picture will be few.

Mr. Grant's address concluded the second year of the pioneering course in "Appreciation of the Photoplay" at the University of Southern California. Initiated through the Academy of Motion Picture Arts and Sciences, the course marked the first academic recognition of the photoplay as an art form on a par with literature and drama.

Among motion picture authorities who have addressed the class during the past year have been: Sid Grauman, Milton Sills, Jane Murfin, Karl Struss, H. G. Knox, Louella O. Parsons, Hobart Bosworth, Max Parker, and Dr. Emory S. Bogardus, Dr. Boris Morkovin, Dean Karl T. Waugh, and President Rufus B. von KleinSmid of the University.

Sol Wurtzel Signs New Fox Films Contract

Will Hold Down Same Post He Has Held for Past 14 Years

Sol M. Wurtzel, general superintendent of the Fox Film Corporation studios in Hollywood for the last 14 years, today was signed to a new five-year contract by Winfield R. Sheehan, vice-president and general manager.

The announcement was made at the Ambassador Hotel before the 300 executives and delegates in the final session of the annual international sales convention.

Wurtzel's duties under the new contract will be the same as those he has filled in the past.

Edmund Goulding Is Termed Story Tailor —Read This

Edmund Goulding is a story tailor.

He admits with pride that he fashioned his story, "The Devil's Holiday," to fit the personality and ability of Nancy Carroll. He is now directing this production at the Paramount Studios in Hollywood.

"It is only through careful tailoring of stories to the stars or those in the major roles that we can secure realism and sincerity."

Goulding began his story tailoring when he adapted "Tol'able David" to the personality of Richard Barthelmess. He followed this in contriving the sea story "Fury," for the same star.

Taking an entirely opposite type, Goulding fashioned for Mae Murray such stories as "Peacock Alley," "Fascination" and "Broadway Rose."

When he joined Metro-Goldwyn-Mayer he tailored the picture, "Paris," around an unknown girl, Lucille Le Seur and she emerged the Joan Crawford which fans know today. Working on "Anna Karenina," Goulding wrote a story to fit John Gilbert and Greta Garbo under the title, "Love."

When Bessie Love, who had nearly faded from the picture, was selected for "The Broadway Melody," Goulding edited this story to suit her.

He followed with "The Trespasser" which he tailored to measure for Gloria Swanson's first talking picture. He also directed this production.

Goulding then came to Paramount with his story, "The Devil's Holiday," and asked that Nancy Carroll be starred in it, since he had fashioned it to her personality.

FINISHED

Torben Meyer, who played Silly Willy in "Lummox" and who has been on the Danish stage for the last 27 years, 15 of them as a star, has just finished the leading character part in "Just Like Heaven," a Tiffany Production, directed by R. William Neill.



Michio Ito, for many years a star in concert and stage circles, whose brilliant oriental technique and directorial genius are bringing him to the favorable notice of the film studios.

Having completed a long and successful New York season of opera and musical comedy direction in 1928-29, this most colorful Japanese embarked with a large company on a transcontinental concert tour, arriving in Hollywood about a year ago. He immediately began a most comprehensive round of activities, embracing the establishment of four dancing schools, the staging of innumerable dance pageants and concerts throughout the Southland; the production and direction of the memorable "Pageant of Lights" last fall at the Rose Bowl, and the direction of the Japanese sequence of First National's production of "No, No, Nanette."

A few months ago, never content to rest, Mr. Ito brought the famous Tsutsui Company of sword players from Japan, revamped their entire repertoire to suit the American taste, and, after showing them locally, took them to New York. He played them on Broadway for a limited engagement, and then sent them to Europe with a solid year's bookings.

Mr. Ito returned to Hollywood recently, and is at present engaged in training two hundred and fifty dancers for the Hollywood Bowl, and is also completing the scripts of a series of musical dance shorts, which he expects will go into production later in the summer.

BACK

Danny Hall, head of the art department of Universal studios, and Mrs. Hall returned Monday, June 2, from a motor trip to several points of interest in the Ojai Valley.

Art direction for "Outside the Law" required the personal attention of this talented young man, and it was therefore necessary to cut short a much needed vacation.

Jacques Essinger, one of the owners of the Schuefftan Process, accompanied by H. Weidermann, technician, has arrived in Hollywood from Berlin, Germany, to organize a local branch of the company.

The Schuefftan Process, employed on "Metropolis," "Variety" and other German films, is a miniature process developed by Eugene Schuefftan, noted German engineer.

Local technicians will be instructed and organized to make shots for various producers on contract.

STARTING

The summer classes at the Walter S. Wills School of Stage Dancing will be started Monday, June 23. There will be classes in tap, acrobatic, eccentric and ballet dancing. Special attention will be given to children's classes which, according to advanced enrollments, promise to be the biggest summer class in the entire history of the Wills organization.

One of the features of the summer courses will be the musical comedy classes for professional and young business women. The staff of teachers at the Wills school will be enlarged to take care of the summer enrollments, according to Wills, executive head of the school.

There will be special courses for the advanced classes. Original routines will be taught to professional dancers for single, double and ensemble groups.

John Russell's Romantic Story Takes Us to Cannibal Isles

"The Sea God," a unique and mysterious romance told on shipboard, on the ocean's floor and on a cannibals' island, has gone into production at the Paramount studios in Hollywood with Richard Arlen and Fay Wray featured under the direction of George Abbott.

Announcement of the making of this talking screen feature was made today by Jesse L. Lasky, first vice president of Paramount Publix, in charge of production.

Arlen plays the role of a reckless young adventurer, a deep-sea diver in the South Seas. Fay Wray is the beautiful stowaway who faces the menace of a ship's crew of desperate men. The romance of the two, the saving of the girl and the battle with fierce natives are among the high spots of the story.

"The Sea God" is an original by John Russell, and has been adapted to the screen by the director, George Abbott, co-author of "Broadway," "Coquette" and "Love 'Em and Leave 'Em." Abbott has just completed the direction of "Manslaughter" at the Hollywood studios.

Much of the new picture will be filmed on the high seas and on an island in the mid-Pacific. Sound recording apparatus, especially designed for the production, is now en route to the ocean location.

Tiffany Film Finished Titled "Mimi"

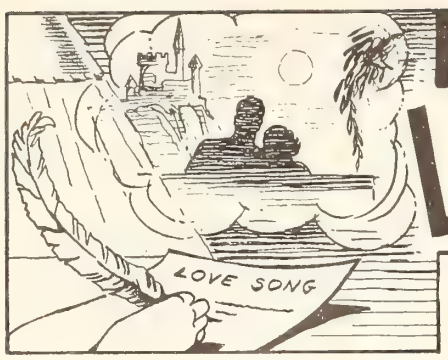
With the exception of a dancing sequence to be filmed within a few days, Roy William Neill has completed direction of Tiffany's "Just Like Heaven." Simultaneously, Phil Goldstone, chief studio executive, announces that the title will be changed to "Mimi," which is the character name of Anita Louise, recent Tiffany's "discovery," in the picture.

The cast includes Miss Louise, David Newell, Gaston Glass, Yola d'Avril, Mathilde Comont, Torben Meyer, Albert Roccardi, and Thomas Jefferson. Adele Buffington of A. P. Younger's staff wrote the story and script.

O'BRIEN'S NEXT

George O'Brien has been assigned the stellar male lead in Fox's latest outdoor romance, "Fair Warning," which is adapted from Max Brand's novel, "Untamed."

Hugh Trevor's next featured role for Radio Pictures will be "Half Shot at Sunrise," a wartime musical-comedy romance. The scenario is an original by James Creelman and Cyrus Wood and will feature the comedy pair, Bert Wheeler and Robert Woolsey. Harry Tierney wrote the music. Paul Sloane will direct.



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Review

CONCERT

Hollywood Plaza Hotel Salon.

It is for music lovers in general, we heartily recommend the delightful concerts Mr. Gabriel Ravenelle has brought within our midst for the past four years at the Hollywood Plaza Hotel Salon. Everyone who loves music wishes to see and meet the great artists who have stirred the world. It is to Mr. Ravenelle and his obliging artists that we owe a debt of gratitude. With such talent coming to Hollywood, no wonder Broadway is becoming timorous.

The very charming hostess, Mme. Gloria Mayne, introduced the following artists: Cora Bird (soprano), Frank Braidwood (international cowboy), Dr. Herman Handry (flute), E. M. Cady (violin), Lutie S. Burke (accompanist).

Rendition from two of the great composers: Handel and Chopin, by Cora Bird (soprano), who needs no introduction. With her very charming personality and beautiful soprano, she is just a goddess of song. With Lutie S. Burke (accompanist) these old masters' compositions were gloriously successful. One rare treat was "Aspiration" by Chopin. Miss Bird is the only artist in America believed to attempt this masterpiece.

It is commonly said of Handel by those whose knowledge of his works is bounded on the one hand by "The Messiah" and on the other by the celebrated "Largo" that he had but one style for every subject. It is true that his style is strongly marked and individual, and it may well be that a man—even a musician—whose experience has been confined entirely to modern music, would derive an impression of monotony from Handel's works, largely because the methods of expression common to all eighteenth-century composers differ so widely from those now in common use as to constitute almost a different musical language. Handel's oratios still represent the highest human achievement in this particular department of music.

Chopin's music can only be appreciated where it evokes sympathy, and this it can only do in natures which have a quick perceptiveness and that species of refinement which constitutes musical taste. Fortunately, there are in Hollywood musicians to recognize this. If one may be permitted the somewhat fantastic idea of a sex in music, that of Chopin may be taken to represent the feminine, and this in no derogatory sense. The distinction is one rather to be felt than expressed, but any one familiar with music can appreciate it.

Mr. Ravenelle, in introducing Miss Bird for her number, "California Birds" by Herman Handry, said: "All the birds are not in the trees." We can certainly agree with him since hearing that beautiful selection with Mr. Handry carrying the flute accompaniment.

Mr. Braidwood, the internationally well-known cowboy entertainer of Orpheum fame as well as a recording artist, delighted his audience with his yoddling and sparking-spicy wit.

Miss Jean Cowan, well-known radio entertainer, was a surprise packet and delighted everyone with two popular numbers.

The Hollywood Plaza Salon presented some of the paintings from the studio of Charles Mathew Crocker.

Mr. Ravenelle announced four concerts for June.

MAIDEE CRAWFORD.

Ted Healy and His Clowns, including the Howard Brothers, Larry Fine and Freddie Sanborn, have arrived in Hollywood under contract to Fox Films and will make their first audible screen appearance in "Soup To Nuts," a screen story by Rube Goldberg.

George Olsen and his band have been secured by Paramount to play the accompaniment to Zelma O'Neal in the all-technicolor talking film version of the Schway and Mandel golf musical comedy, "Follow Thru."

Helen Garden, American singer, formerly with the Cincinnati Opera Company and a pupil of Frieda Hempel, has arrived in Hollywood for an important part in Ernst Lubitsch's new production for Paramount, "Monte Carlo."

Although diminutive girls are the backbone of the American chorus, tall women are by far the most graceful ballroom dancers, according to David Bennett, Paramount dance director. "Tall women appear more willowy on the dance floor than their short sisters," says Bennett. "There is an enthusiastic revival now for artistic ballroom dances in pictures which means that the girls who measure five feet four to seven inches in height will be in demand.

The idea that composers can create original screen operettas and musical plays which will later be able to be transferred identically to the stage is inaccurate, according to Harry Tierney, RKO composer, whose Southern operetta, "Dixiana," was recently completed and is soon to be released.

Tierney points out that the primary requisite of the screen is action and diversity of scenes while stage operettas confine their action to three scenes at the most.

Ted Snyder, noted composer, and Mort Harris, well known lyricist, wrote the song numbers for "Night Work," Eddie Quillan's starring Pathe picture. "Deep in My Heart," the theme number, is sung by Eddie and Sally Starr and Marjorie "Babe" Kane, puts over a comedy novelty, "I'm Tired of My Tired Man."

Fanchon and Marco have booked Ted Healey and his revue for two weeks. The first week will be spent in Loew's State, Los Angeles, with San Diego and San Francisco fighting to land him for the second week.

"Hit songs of the future will be those written to fit personalities," according to L. Wolfe Gilbert and Abel Baer, melody creators under contract to Paramount. "The day of writing songs on general themes is gone just as the reign of New York's 'tin pan alley' is ended," say Gilbert and Baer. "The audible screen has wrought the change.

"Baer and I write songs to measure, like a tailor fashions clothing," explains Gilbert, "only we strive to fit personalities, rather than bodies. For example, in doing the song numbers for Clara Bow's new picture, 'Love Among the Millionaires,' our aim was to write songs which express Clara Bow first of all and secondly advance the story."

Jane Keith, another screen unknown, has been selected by Alfred Santell, Fox Film director, for the leading feminine role in "The Sea Wolf." Milton Sills has the title role with Kenneth MacKenna as the juvenile hero.

AMBROSE BARKER and PEG WYNNE broadcast weekly over KNX in two programs—one a travesty on the theatre backstage life, called "Under the Makeup," the other a verified travelogue, "The Nomads."



Ambrose E. Barker

Barker writes all his dialogue and music; condenses an hour and a half's dictation into a rapid program of a half hour; has traveled around the world with Peg Wynne five times; is tired of living in hotels and finally got a little home where he and Miss Wynne, who happens to be his wife, raise chickens and hens and write all their material



Peg Wynne

After a particularly successful travel program, in which Barker vividly described a trip down a gold mine, a telegram came in from an old-timer stating: "Say, I'll bet that mine is the Robinson Deep Mine. I could tell by your description of it that you've been there." Barker's programs are noted for their accuracy of detail, and as a result the Examiner and other Los Angeles newspapers include his programs in their "Best Bets of the Night" columns.

WANT THEIR OWN CHARTER

The Motion Picture Make-Up Artists Association held a meeting the other evening in order to work out a solution whereby they can sever their connections with the Scenic Artists and Painters Local 235, and obtain their own charter, feeling that they can advance more rapidly on their own than being tied up with another organization.

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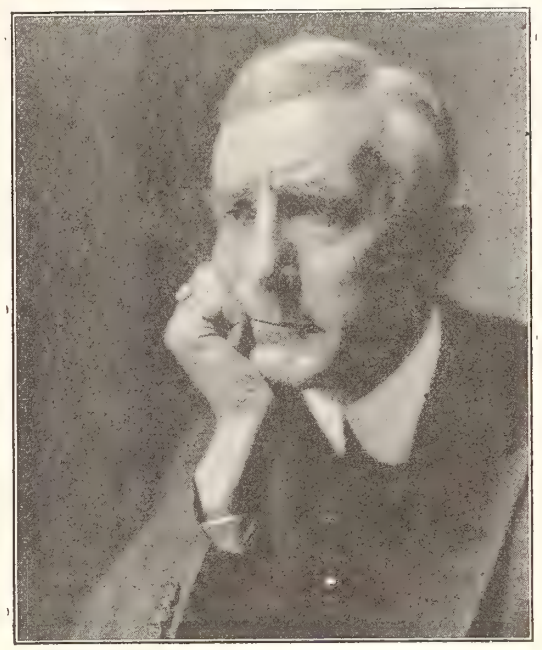
Studios Importing Many Artists From Abroad for Talkies

About two years ago the invasion of the foreign actors was fought by the American artists on the grounds that they were replacing the very artists that have built up this great industry; today the studios are bringing over foreign actors and actresses from every clime and country to make their old world productions.

Every now and then there is an announcement of a half dozen or more actors and actresses coming here from Paris or Berlin to appear in talkies. They are to fill the gaps left open by the oral films being made in French and German.

The invasion of the foreigners is costing the U. S. A. actors and actresses a nice sum of money that they would have earned. As it is they will eventually, if this keeps up, be crowded out of the business.

There are many artists here who speak French and German, although they have never worked in pictures abroad. Producers maintain it is cheaper and better to import the foreigners than to try and make the pictures with the actors and actresses already established here. This isn't at all pleasing to our native sons and daughters who have worked in pictures for years.



CHAS. HILL MAILES

Signed by Mayer-Rapf Agency at First National for "GOING WILD"

Direction of WILLIAM A. SEITER

The recently reunited co-starring team of Karl Dane and George K. Arthur began work this week on their third comedy, "Dumbbells in Derbies," in a series of six that are being produced by Larry Darmour for Radio Pictures. Dane and Arthur have already completed "Men Without Skirts" and "Broken Wedding Bells."

Marjorie Rambeau, latest stage celebrity to enter pictures, has begun rehearsals at Pathe for her featured role in "Her Man," under the direction of Tay Garnett. Her role is typical of those for which she is best known to the stage—that of a rowdy but kind-hearted woman of questionable social standing. This is Miss Rambeau's first picture role.

To Finish Two-Reel Series; Make Three Features This Year

George Sidney just came back from the mountains where he found some very fine mud baths, and now he is marking time awaiting the return of Charlie Murray from Europe, so that the pair can complete the two-reel series which they started at Universal under the direction of Nat Ross.

Besides this series Charlie Murray and George Sidney have agreed to make one feature for Columbia, one for Tiffany and another for Universal of the Cohens and Kellys series.

Should Charlie Murray stay away longer than was anticipated, George Murray will more than likely appear in a feature for one of the big line studios, before he goes back to work with Charlie Murray.

In talking to Ye Editor at the opening of the new Pantages Theatre, George Sidney spoke in a very hopeful way for the future outlook for the old timers who have given much to this great industry. He looks for as fast an advance of the talents of the real troupers as there has been a decline of their services being utilized by the producers. Public sentiment will force the old favorites back into the limelight, he said.

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First Italian Talkie Is Being Produced Here

George Archainbaud to Direct "The Silver Horde"

Guido Trento and Alfred Sabato Write Story; Latter Directs

At the Tec-Art studios the first all-Italian talking picture is being made. The subject is an original musical comedy of modern days in Italy, "Georgette & Company," and is being produced by the Italotone Film Company.

Louise Caselotti, an Italian singer of considerable reputation, who recently scored a success in grand opera with "Carmen," co-stars with Alberto Rabagliati, who has been under contract to Fox Films for the past two years. Other players are such well known Hollywood character actors as Henry Armetta, Miss Ynes Palange, Mario de Dominici, August Galli and Luigi Colombo.

The scenario was written by Guido Trento and Alfred Sabato. The latter is also directing.

The release is independent except in the Italian speaking countries where arrangements for distribution are now being perfected.

THE LATIN TALKIE TRADE

Problem Hollywood Still Must Face.

With more than $10,000,000 in revenue to be derived from Brazil alone, and present American pictures failing to attract because of inability to give the South American audiences what they want, there is a movement on foot to produce on a lavish scale in Rio de Janeiro.

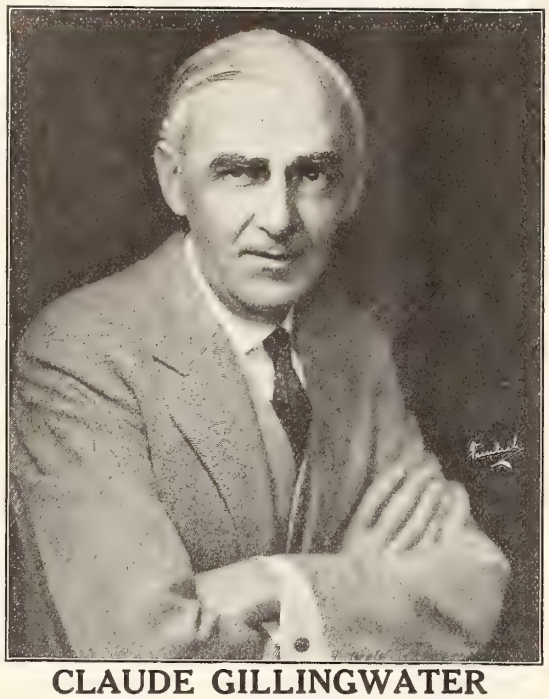
With U. S. companies planning to make their foreign output in Europe and Hollywood, South American authorities are insistent that the Brazilian capital be the headquarters for talkies suitable for Brazilian audiences, which annually contribute millions as picture patrons.

Oduvaldo Vianna, widely known Brazilian author and actor, who recently visited America, stated that if the United States desired to maintain its superiority in South America as a film exporter it would be advisable for them to make its Latin language pictures below the Equator.

Present plans of American producers to garner the Latin trade include an expenditure of more than $30,000,000 for the making of foreign language pictures, it is estimated.

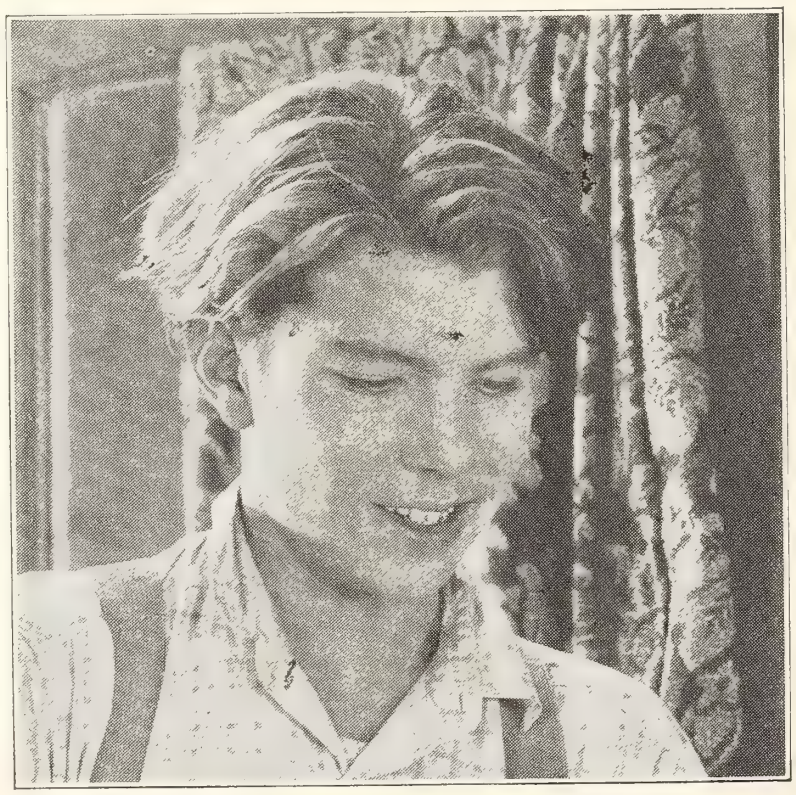
This same amount, according to Vianna, could be spent to better advantage in Rio de Janeiro, where production costs would be much lower than in Hollywood or even in Europe, and necessarily permit of much better films.

Warner Baxter will play the principal role in "Renegades," an original story by Jules Furthman which Victor Fleming will direct for Fox-Movietone. Kenneth MacKenna, J. M. Kerrigan and Mitchell Harris also are in the cast.



CLAUDE GILLINGWATER

At the Masquers' Club the other afternoon Claude Gillingwater told Ye Editor a very interesting story of how he sang a song in "Mlle. Modiste," directed by William A. Seiter, after he had pledged to himself that he wouldn't and couldn't do it. Robert North, an old-time friend and associate producer at First National, urged Claude that he could do the number. He gave him "Lombardi," a noted teacher, to aid him learn the number. Finally when the day to take the song sequence arrived Mr. Gillingwater had a case of "cold feet" when he saw Leo Forbstein and his orchestra line up to accompany him. Robert North saved the day by agreeing to lead the orchestra from under the camera, while Leo Forbstein and his boys played the number from the side lines. When you hear Claude Gillingwater sing in "Mlle. Modiste," he will surprise you. He surprised himself—so that is that.



NEWTON HOUSE

Newton House has just finished in two very fine productions at the First National Studios—"The Girl of the Golden West," directed by John Francis Dillon, and "The Dawn Patrol," directed by Howard Hawks.

William Le Baron Assigns Director to Rex Beach Story

With Joel McCrea, Evelyn Brent, Louis Wolheim and Raymond Hatton cast for the "Silver Horde," the Rex Beach story, William Le Baron has assigned George Archainbaud to direct the story upon his finishing "Dead Game," starring Richard Dix, now in the finishing stages at the R. K. O. studios.

Director Archainbaud has been meeting with very fine success at the R. K. O. studios and his latest production to reach the screen, "Framed," is breaking box-office records wherever it is shown.

RESTING

Bert Levy, the cartoonist, has been hiding away at Big Bear where he is camping by the lakeside as a guest of Clifford McBride the artist at the latter's camp. Bert is reading the proofs and completing the illustrations for his new book, "Round the World With an Entertainer." The book has been inspired by Charlie Chaplin who has written the preface. Mr. Levy freely confesses that he owes a great deal to Chaplin's friendship and advice, for without the urging and help of the great comedian the book never would have been written. Chaplin is to have the last reading of the manuscript before going to press.

The Filmograph is happy to state that contributions from Bert Levy's pen and brush will again be seen in the pages of this paper shortly. Among other artist guests at Big Bear is Vic Forsyth (creator of Joe Jinks) and Desbrow Annier, the famous English water-colorist.

HARRY TODD AT TIFFANY

Harry Todd, who recently gave an excellent performance in Tiffany's feature, "Under Montana Skies," and Dorothea Wolbert, who likewise appeared in a previous Tiffany story, "The Medicine Man," have been added to the cast of "Why Marry?"

"Why Marry?" is a farce melodrama directed by Frank Strayer, Glenn Hunter and Vera Reynolds have the romantic leads, with Paul Hurst, Nita Martan, Charles Sellon, Robert Randall, Sam Hardy, Tom London and Eddie Chandler in the balance of the roles.

"Why Marry?" now has an exceptionally strong cast in both leading roles and character parts.

TIFFANY SIGNS PAULINE GARON

Pauline Garon has been cast in the second feminine role of "His Last Race," Tiffany race track story which Richard Thorpe is directing with Wesley Barry and Nancy Dover in the leading roles.

"His Last Race," written by Jack Natteford, tells a story of racing life in which "dirty work" on the track is missing.

RADIO FLASHES

By CHARLES LEHMAN

Polly Moran's hilarious radio appearances will be duplicated on the talking screen when she plays the part of a beauty expert in "Remote Control," William Haines' new Metro-Goldwyn-Mayer picture.

Polly, who has just returned from three weeks of personal appearances in San Francisco in connection with "Caught Short," was obtained for the role by Director Mal St. Clair who recalled her riotous radio talks on local and national broadcasts.

Mary Doran plays opposite Haines in the picturization of the stage play and the supporting cast includes Charles King, John Miljan, J. C. Nugent, Edward Nugent and Catherine Moylan.

"Radio and the talkies will prove the salvation of the opera in America," states Joseph Diskay, famous Hungarian tenor, who has been hailed by critics as one of the few really important vocal artists to thoroughly understand microphone technique.

"In America," says Mr. Diskay, "the opera has never attained its rightful place in public popularity. This is partially because opera has been almost unreachable by the great masses, who in Euroe are its strongest supporters. The cinema has settled into the basic life of the world and has already produced operatic shorts with success. This, I believe, but augurs in the near future, longer operatic pictures which will enable true lovers of classic music to reap full enjoyment, thus allowing the opera to take its rightful place in this country."

Diskay may be said to speak with some authority, since he is an operatic and concert artist of note both here and abroad. In preparation for the changing tide which he sees, he has opened a vocal school which trains especially for the requirements of the microphone.

Radio today is responsible for a great deal of the apparent culture and knowledge that people flourish so nonchalantly before friend and enemy alike. Housewife and husband, son and daughter all reap the benefits of broadcasts. Where a family in the past thought that Galsworthy, Shaw, Chopin, Mozart, Beethoven, Brahms, Mendelssohn, Gershwin, Freud, Bach and Schubert were all candidates for an all-American football team, today it realizes that each and every one of these mentioned has already cut a notch into the old and fleeting thing called "Fame."

And now Station KNX, through its program director, Pierre Mellonino, announces that it schedules playlets, classical and semi-classical music, organ recitals and many groups of talented musicians for its afternoon programs. By doing this KNX is showing to Los Angeles that it realizes that housewives appreciate the cultural values of the radio to as great a degree and with as much zest as any single group of music lovers anywhere.

"The woman who tunes in in the afternoon often has the say as to what station she'll listen to at night," Mellonino said, "And I'm taking no chances of losing the lady's interest by not giving her good music in the afternoon!"

If this column reeks of Station KNX, the Paramount Pictures-Los Angeles Express station, this week, it is because Mr. Naylor Rogers, director; Mr. Eddie Albright, day announcer; Mr. Wallace, night announcer, and Mr. Charles H. Gabriel, radio editor, were kind enough to take me all through last week. During the day Eddie Albright allowed me to sit in a little room set off from the regular broadcasting room, and as I sat next to him during his Be Young and Be Happy Hour I marveled at the simplicity and dispatch of all radio broadcasts.

And now for some of the entertainers and artists appearing on KNX programs:

Marjorie Healy is a mezzo-soprano appearing with KNX's Little Symphony Orchestra. She possesses an excellent voice, splendid poise and besides perfect microphone technique she boasts a pretty face.

David Leo Tillotson is a little over 5 years old. He sings every week over KNX on the Big Brother Ken's Kiddie Hour program. He is also on the Play House program on KFWB.

Theodore Kittay has had operatic experience in every big city in the world. He, too, sings over KNX.

Joseph Diskay is a noted Hungarian tenor who sings in 12 differerent languages. He has worked in studios and has doubled for the voices of numerous well-known characters.

Pantages Hollywood Theatre opened Wednesday in a blaze of glory. Once again searchlights reached for the moon, and banners waved gaily up and down Hollywood boulevard. The occasion was a stellar success for both KMTR and KNX, both stations having done the announcing and the descriptions.

Soon this business of bringing out the huge lights will become farcical. Every market that opens, every Pee Wee golf course that blooms soon ushers forth the old incandescents. And it wouldn't surprise us to find that Hollywood openings will soon do away with the parades and the lights and the hectic attempts at signalling Mars with red, green and blue arcs! But it is thrilling to watch the lights, nevertheless.



CALMON LUBOVISKI

Calmon Luboviski's present position of musical eminence is a striking illustration of the success which comes to those who refuse to bow to circumstances. While still a boy, he was brought from Russia, his birthplace, to America, where his extraordinary talents soon attracted comment. Spurred on by this recognition of his genius, Luboviski decided, after several years in this country, to go to Germany for more extensive study.

Arriving in Germany, he went to Franz von Vecsey, pupil of Joachim, then Germany's greatest violinist. After hearing the youthful virtuoso play, Vecsey broke his resolve never to teach, and accepted Luboviski as his only pupil. This instruction continued for six years, at the end of which Luboviski made a spectacular debut in Berlin, followed by appearances under the batons of Strauss, Weingartner, Nikisch, Stock, Hertz, Rothwell, Oberhoffer and others.

The World War forced Mr. Luboviski to return to America, where his European successes were repeated. California was fortunate to secure him as a resident artist when he decided to establish a permanent studio in Los Angeles.

During the past few years, Los Angeles has enjoyed Luboviski's art in a three-fold capacity, that of teacher, in concert, and in radio. Young as Luboviski is, his powers as a pedagogue have already borne fruit. Two of his pupils, Lois Putlitz and Harry Ben Gronsky, both under 15 years of age, have won the Hollywood Bowl contest, which awarded them appearances with the Hollywood Bowl Orchestra, where their work gave proof of their fine instruction.

An outstanding event of the Pro Musica concerts of last season was Luboviski's performance of Ravel's Sonata for Violin and Piano, with the composer at the piano. At its conclusion, M. Ravel was most enthusiastic regarding Luboviski's conception of his composition.

To more than a half million radio fans the name of Luboviski signifies devotion to musical ideals. His contributions to the broadcasting life of the Southland have been extraordinary. Although he has played to practically the same radio audience for five years, his public awaits his weekly concerts with the same joy as the first night when the haunting beauty of his tone announced the presence of this artist.

Luboviski's repertoire is immense. He spares neither time nor effort in his desire to assist in the musical education of the West. He has broadcast fourteen standard violin concertos, in addition to innumerable major works, both classical and modern. The following are excerpts from press comments:

"Under his secure bowing, the violin of Calmon Luboviski sounds and sings, triumphs and grieves, weeps and exults."—Dr. Klatte, Berliner Lokal Anzeiger.

"Among the stars of the musical world, Calmon Luboviski, the violinist, occupies a very prominent place."—Paul Becker, Frankforther Zeitung.

"His conception is remarkable, showing the greatness possible only to an artist of really eminent qualities. The tone is of distinction, vigor and rich modulation . . . the easy overcoming even of the greatest obstacles."—Hannover Volks-Zeitung.

"He has real artistic fire, produces a beautiful tone and possesses fine musicianship. The orchestra gave him a fine accompaniment."—Musical Courier, New York.

"Certainly there is no more finished artist before the public at the present time."—Chicago Music News.

"Luboviski's violin artistry stirs and dazzles in programs of uncommon demands . . . will repose in that memory corner where recollections of Kreisler's and Flesch's interpretations rest."—Bruno David Ussher, L. A. Evening Express.

Harry Joe Brown---To Direct Columbia Special

Carewe To Direct At Universal Following "Spoilers"

"The Squealer" Story Has Underworld Background

Hardly a day goes by without some familiar film name being added to the Columbia roster.

Today's announcement from Harry Cohn makes it known that Harry Joe Brown has been signed to direct an underworld melodrama titled "The Squealer." This is one of the remaining big specials on Columbia's current program.

Harry Joe Brown's long association with Ken Maynard (in fact, he has directed every picture Maynard ever made) has established him as a master of fast action melodrama. The combination of "The Squealer" and Harry Joe Brown should assure fine fare for film fans who like their action fast.

George Fawcett Proves Great Drawing Card at Vine St. Theatre

Flocking to the Vine Street Theatre to see George Fawcett in the revival of his famous starring vehicle "The Great John Ganton" are noticed among others, foreigners, speaking, as they enter the lobby, a variety of tongues. To the actor's dressing room after each performance have come so many notable foreigners to pay their respects. Fawcett is probably as well known in Europe as in America. Having played in London and visited the continent and having appeared in so many pictures, his name is most significant to Europeans and he is probably as well known to them as any one on the screen. To see him in person on the stage has meant much to these visitors and their homage is much appreciated by the actor.

Efforts were made when Fawcett was starring in London to keep him there and provide him with a theatre. At that time he was not in the best of health and being a most loyal American he could not burn his ships to his own country.

Fawcett has always carried his honors modestly and in his love for the theatre considers himself in the light of one to serve. To see the stage return to its former glamor would be his greatest joy. In the meantime it is a great happiness to have so intimate a contact with a public whose esteem means everything to him.

Edmund Lowe and Lilyan Tashman have returned to Hollywood after a short pleasure trip to New York, and will start work in new pictures within the next week. Lowe will be starred in "Men on Call" at the Fox Studio and Miss Tashman is to be featured in "Reaching for the Moon" for United Artists.

THE BEST KNOWN OF ORAL STARS IN SPANISH TALKIES



ANTONIO MORENO

MAKE-UP CHIEF

James Barker was signed by Fox Films to take charge of the make-up department of their West Coast studios. Jimmy is a leading member of the Motion Picture Make-Up Artists Association.

SIGNS WITH TIFFANY

Larry Steers has been signed by Tiffany Productions for a part in "His Last Race," which Richard Thorpe is directing.

STUDYING

Joyzelle, in between teaching Ruth Chatterton how to do a Spanish dance at the Paramount studio, is singing and speaking Spanish under a noted professor.

TO DIRECT

Clarence Badger has been assigned by First National to direct the talkie version of "The Gorilla." Joe Frisco is to have one of the leading parts. Casting is now in order at the studio.

TO MAKE SHORTS

Bud Duncan and Joe Dill are slated to produce 26 one-reelers for Sono-Art. They are said to have a very distinct novelty that they will produce as talkies.

INDEPENDENT PRODUCERS HERE

George Battechlor and Nat Levine, independent producers, are here from New York and intend to make some pictures on the West Coast.

According to Announcement by Carl Laemmle, Jr.

According to an announcement made by Carl Laemmle, Jr., the talking-singing version of Tolstoi's great novel, "Resurrection," will be filmed by Universal through special arrangements made with Inspiration Pictures and Edwin Carewe, producers of the silent version of the picture.

Carewe will direct the production, and will begin actual work immediately after completion of "The Spoilers," which he is now directing. The silent version of "Resurrection" scored a sensational success when it was released and was judged one of the ten best pictures of the year. Rod La Rocque and Dolores Del Rio enacted the leading roles in the silent picture.



"Vet" Boswell, of the famous Boswell Sisters Trio, is a typical Southern girl. Brunette, with large dark eyes. Plays the banjo, sings splendidly and harmonizes with sisters Martha and Connie to the "'nth" degree.

The Boswell Sisters have made an enviable reputation for themselves in Radioland. Broadcasting regularly from station KFWB, the trio receives a great many wires and letters each week.

At present Martha, Connie and "Vet" are busy recording electrical transcriptions for the stations, entertaining on the air several times a week and haromnizing in the different film studios hereabouts.

NOT AT "PRESIDENT"

Robert Frazer did not accept the part at the President Theatre in "Whispering Galleries," because he didn't finish his engagement in San Francisco in due time.

AT "MAJESTIC"

James Gordon is playing an important part in "The Last Mile" at the Majestic Theatre.

HOLLYWOOD TOPICS

By TOM LEWIS

This observer has received from a woman in Jersey City a letter and a photograph. The letter is from a fond mother and the picture is that of her lovely daughter.

Lovely? Yes, in a way. Nearly all daughters are lovely in the sight of their parents. Especially mothers—God bless 'em!

But the point is, this mother wants to know what chance her child would have in the movies.

One chance in a million. Perhaps ten million would be nearer the mark.

All over the world fond mothers are asking the same question. The lure of Hollywood! It is in their blood.

But expectation is one thing. Consummation is quite another matter.

Hollywood is full of lovely daughters and disillusioned mothers. But the end is not yet. They come in droves.

To what purpose? Are they seeking a short-cut to fortune? Or what is it they want?

Frankly, there is no short-cut. Not in Hollywood. It's a case of toil and endless hardship.

One fond mother has been five years battling for recognition. Another spent six years pushing daughter to the top, only to see her topple after she got near the pinnacle.

Cases could be cited wherein parents sacrificed their little all and then met bitter disappointment. Others have been robbed by unscrupulous scoundrels who promised much but gave little. They had nothing to give.

Under present conditions, on stage and screen, there is little encouragement for this Jersey City mother and her lovely daughter. Both fields are woefully overcrowded. Innumerable troupers are out of work. Many are excellent performers.

But is there no word of cheer for fond mothers with lovely daughters? Assuredly! Let the mothers and daughters forget stage and screen for the present. Instead, let them think of education.

Ah, up goes the nose! Down comes the lip! Education, eh? Fiddlesticks! What has all this to do with a career? There are too many educated misfits! The world is crammed with them. College men and college women are begging for jobs at thirty-five dollars a week!

Just a moment, fond mother! Education is something more than a meaningless curriculum. There is such a thing as the mind making the body rich. Not every girl who plods through a university comes out educated. Few do.

But a girl with brains and the requisite groundings has exceptional opportunities if these be welded to education of the highest order.

There are some college girls in the movies. Not many. But there is ample room for more. In all departments.

Thorough education is invaluable. Think, if you will, of the crying need at this moment for actors and actresses with a mastery of the languages. This observer heard a beautiful star, with a modicum of education, trying to speak French. It was pathetic.

Fond mothers with lovely daughters will do well to keep this in mind. In a very short time we are quite likely to have a new type of beauty on the screen. This will be closely related to brains and the intelligent use of genuine education.

CHRIS PHILLIS

Saturday, midnight, the Million Dollar Theatre will stage Chris Phillis' production, "Alma de Gaucho," the first 100 per cent all-Spanish talkie to be released on the West Coast, and has such sterling players as Mona Rica and Manuel Granada and an extra fine supporting cast.



Chris Phillis

Chris Phillis is pioneering this sort of productions and for him to sign with the Million Dollar Theatre management to show his picture, shows plainly the true value of what the exhibitors must think of this new innovation in oral films.

With the advent of the talkies, the producers faced a very serious situation, that of making Spanish talkies, and with each of the big line companies making 'em, Chris Phillis decided to get his own countrymen and country women to appear in such talkies, and he proposes to make a series of such morsels of entertainment.

FIFTY-FOUR THOUSAND DOLLARS

Check-up on financial returns for the first week of "Hell's Angels" at Grauman's Chinese Theatre reveals that the Howard Hughes air epic has broken all house records. The gross for the seven days, including the world premiere Tuesday evening, May 27, with all seats sold at $11 per ticket, totalled approximately $54,000, according to figures given by Sid Grauman, who is sponsoring the engagement, and Howard Hughes, the producer.

Ever since the premiere at which 500,000 persons deluged Hollywood Boulevard to witness the unusual festivities incident to the opening, "Hell's Angels" has been playing to solid capacity twice daily with an extra midnight matinee Saturday, May 31.



HARRY LAMONT

RO. 2647

Now Available

Darmour Begins Greatest Year With New Lineup

Sighting a greater demand for the two-reel comedy talker during the coming year, the Larry Darmour Productions begin a season of their greatest activity with the production of "Men Without Skirts," a comedy starring Karl Dane and George K. Arthur, being produced for Radio Pictures.

Dane and Arthur, whose recent signing by Darmour caused favorable comment, will be seen in a series of six two-reelers, to be released during 1930-1931. In addition to "Men Without Skirts" the others of the series will include, "Broken Wedding Bells," "Dumbbells in Derbies," "London Dry," "Dizzy Dates" and "Knights Before Xmas."

The super-comedienne, Louise Fazenda, signed recently by Darmour, is also to make a series of six for Radio. The first "Pure and Simple," goes into production the first week in July, to be followed by "A Fall to Arms," "Too Hot to Handle," "Treat 'Em Handsome," "Second Hand Kisses" and "Blondes Prefer Bonds."

The increasing popularity of the Mickey (Himself) McGuire comedies provides for the continuation of this amusing series of juvenile talkers. Eight will be produced for Radio under the direction of Albert Herman, who has directed all of the pictures of this series since they were first produced by Darmour three years ago.

In addition to Herman the other Darmour directors are Lewis R. Foster and Phil Whitman. The scenario staff of this studio, the largest now employed by any company making comedies, includes E. V. Durling, Johnnie Grey, Hampton Del Ruth, Hal Davitt, Jimmie Mac, Marty Martin, Billy West, Nick Barrows, Scott Littleton and Joseph Levering. Lee Zahler is Darmour's musical supervisor.

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A. F. Erickson Takes Troupe To Canada

William Perlberg On Way To N. Y. To Engage Acts

"The Red Sky" Story by Tom Barry is Vehicle

With Lumsden Hare and Erwin Connelly added to the cast of "The Red Sky," Tom Barry's romance of the Northwest, the entire unit left Wednesday night for Jasper National Park, British Columbia, to photograph and record outdoor sequences of the production. J. Harold Murray and Lois Moran head the cast of this production, which A. F. Erickson will direct.

When Maude Adams, creator of the role of "Peter Pan," returns to the stage as recently announced, she may have as her leading man an actor who played opposite her in many of her greatest successes of her heyday. He is George Irving, now known as "the American father" of the screen because of the many paternal roles he has essayed in pictures since his advent in the films.

A definite offer has been made Irving to join Miss Adams again on the stage, but the noted character actor has as yet not made up his mind as to whether he desires to leave Hollywood and the films at this time.



With the hot months coming first thing everyone looks for is something to fool the sun. When one thinks of awnings, they want to be sure they are guaranteed. George E. Buckman, proprietor of the Guarantee Tent & Awning Co., is well known and well liked in the industry and theatrical circles.

LEWIS STONE IN "THE OFFICE WIFE" WITH DOROTHY MACKAILL

We were informed one of the high dramatic points in Faith Baldwin's story, "The Office Wife," would be filmed last Monday at Warner Brothers' Studio, and the "big boss" (Fellowes) brought to life in an admirable manner by that sterling actor, Lewis Stone, would be working with his secretary (Anne Murdock). "The Office Wife"—the brilliant, bewitching, beautiful Dorothy Mackaill, who adorns everything she touches.



Lewis Stone

Nothing gives us more pleasure than greeting new acquaintances, or old ones, with frank delight.

The scene: Fellowes' suite in the hotel at Atlantic City. The long hours of typing (and HOW she typed!) were telling on Anne, but, being the faithful secretary that she was, insisted the manuscript had to be finished despite the very considerate suggestion from her wonderful employer: "You should be outside playing." (The little by-play of interest in the secretary was one of the jewels that will sparkle in that sequence.)

After lunch we noticed that Mr. Stone had changed from flannels to "tux," and Miss Mackaill from the becoming little brown-and-white tailored net to a gorgeously simple, straight-line, full-length, flaring, sky-blue satin and maline evening dress. It was then that Fellowes could not resist confessing his sincere interest in his charming secretary. When she lifted her delphinium blue eyes to gaze into his luminous face, a knock was heard at the door. Therefore, no stolen sweets. Linda (the wife) entered, having left her paramour (Brooks Benedict) just outside the door. Natalie Moorhead, ably cast, with her come-hither, compelling attitude, broke up their anticipated pleasure.

The indifferent "good-night" from Fellowes (Lewis Stone) and Anne (Dorothy Mackaill) brought out a remarkable emotional undercurrent between the two, starved for a bit of real romance.

We were delighted when we learned we would have an opportunity for a little chat with Mr. Stone after watching his work with such keen interest.

"Miss Mackaill assumes the character with such ease and naturalness, it is a pleasure to work with her," Mr. Stone advised with his characteristic good-natured smile.

"'The Office Wife' has been very widely read, and with the beautiful mounting given it for the screen, we hope to have a very successful picture. Mr. Bacon could not have selected an abler supporting cast: (Natalie Moorhead, Brooks Benedict, Hobart Bosworth, Walter Merrill, Joan Blondell, Dale Fuller, Blanche Frederick); they have put in some brilliant work. As for the box office success, that remains to be seen.

"We all know that picture making is rather disappointing sometimes, to the actor as well as to the producer. Very expensive productions have failed to please the public, while ones we least expected to create much of a sensation have almost broken box office records. If we only knew what they wanted, the Standard Oil Company would be a small item to go after."

Mr. Stone was called back on the set and the second assistant director, D. Zimmer, dropped down beside us for a moment, to rest. With a broad smile, he quickly whispered before the "all quiet" was heard: "You should have been with us last week on location. We were out in Beverly Hills at the Lewis Estate for the exteriors. After we finished work everyone enjoyed a dip in the pool."

John McClosky, the assistant director, certainly did his best in selecting the atmospheric cast, which lends just the necessary refinement and good taste essential for a picture with the social background "The Office Wife" carries.

Should we ever have the nerve (better say "opportunity") to break into pictures and be "shot," we hope Lloyd Bacon will be our director. Everyone seemed to enjoy doing just what he was expected to do. We feel, with such harmony existing, "The Office Wife" is going to be excellent entertainment.

LEAVING

Victor Milner, vice president of the American Society of Cinematographers and "ace" cameraman at the Paramount studios, is leaving for Alaska this week for the first vacation he has had in twelve years. Six of these twelve years have been spent on the Paramount lot. Milner has just finished photographing the Lubitsch picture, "Monte Carlo," and has handled the photography on such pictures as "The Wanderer," "Way of All Flesh," "Wolf of Wall Street" and "The Love Parade."

FINISHES

Gay Seabrook finished a fine part at First National in "The Main Street Princess," directed by William Beaudine.

CHRISTIAN SCIENCE LECTURE RADIOCAST

Residents of Hollywood will have an opportunity to hear an authorized lecture on Christian Science over KFI (640kc-468m), Thursday, June 12, from 12:10 to 12:50 noon, when Richard J. Davis, C. S., of Chicago, Ill. delivers a lecture in the edifice of Third Church of Christ, Scientist, Los Angeles, under the auspices of Second Church of Christ, Scientist, of that city. Mr. Davis is a member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

To Appear in Fanchon and Marco Revues on Coast

William Perlberg, who operates an agency carrying his name, is enroute to New York City, where he is to engage about 30 acts for Fanchon and Marco revues and at the same time line up some talkie talent for the producers.

With Fanchon and Marco in complete control of the Fox-West Coast presentations through an order issued by Winfield R. Sheehan of the Fox Film Corporation, it is necessary for the noted stage producers to gather under their wing the best available talent.

Leon Janney, the thirteen-year-old youngster who rose to cinematic fame in the Vitaphone production, "Courage," starring Belle Bennett, has been assigned a featured role in "Handful of Clouds," the underworld drama which is now in production at the Warner Studio under the direction of Archie Mayo. The cast also includes James Cagney, Robert Elliott, Charles Judels, Dorothy Mathews, Elmer Ballard, Charles Burroughs and Jerry Mandy.

The reprehensible aspects of false mental methods were pointed out in the Lesson-Sermon Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scripture selections included the following verses from Paul's second epistle to Timothy: "This know also, that in the last days perilous times shall come. For men shall be lovers of their own-selves, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, . . . traitors, heady, highminded, lovers of pleasures more than lovers of God; having a form of godliness, but denying the power thereof; from such turn away . . . But continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them; and that from a child thou hast known the holy scriptures, which are able to make thee wise unto salvation through faith which is in Christ Jesus."

A passage from "Science and Health With Key to the Scriptures," by Mary Baker Eddy, contained these statements: "This material world is even now becoming the arena for conflicting forces . . . These disturbances will continue until the end of error, when all discord will be swallowed up in spiritual Truth."

THE NEW PANTAGES THEATRE IS A CREDIT TO HOLLYWOOD; MARION DAVIES SCORES HIT IN "THE FLORADORA GIRL"

By HARRY BURNS

Words fail us in describing the new and beautiful Pantages Theatre which opened its doors Wednesday evening with Marion Davies' latest screen opus, "The Floradora Girl," excellently directed by Harry Beaumont, a story of the "Gay Nineties" that brings to light the old Floradora Sextette which many a star actress of today including Miss Davies gained their first opportunity to become famous in later years.

The technicolor sequence at the finish of the picture was what raised the M.-G.-M. production out of the program class. The work of Miss Davies must be commented upon, for it is just this type of a story that offers her a chance to reveal her true talents as a screen actress.

Comparing in a measure with the opening of "Hell's Angels" as closely as it would be humanly possible, Filmland did itself proud in their attendance at the Pantages theatre. It was indeed a touching scene when young Lloyd Pantages stepped upon the stage and dedicated the most artistic theatre in California, to the great city of Hollywood.

Some time ago we previewed the "Floradora Girl," so it is needless to again review the story here. But, to say that the work of Sam Hardy should have been the keynote of the treatment of such a story. He played his part straight, but the situations were so funny that his part stood out above all others.

Marion Davies must be complimented for permitting M-G-M to surround her with such very capable artists as Walter Catlett, Lawrence Gray, Vivian Oakland, Ilka Chase, George Chandler and others who forced her to work at her best, and she came through like the real trouper that she has proven herself when put to the acid test.

Slim Martin and his boys offered Howard Jackson's "Lazy Rhapsody," with Slim stealing the honors with his slide trombone manipulations. The boys promise to become big favorites here. Walt Disney's cartoon comedy was a howling success. Eddie Cantor acted as master of ceremonies, and came through like the master funmaker he has proven himself in the past. Marion Davies made a personal appearance before the picture started and was given quite an ovation.

THE DOMINOS ANNOUNCE THEIR ENTIRE MEMBERSHIP

The Dominos, an organization of Hollywood women to further the interests of actresses, and who recently established their headquarters at Franklin and Highland avenues, announce the following to be their complete membership at the present time:

Jeanne Kent Armstrong, Mae Marsh Arms, Janet Adair Silvers, Baroness Fern Andra, Marion Ballou, Clara Beranger de Mille, Mrs. Edmund Breese, Mrs. Arthur Byron, Mrs. Frank Borzage, Mrs. Anne L. Belasco, Mrs. Fred Butler, Lina Basquette, Elise Bartlett, Dolores Barrymore, Helen Bolton, Mrs. Melville Brown, Queenie Vassar Cawthorne, Marguerite Churchill, Rose Barker Cohn, Ruth Collier, Louise Crolius, Olive Cooper Curtis.

Inez Courtney, Lenore Coffee Cowen, Alyce Mills Davey, Julia Dean, Irene Delroy, Mrs. Cecil B. De Mille, Rene Denny, Louise Dresser Gardner, Helen Keers De Stefani, Alden Gay, Helen Hammond, Mrs. Walter Story, Rebecca B. Uhr, Claire Du Brey, Norma Drew, Billie Dove, Sally Eilers, Bernice Eliott, Emily A. Farnham, Mary Forbes, Ruth Chatterton Forbes, Mary Stuart Fort, Helen Ferguson Russell, Patsy Ruth Miller Garnett, Carmelita Geraghty, Kathryn Givney, Lucile Webster Gleason, Vera Gordon, Olive E. Grismer, Grace La Rue Hamilton, Ina Hammer Hards, Selene Johnson Hare, Barbara Hastings, Louise Closser Hale, Dorothy Blanchard Hammerstein, Elise Scott Hardy, Eleanor Haber Wood, Josephine Janis, Elsie Janis.

Mrs. DeWitt C. Jennings, Mrs. Frank Keenan, Madge Kennedy, Marjorie Hollis Love, Norma Lee Nugent, Mrs. Frank Lloyd, Gladys Lloyd Robinson, Jeanette Loff, Ruth Lyons, Vera Lewis, Laura La Plante, Oza Waldrop MacGregor, Beatrice Banyard Mack, Mrs. Paul McAllister, Evelyn Ward McLeod, Elizabeth Allen Montgomery, Natalie Moorhead, Carmel Myers Blum, Mildred Marsh, Carol Marmon, Anna Q. Nilsson, Pauline Neff, Edythe Chapman Neill, Zelma O'Neal, Bernice O'Neal, Gertrude Olmstead Leonard, Kathryn Perry Moore, Marie Partridge Price, Jeannette B. Reid, Irene Rich, Florence Roberts, Adele Rosener, Jobyna Ralston Arlen, Ann Rork, Ruth Roland, Mrs. R. W. Sanders, Ruth Shepley, Helen Costello Sherman, Lillian Sloane, Nancy Smith, Grace Stafford, Mrs. Henry Stubbs.

Marie Saxon, Adele Rowland Tearle, Edith Taylor Thomson, Dorothy Tierney Keith, Thelma Todd, Helen Twelvetrees, Cordelia Tilden, Dorothy Bernard Van Buren, Jo Wallace, Mrs. Morgan Wallace, Claire Whitney Keene, Lois Wilson, and Helen Ware.

Mrs. Gleason is president of the club. New members are being added regularly.

OPENS SCHOOL

The Mosconi Brothers opened their School of Dancing at Las Palmas and Franklin, Monday evening. Stage and star celebrities were on hand to give the boys a rousing welcome in their new quarters which have the finest equipment of its kind in the city. There was plenty of refreshments and amusement on tap—music was furnished by Tom Swift and his band, which consisted of Louise Shirtliff, John Schoenberger, Les Moe, Clinton Wardrap and Owen Schaffer.

IN HOSPITAL

Wilson B. Heller, publicity agent for the Tec-Art studios, was operated on at the Osteopathic Hospital last week for appendicitis. Mr. Heller is getting along nicely and we hope for a speedy recovery.



MARION DAVIES—A Cartoon by Bert Levy
(By arrangement with L. A. Evening Express)

SIGNS GREAT CONTRACT

Perc Westmore has been appointed general supervisor of First National and Warner Bros.' studios make-up departments. The contract is for a period of two years and is one of the biggest plums of the industry for a make-up artist to have to his credit.

NEW ARRIVAL

Jeanne Greene no more than arrived in Hollywood from New York, where she has been playing in some stage productions, than she was signed by the Leo Fitzgerald agency for a part in Richard Barthelmess' "Adios" at First National, under the direction of Frank Lloyd.

MAKES FIRST TEST

Otis Skinner made his first test for "Kismet" Monday at the First National studios. Perc Westmore, chief supervisor of make-up, looked after the famous actor. "Kismet" is to have 28 real acting parts besides thousands of minor parts and extras that are to be used.

STAGE FAVORITES

Robert Emmett Keane and Claire Whitney, old stage favorites, are playing important parts in "A Handful of Clouds," directed by Archie Mayo for First National-Warner Bros.' studio.

Mid-Summer Festival At Bowl July 2nd.

Minna Gombell — "Nancy's Private Affair"

Theatrical and Cinema Chiefs Are to Lend a Hand

With the support of the motion picture industry as well as the active cooperation of a large group of local theatrical men, the second annual Hollywood Midsummer Jubilee to be staged at Hollywood Bowl, Wednesday night, July 2, will feature a program comprising headline attractions only. A wealth of talent including stars of both the speaking stage and screen is being lined up by the arrangements committee and a definite announcement of the program will be made early next week by Harold B. Franklin, general chairman of the Jubilee sponsoring committee.

The services of all artists participating in the monster show as well as the rental fee of the Bowl are being donated for the occasion as the entire net proceeds of the special performance is to go toward purchasing additional beds and hospital equipment for the Los Angeles Sanatorium, the free and non-sectarian tuberculosis institution at Duarte.

Among the well known film executives and business men who are serving on various committees of the Jubilee are, besides Mr. Franklin, Samuel Goldwyn, Harry Rapf, Phil Goldstone, Louis B. Mayer, J. J. Franklin, Sol Wurtzel, Jack Warner, Tom May, John Considine, Merle Armitage, Harry Cohn, King Charney, E. B. Derr, Carl Laemmle, Jr., Morris Small, Louis Silvers, Benjamin Warner, George Mosbacher, B. P. Fineman, Don Eddy, H. F. Arnold, Sam Behrendt, Frank Brandon, M. C. Levee, Irving H. Hellman, Henry Henigson, William Koenig, Ben Platt, Mike Gore, Sol Lesser, Art Meyers, Joseph M. Schenck and others.

Wallace Smith Writes "Tiger's Mate" for the Stage

Wallace Smith, internationally prominent author, artist and adventurer, has now joined the playwrights' ranks. "Tiger Mate," a tremendously popular novel which Smith wrote several years ago, has been transferred into a stage play by the author and according to report, is to be presented in Los Angeles this fall.

It was further learned that Chadwick Morrissey, wealthy New York real estate dealer, now in Hollywood, who has sponsored several eastern productions, has instructed his western representative to lease a Hollywood theatre for the showing.

Morrissey plans to recruit a cast from the screen colony, using to a large extent prominent players of the celluloid who want to gain experience behind the footlights.

Smith, who is under contract to R-K-O as one of their "ace" writers, has written some ten novels, which have been screened. Several of these are to be adapted to the stage by this author as soon as th producer's rights revert back to him.



Mlle. Gita Rayeva (Dance Studio, 5923 Carlton Way) recently presented a dance program at the American Legion, when the audience of 3000 was thrilled with the unusual grace, finished technique, and picturesque costumes of 28 youthful dancers, students of this talented teacher. Only six years ago from Russia, where she studied under famous imperial ballet teachers, Mlle. Gita Rayeva is recognized here as one of the best exponents of the dance on the Pacific Coast. When she danced in leading cities of Europe, she met with tremendous success. Mlle. Gita Rayeva is highly educated; she also speaks fluently, English, French, German, and Russian, which she studied in her native country. She travelled much in Europe, also visited China and Japan. Mlle. Rayeva's method of teaching classical dancing is different. She does not keep her pupils on technique exclusively, but from the very first she interests them by giving also dances, of course in accordance with their progress, age, fitness, and individuality. Her dance routines are noted for their beauty, unusual originality and expression, and in various dance programs which she presents at leading local clubs, Masonic Temples, Shrine Auditorium, Chambers of Commerce, etc., the audience invariably appreciate the thorough, beautiful and purely classical work of Mlle. Gita Rayeva.

Natalie Moorhead has been signed for an important role in "Ladies Must Play," which Ray Cannon is directing for Columbia. One of the most striking blondes on stage or screen, Miss Moorhead will afford a vivid contrast to Dorothy Sebastian's brunette beauty. Neil Hamilton has the enviable job of playing at making love to these two lovely ladies.

Arthur Lake, who recently completed "She's My Weakness" at the RKO Studios, is to have the title role in "His Majesty Bunker Bean," for the same company. Both productions are stories of modern youth, in which characterizations Lake has no superior.

Joan Bennett is now playing the featured role in "Maybe It's Love" for Warner Brothers. This is her eighth talkie. She is scheduled to do one more picture away from United Artists before being starred in "Smilin' Thru."

Opens at El Capitan Theatre on June Fifteenth

Minna Gombell has been brought to Hollywood from New York to play the role she created in the original production of "Nancy's Private Affair," the comedy which Henry Duffy will present at the El Capitan Theatre, beginning with the Sunday matinee, June 15.

James Spottswood, who scored conspicuous success in New York in "Excess Baggage," and is remembered in Hollywood for his characterizations in "The Lady Next Door" and "June Moon," has been engaged by Mr. Duffy to play one of the leading roles opposite Miss Gombell.

"Nancy's Private Affair," described as a sparkling, modern comedy, was written by Myron C. Fagan, author of "The Little Spitfire," "Jimmie's Women" and forty-eight other successes. For his theme in this comedy, which was one of outstanding hits of the season in New York, Mr. Fagan chose the unconventional case of a young married couple, Donald and Nancy Gibson, whose marital affairs reach a breaking point and Donald asks for his freedom to marry Peggy Preston.

Nancy cleverly hides her heartache at the thought of losing Donald, but agrees to give him the divorce on the one condition that she meet and talk with the girl he intends to make his second wife. The situations which arise from this unusual meeting furnish unlimited opportunity for sparkling, brilliant comedy.

Rehearsals are in progress under the direction of Edwin H. Curtis and the balance of the cast will be announced in a few days.

"Brothers," starring Bert Lytell, is now in the last fortnight of its run at the El Capitan Theatre, with the final performance scheduled for Saturday night, June 14.

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Will Rogers To Next Appear In "Lightnin'"

John Blystone Directs "Men On Call" At Fox

Winfield R. Sheehan Announces Star in Fox Films Production

Will Rogers' next Fox Movietone starring picture will be John Golden's famous stage play, "Lightnin'," it was announced today by Winfield R. Sheehan, vice-president and general manager. Samuel N. Behrman will adapt the dialogue to the screen. Sonya Levien will write the continuity.



EDITH LEE HOLLOWAY

The blonde beauty of vivacious Edith Lee Holloway has won attention from several producers. Miss Holloway, who is a member of the cast of "Brothers" with Bert Lytell, has received two flattering offers to appear in pictures, but is holding everything in abeyance until the play in which she now appears closes its run at the El Capitan Theatre.

Although this clever young actress has been active in Little Theatre movements all over the country, this is her first appearance on the legitimate stage in Hollywood, and it is predicted her talents will be rewarded successfully.

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MONA RICO

has made such a tremendous hit in the stellar feminine role in "Alma de Gaucho," the all-talking Spanish picture recently completed by the Chris Phillis Productions at the Universal Studios in Hollywood, that she is being besieged with offers from many of the major film-producing companies. In fact, before she had finished her work in this production, reports of her unusual performance had been circulated widely in the film colony and several of the largest studios sought her services.

"Alma de Gaucho" will be given its world premiere at the Million Dollar Theatre at midnight on June 7 and it is expected the event will be extraordinary in several ways.

Manuel Granado is Miss Rico's co-star in this picture, which is recorded entirely in Spanish with musical accompaniment. Supporting this duo are such well-known players as Francisco Amerise, Cristina Montt, Humberto Bonavia, George Rigas and Alberto Mendoza. Henry Otto directed it and Leon Shamroy photographed it. Incidentally, it is claimed this production is a veritable marvel photographically.

THE WRITERS' CLUB

The Writers' Club presented four one-act plays on this month's program. The first, "The Prince Sits Out the Dance," by Marie E. Rodda, was directed by Kenneth Thompson. Philip Strange, Harold Howard and Myrah Hubert, all very excellent actors, were rather at a loss with the rather weak vehicle.

"The Simple Soul" with Olive Meehan, Marjorie Esme Bennett, Matt Moore and Lottie Williams, was a very clever act and special credit should be given to Miss Meehan. Lee Anderson wrote the play which was directed by Matt Moore.

"Other Man's Shoes," directed by James Seymour, was written by Sada Cowan, and had a very excellent cast in Sarah Padden, Dorothea Wolbert, George Le Guere and Ben Hewlett. This was an exceptionally clever skit.

The fourth sketch, "The Little Liberty," proved very entertaining. Franklin Pangborn is always good. Lillian Rich was delightful as well as beautiful; Tom O'Brien gave an excellent characterization and Jean Reno and Ruth Wayne aided the story materially. "The Little Liberty" was written by Harold Brighouse and very well directed by Lionel Belmore and had an excellent setting.

Special credit should be given to Miss Jessie Arnold for her efforts as general stage director and to Philip Whiting, who was responsible for the sets and lighting.

DOING FINE

Stanley Fields has just finished in "Manslaughter" at the Paramount studio, where he is under a long term contract. We learn from very good authority that as many as four leading studios have put in a bid to borrow Stanley from Paramount for some feature talkie parts.

STORY BY

William M. Hough was responsible for the story, "Mind Your Business," which was credited last week to Monte Carter and Charlie (Chuck) Callahan. The last named two did the adaptation and wrote the dialogue for the story which Monte Carter directed.

All Star Cast Leaves for Monterey, Calif., Location

Edmund Lowe, Mae Clarke, William Harrigan, Sharon Lynn, Warren Hymer, George Corcoran, Marie Saxon and Althea Henley headed the cast of players who left today for Monterey, California, the first location of "Men on Call," the Coast Guard story which John Blystone will direct as a Fox Movietone production. The Coast Guard stations in San Francisco and Cypress Point will also be filmed.

Lease Replaces Hunter in Role of "Why Marry?"

Slight illness caused the withdrawal of Glenn Hunter from the leading role of Tiffany's "Why Marry?" this week, and Rex Lease replaced him. Lease is a contract player.

The illness which interrupted Hunter's first talking picture role was not serious, but his physician ordered him to rest for a few days, and the fact that the chief masculine character in the story appeared in nearly every day's work made it impossible for him to take a rest without holding up production.

Lease has appeared in Tiffany's "Troopers 3," "Sunny Skies," "Hot Curves" and "So This Is Mexico?" Under Frank Strayer's direction, Lease, Vera Reynolds, Paul Hurst, Nita Martan, Sam Hardy, Dorothea Wolbert, Robert Randall, Charles Sellon, Harry Todd, Tom London, and Eddie Chandler handle the principal roles.

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Larry Darmour Previews His First Dane-Arthur Comedy

Victor Herbert Opera Festival At Shrine

"Men Without Skirts" Pleases Wilshire Theatregoers; Lewis R. Foster Directed Funmakers' Opus

Larry Darmour is fast making himself the king pin of featurettes, his latest effort as a producer of two reel fun-films, "Men Without Skirts," was previewed last Sunday evening at the Wilshire theatre.

Theatregoers started applauding when the screen announced that Karl Dane and George K. Arthur were to appear, and from the time the fun-



makers got under way they had their audience laughing at their funny situations, which was laid in the world-war zone and was staged like a feature production. RKO will release it, Mr. Exhibitor.

Producer Darmour has the jump on the other comedy producers by the way he is treating his pictures as far as detail and proper lighting, and above all—his comedies have always held a high standard for cleanliness. Your mother, father, sister or sweetheart will never be offended when viewing a Darmour comedy.

Lewis R. Foster wrote the story "Men Without Skirts," and besides the star funsters Dane and Arthur, Lola D'Arvil proved very clever as the French girl who both of the comics fall in love with. She helped bring about the fast moving comedy situations, as did an old favorite, Billy West, who did a Hebrew soldier. Chas. Doroty put over a "wow" of a laugh aided and abetted by Harry Bowen, while Irving Bacon gave us a fine characterization. Splendid photography by James Brown, of which we have already spoken, and pleasing music by Lee Zahler helped make this comedy good box office, different entertaining, the beginning of a great series, which will play the best theatres throughout the world.

BEYERS SIGNS

Fox signed Jane Keithley for five years through the efforts of Chas. Beyers. Katya Sorina did likewise, only with the R-K-O. Walter McGrail finished at Fox's and was signed by Mr. Beyers at the First National for "River's End," while Micha Auer was lined up at Paramount in Dorothy Arzner's production that she is directing.

Douglas Fairbanks arrived by plane via Western Air Express and was greeted by his adorable wife, Mary Pickford, and a number of friends. These scenes were recorded by screen snapshots, photographed by Ralph

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SMALL TOWNS GLORIFIED

Small-town life is having its innings these days at First National studios. "Broken Dishes" and "Queen of Main Street" are both small-town stories, essentially with a comedy twist. Loretta Young, Grant Withers, O. P. Heggie and Virginia Sale are in the former, and Lila Lee, Ben Lyon, Louise Fazenda and Lucien Littlefield in the latter. Mervyn LeRoy and William Beaudine, respectively, are directing.

TWO NEW YORK ARRIVALS

Two recent arrivals from the Broad White Way, New York, are Douglas Carter and Jack Morton. Carter is to be remembered as "Red" in "Gentlemen of the Press" and his outstanding achievement opposite Catherine Dale Owen in "Mr. Money Penny." Mr. Morton's successes were the parts he played in "Lady Fingers" opposite Eddie Buzzell and as second in lead in "Happy Go Lucky," both Broadway successes.

I. A. T. S. E. DELEGATES SHOWN GREAT RESPECT IN FILMLAND

The past week has found the I. A. T. S. E. convention on in full swing in Los Angeles, and in between meetings the delegates have met every one from Governor Young, Mayor Porter, Sheriff Traeger on down the line to the biggest studio executive.

J. G. Buzzell, secretary of the Central Labor Council of Los Angeles, has seen to their every wants, and has sort of acted as the chief guide.

The meetings being held has aroused great interest in film circles, for it will be remembered the Central Labor Council, through Mr. Buzzell, took a great interest and hand in the "Equity" strike and its fight for recognition from the producers.

I. A. T. S. E., whoever you folks are and wherever you come from, Hollywood Filmograph extends to you a welcome and hopes that you enjoy your stay in our midst, and we want you to know that we are with you and your work 100 per cent, so come again and stay longer.

"Fortune Teller" To Be Presented Sunday By Hartman Company

Local theatregoers have only one remaining week to take advantage of the specially reduced price scrip tickets for the Victor Herbert festival, presented by the Ferris Hartman Comic Opera company at the Shrine Civic auditorium.

"The Fortune Teller" will open the festival on Sunday night. This announcement, made yesterday by Manager Louis B. Jacobs, has caused a rush to the Shrine auditorium box office for the bargain seats. All indications are for a brilliant opening of "The Fortune Teller" Sunday night, with a large list of civic, social and professional celebrities planning to attend.

NOTED BARITONE IN TALKIES

Mr. Robert Turley, noted baritone, formerly with the well-known Hathaway Players, is among the latest arrivals in Hollywood and will shortly be located on one of the big lots. Mr. Turley is a dramatic actor of outstanding ability in both English and German.



FLORA SNYDER, JOSEPH MILLS AND DOROTHY VERNON

The other day at the Pathe Studios a trio were discovered reading a copy of Hollywood Filmograph in between scenes in "Pardon My Gun," a Western feature that Robert De Lacy was directing. Ye Editor figured that the picture was worth reproducing, and it shows the three character artists in one of their enjoyable moments away from facing the eagle eye of the cameras.

About The *Writing Craft*



Corinne Harris Markey of the Screen Writers' Guild, was a dinner hostess last Friday night at the Writers when she honored Albert Richard Wetjen and Mrs. Wetjen. Others present included the Misses Daisy Harris, Grace Fennell, Arlene Brownlee, Ada Hastings Hedges and Messrs. Gerald Sampson, Theodore Solomons, Cecil Fennell, Earl Brownlee and Dr. Wm. E. Hedges.

Having completed the script and dialogue on "Gypsy Love Song" for Universal, Wells Root, accompanied by his wife, is vacationing in Mexico. Root, who is a free-lance writer, was engaged by Universal to do one script, but was subsequently signed to do three additional stories for the screen—"The Storm," "Outside the Law" and "Gypsy Love Song."

William Anthony McGuire, New York playwright who has signed with Joseph M. Schenck to produce pictures for United Artists, will inaugurate his screen career by writing the story of "Reaching For the Moon," Irving Berlin's first production. Writing the story for this production is entirely removed from McGuire's duties as a producer but his agreement to do it is based upon his long friendship with Berlin.

When Pathe produces "Rawhide," an original romance of the early West in the near future, Reaves "Breezy" Eason, who wrote the story, will also serve as director of the production.

One of the few directors who can write his own story and its dialogue and continuity as well, Eason has several screen successes to his credit, but none, he declares, is of the scope and character as he anticipates "Rawhide" will be. Featuring actual rodeo scenes recently filmed at the Baker ranch in Saugus, the story is replete with thrills and fast action episodes. William Boyd is to have the starring role.

While waiting for the remainder of the cast to be assembled for the film, Eason is engaged preparing continuity and dialogue for another Pathe production.

Establishing a record for time that is causing no little comment at the studio, Howard Estabrook expects to finish the screen version and dialogue for "Cimarron," within the next two weeks. This is the Edna Ferber story which RKO is to film on an elaborate scale with Richard Dix in the stellar role.

Hollywood Writers' Bureau has completed the continuity of the "Princess of the Conquered Fortress." This is taken from the glorious play of the same name, which had a spectacular run in European stages.

The story is that ot a princess, who loses her husband and two sons during the battle, in which her fortress falls. The conquering king, filled with ambition and lust, takes the princess to his castle in another empire as a hostage of war. The princess vows eternal vengeance and swears that the two sons of the conquering king shall die by his own hand. She succeeds by intrigue in causing the elder son and king to fight, the king finally throwing the son from the window onto the rocks below the castle. The younger son is slain by the king's own hand in a duel, and as the boy is dying, the princess faces the king and tells him of her vow. As a punishment she is ordered to be hung by her hair from the tower until the vultures have eaten her alive.

A startling play and a tremendous climax.

Writers of comedy find it necessary to take recourse to ever new subjects in purveying scenes and situations that will excite laughter, for many of the old sure-fire methods are losing their humorous appeal, asserts Gene Towne, who is responsible for a series of successful pictures released the past year, chief among them being "The Czar of Broadway" for Universal. This is particularly true of character types, he points out for a shifting mode of economics and culture destroys the comic figures that furnish stock means of humor.

Bradley King has completed the screen version and dialogue for First National's feature production, "Adios," based on the novel by The Bartletts. Richard Barthelmess is to star in this production which is to be directed by Frank Lloyd.

Lawrence Stalling, W. L. River and Charles MacArthur prepared the adaptation and dialogue for "Way For a Sailor," John Gilbert's new talking picture which Sam Wood is directing for M-G-M.

WROTE SCREEN PLAY

Doris Anderson wrote the screen play and additional dialogue for Paramount's "Grumpy." Cyril Maude has the title role.

INJURED

Eddie Gheller, cameraman, was injured while working on a picture and is now at the Santa Fe Hospital.

WRITER TRANSCRIBES BOOK FOR SCREEN IN UNIQUE FASHION

When Hal Wallis and C. Graham Baker, co-executives at First National Studios, handed Lenore Coffee the authorial plum of the season in "Mother's Cry," they agreed to let her transcribe the Helen Grace Carlyle best-seller in her own fashion.

In two days Miss Coffee presented a verbal treatment of the book to Mr. Baker, received his enthusiastic approval and immediately following the conference launched upon a dialogue continuity, creating a scenario utilizing the best elements of stage and screen construction in a form individually her own.

Stage Review
"DECENCY"
At the Mayan Theatre

Arthur Gregor has a fine play in "Decency," the current attraction at the Mayan Theatre. The first-night audience was not what it should have been, owing to the postponement from Tuesday to Thursday evening.

The story deals with a girl forced to a life of shame, who wants to be decent. She has a chance and takes it by agreeing to marry a man who claims to be a wealthy Brazilian. She again falls into the clutches of a life of shame.

A new man comes into her life and he wants to help her be decent, and as the final curtain drops the man, who promised everything that a good woman should have, proved as bad as the rest. A kindly Indian puts the culprit out of the way, and this permits the girl to rush to her new lover as the final curtain drops.

Katherine Wilson, a New York star, chock full of sex and appeal, plays the girl, Rose Dione, the mistress of a Parisian dive, excellently. Arthur Clayton, a semi-heavy, almost steals the whole show. A great character looms up in Diana Smirnova. Her act rings true. G. Pat Collins, with a fine brogue, clicks. A small but interesting maid was played by Tico d'Avril. Jesse Hurley is the Indian who kills the heavy in the end. He proved a good actor.

Franklin Productions produced the play. Arthur Gregor was the author. Perry Ivins is credited as the stage director. With proper speeding up and with the artists feeling more sure of their lines, "Decency" can be cleaned up so that it can make a very picturesque talkie.

HARRY BURNS.

WARNERS TO BUY ORIGINAL SCRIPTS FROM NEWSPAPERMEN ALL OVER THE COUNTRY

In an effort to establish a new and fertile market for talking picture scripts, and to encourage original ideas, Warner Brothers are offering to buy, from newspapermen all over the country, scenarios and ideas for Vitaphone productions. A letter from the story department of Warner Brothers has just gone out inviting reporters, rewrite men and editorial writers to contribute original material, either in the form of completed scripts, or ideas around which stories may be built.

"For years reporters have threatened to write the 'great American movie.'" Here is their chance.

"Warner Bros., producers of Vitaphone pictures, are willing to buy original scripts, and ideas for same.

"All scenarios which we find acceptable. We are in the market for new material—and we believe that the newspapermen can develop something new. A clipping from an exchange, an item in a yarn—these may serve as the basis for a scenario."

Two former very successful stage directors formerly associated with the Theatre Guild in New York City are now working on adjoining stages at the Fox studios in directorial capacities. Guthrie McClintic is one and Hamilton MacFadden the other. McClintic is making his first screen production while MacFadden is already firmly established as a most successful director by reason of his two prior hits, "Harmony at Home" and "Crazy That Way." MacFadden's current production is "Are You There?" starring the international comedienne, Beatrice Lillie, and the young director is said to have evolved some brand new touches in the directorial line which bid fair to furnish considerable thought on the part of other directors.

Anne Caldwell, noted as Broadway's greatest musical play writer, will soon have released her initial screen effort, "Dixiana," for which she wrote the story, dialogue and lyrics.

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Pictures---Reviewed and Previewed

Stage Review

"THE LAST MILE"

Stark, terrific and stunning are adjectives beloved of critics, but never have they been used with more right than in the description of that strange and bitter outpouring of human emotions known as "The Last Mile." One fancies that actively participating in an electrocution and prison break would be no more fraying on the nerves than the realism of this melodramatic thriller.

It is propaganda, perhaps, opposing legalized murder—but we have long since learned that propaganda can make magnificent theatre fare. We leave the rights and wrongs of the case to those who wish to debate. "The Last Mile" is much too interesting to allow ourselves to be led astray from its discussion. John Wesley, the author, has taken as his subject the death row—the murderers after sentence has been passed. He takes us into that death row by the scruff of the neck and forces us to see and listen to the last minute details of the life of the tortured men. We shudder and turn sick as the lights dim and the whining motors slow when the chair is being tested. We see the latest victim shaved, his pants' legs ripped. We see the desperate battle with his nerves, and we see the death march as he strains to keep on his feet. Then the eyes of the other prisoners turn slowly toward the lights, waiting for them to dim. The motor hums. The lights dim, then go bright, then dim again. The men in the cells rave.

Such is the first act, and the finest act. It is realism to the Nth power. The two remaining acts, in which the remaining prisoners rise, capture the guards, and stand their own in the tank—to show to what extremes men will go to live—are splendid melodrama. The guards and troops outside, drumming away with machine guns, the prisoners within, their supply of bullets growing smaller, shooting their hostages as the warden refuses to come to their terms. It has a shattering effect on the nerves, this young war, and one is glad to slump down into the seat after each act.

There is no question to our mind, as to whom the acting honors go. Edward Woods, as the young boy who goes to the chair, gives a performance that one will remember always. Clark Gable's role is more coarsely drawn. As "Killer" Mears he portrays the leading character in the last two acts with verve and force. Earl Dwire, as "Red" Kirby, is next in line of honors, followed by Paul Fix as the insane murderer. John Lester Johnson, Russell Hopton, and Bruce MacFarlane as the others in the cells, and all have done exceptionally well. Other roles are played in splendid fashion by Kingsley Benedict, William Wagner, Adrian Morris, V. Talbot Henderson, Mike Spooner, James Gordon, George La Mont, Fernando Rodriquez and George Hoffman.

Lillian Albertson directed, and it is her finest here in Los Angeles. This is a play that everyone will be interested in, if not entertained by. We recommend it when your nerves are in good condition. It is a splendid piece of writing, producing and acting.

—Harold Weight.

Review

MAURICE CHEVALIER AT THE UNITED ARTISTS THEATRE IN "THE BIG POND"

The girl friend and me certainly enjoyed the latest effort of the Paramount company in introducing Maurice Chevalier in a new role.

While we have been used, heretofore, to seeing him as "The great lover," this time they have cast him in the role of a business man.

"The Big Pond" is the title of the story and concerns a charming Frenchman who acts as a guide in Venice after the reconstruction of the big war.

An American girl, the daughter of a gum manufacturer, falls in love with him and her father offers him a job, hoping it will make her return to her fiancee.

This is the meat of the story but you must see it to realize the delicious comedy, and enjoy the bright and snappy dialogue.

Claudette Colbert, who was so successful in "The Lady Lies" is his leading lady and such a combination it is hard to find.

George Barbier, as the gum manufacturer, burlesques his role rather broadly but the audience seemed to appreciate his brand of humor.

Frank Lyon, Marion Ballou, Nat Pendleton and Elaine Koch were other members of the cast who contributed to the very smooth performance.

Hobart Henley, that veteran director, who started at Universal, some years ago, made his usual success. He was also responsible for "The Lady Lies," another successful picture.

Garrett Fort and Robert Pressnell were credited with the continuity and made an excellent job of it.

Preston Sturgiss wrote the dialogue and gave us some brilliant and snappy lines. Chevalier put over some catchy songs in the way only he can do.

Altogether this one will surely keep his many admirers, as well as add many new ones.

Husbands who wish to work out some very knotty business problems, can always do so, at a Chevalier picture, as "the wife's interest" is always well taken up at that time.

ARTHUR FORDE.

OPENS AGENCY

Thea Lightner has opened offices in the Taft building as artists' representative. Miss Lightner hails from New York and for a number of years achieved success in representing a group of well known stage celebrities. With her is associated Geo. Regan. Thea is the sister of the well known Warner Brothers' star, Winnie Lightner.

Preview

"SHADOW OF THE LAW"

Paramount all-talkie production.
Starring William Powell.
Previewed at the Paramount Studio.

Gee—ye gallant knights of the celluloid (this includes all big producers, and you, too, Hal Roach and Mack Sennett) with what fecundity ye are twirling off every old plot that the Sun has snickered over since Chaos and Old Night sneaked into a huddle of amity!! We laugh **consumedly** at the would-be critics puffing up everything to the beautiful blue throne of heaven that flaunts its triteness to a sorely indulgent public. They have, as it were, the cinema patrons, every mother's sons of 'em, handcuffed to the bed post and gagged, shrilling into the poor devils' ears, "ye gotta hear and glimpse these wondrous films even if we have to resort to heroic measures."

Not long ago, the old duffer that writes this column, ran his bleached peepers over two pages of screen advertisements. Ever blurb outdid its flamboyant predecessor in spouting the ultima thule of moving-picture perfection, and every actress that scintillates her gracious presence on the flickering sheet had THE GOLDEN VOICE of all voices.

O mediocrity, what crimes are committed in thy name!! O cinema inspiration, cinema inspiration — thou has fled beyond the reach of pegasian wing, and commonplace sits uncomfortably awkward on thy throne. But let's take a parachute plunge from this golden jubilee of bushwa into the glowing precincts of the "Shadow of the Law." The plot is rather banal following in the spoor of the recent freshet of "Big House" scandal. A bon vivant with a keen pair of appraising eyes slants them intimately on a blonde gold digger, with a whale of a blackmail attachment, which she swings and swings hard on the mellowing of occasion. Returning from a whoopee gala night, she and her enamored chaperone run onto her big-boy meal ticket from Chicago.

With Windy City caveman tactics, he attempts to deal out his diurnal beating to his fair paramour, always hitting her below the chin. Then Sir Charles Grandison, a dab hand at the manly art of self-defense, cuts in with a sockdollager to the button. The two, milling fast, weave unwittingly toward the open window, when Master Chicago suddenly loses his balance and takes a grand ten-story flop to the pavement. The gold digger designedly evaporates from the scene, and her Sir Charles is sent to the pen for life.

He escapes from prison for the purpose of finding the only person that can establish his innocence. But we're not going to tell you how he emerged into liberty's big open spaces again. You'll have to get that for yourself at first hand. William Powell (always good) gave a sterling performance of the star-crossed James Montgomery. He has but few peers on the silver sheet today in the art of restraint. Marion Shilling was sweetly convincing as Edith Wentworth. Paul Hurst's Pete (Montgomery's cell mate in the pen), was hit off with cleverness, the illusion being perfect. Natalie Moorhead lent the charm of her blonde beauty to a grippingly convincing portrayal of Lady Blackmail. It was by far her best performance to date.

Others that came through handsomely with their parts were Richard Tucker, George Irving, Frederic Burt and Regis Toomey. Gasnier's directing and Charles Lang's photography were works of cinema art. "Shadow of the Law" is chock full of grasping suspense throughout, swinging into a fast tempo toward the finale that keeps the audience in a flutter of excitement. It is well worth while.

ED O'MALLEY.

Stage Review

"WHISPERING GALLERY"

At the President Theatre

"Whispering Gallery" is full of all the horrors that mystery fans like best and should prove a popular attraction. The clever theatregoer may guess the identity of the murderer, but he won't be sure until the end due to the fact that the authors have not played quite fair for they have provided false trails as well as an unusual long list of suspects.

The play opens with a prologue in which a husband, maddened by jealousy, is shown just after he has murdered his wife. Thirty years elapse with the first act, which introduces the guests of a house party given by the son of the murderer. It seems that one of the guests has heard a rumor of the tragedy and when they start to question their host, the lights go out, there is a struggle in the dark and when the lights finally go on the young host is found murdered with a knife in his back. Later the body disappears. Then follows plenty of action with the mystery finally solved.

Irving Mitchell plays the dual role of the man who kills his wife and later as the son. His acting in the prologue was superb. Evan Thomas, as a "silly-ass" Englishman, was very clever and Flora Bramley as his young bride was appealing. Joseph De Stefani does a good job as the detective, although one wond[illegible] times if he didn't commit th[illegible] der, he is so stupid. Other[illegible] helped round out a very goo[illegible] were Victor Rodman, Lulu Mae H[illegible] bard, Paul McGrath, Helen Keer[illegible] James Durkin and James Burtis.

"Whispering Gallery" was written by Percy Robinson and Terence de Marney and capably staged by Edwin H. Curtis. If you enjoy mystery plays, be sure and see this one.

B. M. ELLETT.

John Holland has completed the featured masculine role in "Eyes of the World," a Henry King production, which will be released by United Artists.

Preview

"THE BORDER LEGION"

Paramount all-talkie western production.

Previewed at the Paramount Studio.

Most of the westerns turned out by the cheaper companies in the past were busts, simply because plots, photography and cast were of low grade. As a rule, they exploited one fair actor and the rest were of the correspondent-school type. In many cases the mirror was not held up to nature, and moreover, the celluloid twirling had a sort of light, brownish flicker to it. Very few westerns have ever enlisted our interest. But hold a minute—Paramount, which to our way of thinking celluloids more good pictures than any other studio, has won us over; and its name is "The Border Legion."

It's an ideal effusion of its kind, with hardly a weak link in its entirety. The yarn is simplicity itself, the auditor's brow being commendably free of knitting during the easy flow of the sequences. Jack Kells (Jack Holt), after killing his superior officer during the Civil War, escapes to the West and turns outlaw, surrounding himself with a vicious gang of cut-throats whose daring depredations soon bring upon them the name of "The Border Legion." Kells has his avid eye on a frontier town named Aldercreek where many of the townsmen have rich hoards of gold.

[illegible] determines to raid the place, [illegible] he night of the foray is tipped [illegible] by one of his men, with the re[illegible] that Jack and his gang (at a [illegible] signal from the hiding citizens) [illegible] net with a dynamite reception [illegible] almost wipes out the villainous horde. Kells and some of his trusties [illegible] ape to the outlaws' camp where they get wind of Uncle Sam's cavalry activity. Jack then knows that the jig is up, and as he solemnly declares "there's no future in this business," he—but dear reader we will let you get the thrilling catastrophe at first hand.

Holt's sterling portrayal of the bandit, Jack Kells, is the best we have ever run up with in the westerns. The braggadocia, self-conceit, of the ludicrously overdrawn gun man of the dime novel is refreshingly missing in Holt's work, and he rides a horse with the dexterity of a clever jockey. Richard Arlen turned in his usual high-class performance in the part of Cowboy Jim, being particularly convincing in the scenes with Fay Wray, who essayed the role of Miss Randall. Eugene Pallette was excellent as Wells' right-hand bower Bunco, with a never-failing fund of humorous though wise suggestions. Others of the cracking good cast were Stanley Fields, E. H. Calvert, Ethan Allen and Sid Saylor. The combined directorial work of Otto Brower and E. H. Knopf is a deft bit of megaphone handling and we cannot praise it too highly. However, we turn the full battery of our encomium on the camera twirling of Max Stengler. It is a superb morsel of photography from the hand of a master. The plainly intoned gurgling of a running brook where Miss Randall and Jim lean over on their hands and drink of its pellucid waters, is the acme of sound and scenic art. If one can beat this photography one sure must go some, and this is only one of its many gems. Here's a western that is sure to go over with a rattle, both in the key cities and in the sticks and Paramount can't possibly toss it off.

Review

"WAYS TO STRENGTH AND BEAUTY"

Filmarte Theatre.

"Plus potent qui plus valet," which translated reads "The stronger always succeeds," a quotation from Plautus.

Longfellow also wrote a beautiful poem on Beauty as follows:

Beautiful in form and beauty,
Lovely as the Day.
Can there be so fair a creature,
Formed of common clay.

These quotations aptly prove that "Strength and Beauty" are necessary in these days of such close competition, when a healthy body is usually coupled with a healthy mind.

Both of which are shown at the Filmarte Theatre by the U F A Company of Berlin.

This was directed by William Prager and written by Dr. Nicholas Kaufman.

It gives a pictorial review of sports, dances and physical culture that develop strength, grace and beauty in the human body.

Dr. Kaufman leads us all the way from the savage days and presents us to the pinnacle, when grace and beauty predominated in the Roman and Greek periods.

The American athlete has been allotted quite a section of the picture and shows us, in slow motion, the muscles properly used in the human body, by parallel, to the most graceful animals.

These Educational films are well worth while and could be advantageously shown to the school children as lessons in health and physical culture.

Charlie Chaplin in "Police," one of his earliest and funniest pictures, gave us many a laugh, even though it was one of his oldest, in the Mack Sennett days when custard pies predominated.

Here were some of the old-timers in the days before everyone was a star. Mabel Normand at the prettiest is there in all her glory. Mack Swain and Chester Conklin fall around in great shape while Eddie Cline, who is now a famous director, is the bouncer in the dive scenes. Quite a few other famous people of today are seen in minor roles.

ARTHUR FORDE.

SAM HARDY IN TIFFANY CAST

Sam Hardy, one of the season's best known character leads, has been cast by Phil Goldstone, Tiffany's chief studio executive, in one of the principal roles of "Why Marry?"

"Why Marry?" with Glenn Hunter, Vera Reynolds, Paul Hurst, Nita Martan and Charles Sellon, has entered production under Frank Strayer's direction. It is a farce melodrama.

Review

"BRIDE OF THE REGIMENT"

With more beautiful settings and background than the "Song of the Flame," but with a plot that rings of sameness, "Bride of the Regiment," the First National operetta based on the story "The Lady in Ermine," by Rudolph Schanzer and Ernest Welisch, misses a few notches of hitting the big picture mark, because the plot is dragged along so badly that one loses interest in the principals and the ultimate outcome in the romance of the melodramatic Count and the none too interesting Countess, and musical comedy Colonel of the Austrian army, who tries to disrupt the love affair of the Count and Countess on their wedding night. A picture of the Countess' grandmother is the main spoke in the story, and is a long time coming into the picture.

"Bride of the Regiment" is good to look at, not so good to hear. The comedy in spots as offered by Ford Sterling, Louise Fazenda and Lupino Lane gains guffaws from the natives in attendance, because they offer relief from a tedious plot, and naturally because they work hard to carry the load of the tale as placed in dialogue and sound.

Allan Prior as the "Count" offers just fair entertainment. Vivienne Segal is far from being star material. She needs to be photographed from better angles. Walter Pidgeon has done better work, especially in acting roles. Myrna Loy as the famous French actress almost stole the show with her characterization. Claude Flemming and Harry Cording served well in their roles especially Flemming.

The additional music which was very refreshing was from the pens of Al Dubin, Eddie Ward and Al Bryan with snappy entertaining dance numbers by Jack Haskell. Ray Harris is credited with the adaptation and dialogue, which wasn't so good. Dev Jennings and Charles Schoebaum photographed the show. It was well done if you ask us.

John Francis Dillon directed, and to him goes whatever glory there may be to the picture which is done in Technicolor.

AL JOLSON SENT HIS OWN CAMERAMAN TO NEW ORLEANS FOR SHOTS IN KY. DERBY

You will have to hand the palm to Al Jolson for being a dead game sport as far as wanting his pictures to be a hundred per cent perfect in detail. It came to light today that when he was making "Big Boy" for Warner Brothers he was not pleased with the race scenes, and in order to protect the outcome of the picture he sent his own cameraman to New Orleans to photograph the Kentucky Derby, and what his man brought back will well repay "Al" and the Warner Brothers, for his cameras caught the very finish that thrilled the world when the horses finished neck-and-neck and the winner just nosed out in front.

TO NEW YORK

Rosa Rosonova is en route to New York for both pleasure and business purposes.

Preview

"GOOD NEWS"

M.-G.-M. all talkie, musical comedy production.

Previewed at the Belmont Theatre, Vermont Ave.

"Good News" totes an amplitude of dinning synchronization, as put on by the Metro-Goldwyn-Mayer Studio. In the main, it follows the structure of the well-worn stage exploitation. The music with the exception of some effusions by Nacio Herb Browne (monarch supreme of up-to-date real, jazz melodies), suffers an awful biliary attack. The "Varsity Drag" has been shouted and scuffed into a well-earned grave, yet it is used as one of the musical big shots of the production. Hollywood has seldom if ever swung a genuine replica of college life, even to the extent of verisimiltude.

Lung-bursting choruses horn in frequently during the twirling, finally ending with the famous Stein Song (the most popular of all night-club fox-trots), with Rudy Valee at the helm. This song is one of the outstanding hits of the show. The plot, which is too well known to be unfolded here, is of that jerky kind inherent in all musical comedies, and the football finale takes on all the characteristics of an overdone moto perpetuo.

Yet, jailor—stay your hand; to those that have not seen the stage version of "Good News," its screen sister furnishes a gripping and hilarious run of laugh-stirring situations that slip unctuously over one's funny bone, and for this very reason we look to see it click at the box office.

A fellow named Gus Shy, as Bobby Randall, fairly runs away with the picture and the whole shooting match. His spontaneous manner and oily, unconscious abandon soon win their way into the auditor's heart. Mary Lawlor makes a sweetly demure Connie, but she was hardly given a fair chance by the camera man. Boys—a little more illumination on Mary's beautiful countenance, for she is among those that are featured. Bessie Love dips into a bunch of forced pep as Babe. Her sprightly cuteness is overdrawn and is plastered with a slight veneer of sophistication. Her take-off showed but slight traces of her fine work in the "Broadway Melody." Ukelele Ike, one of the best comedians on the screen, seemed lost among the mimers. We forgive Cliff, for to tell the truth he had little to do as Kearney, apart from his "pessimistic" song. Lola Lane, as Patricia was colorless, and Stanley Smith, as Tommy, was just comme ci comme ca. Dorothy McNulty, as Flo, the Varsity Drag girl, was a 42nd edition of Babe Kane. Director Nick Grinde did the best he could with the material he had to work with, but Percy Hilburn's camera twirling was just a little dull in spots. The peppy, rhythmic swing, and breeziness throughout the film is sure to furnish an hour or so of high entertainment to those that have not seen the stage performance of "Good News." It's one besetting sin is lack of novelty.

ED. O'MALLEY.

Let's See—Who's Who

By HARRY BURNS

MATHEW BETZ

Augmenting an already imposing cast, Mathew Betz and John T. Murray have just been added to the cast of "Her Man," a Pathe production featuring Helen Twelvetrees upon which rehearsals are now in progress.



Mathew Betz

Betz is widely known for his excellent character work, while Murray is famous on both stage and screen as a comedian of rare merit.

In addition to those named the cast of "Her Man," which Tay Garnett is directing, includes Philip Holmes, Marjorie Rambeau, Jimmie Gleason and Harry Sweet.

SIDNEY FRANKLIN

With a notable supporting cast, Grace Moore, Metropolitan opera star, recently signed for talking pictures, yesterday started rehearsals for her first appearance before camera and microphone at the Metro-Goldwyn-Mayer studios.



Sidney Franklin

Under the direction of Sidney Franklin, she is to star in "Jenny Lind," a play based on the romance and life of the famous Swedish opera star, as her first vehicle.

Reginald Denny, who recently was featured in Cecil B. De Mille's "Madame Satan," is playing the principal male role as "Brandt" her composer lover. George Marion, noted for his work in "Anna Christie" and "The Big House," plays the role of the Swedish innkeeper, and Bodil Rosing appears as his wife.

Paul Porcassi, former opera star, stage actor and noted for his screen roles, plays her conductor "Maretti," and Giovanni Martine, also a former opera star, appears as "Zerga." Jobyna Howland, well known stage and screen actress, is to play the role of "Josephine," companion of the singer.

Franklin, who directed Ruth Chatterton in "A Lady of Scandal" and has directed Norma Talmadge, Marion Davies, Greta Garbo and other stars, is directing the play, from a scenario by Hans Kraly and Claudine West, dialogued by John Meehan. The story is laid in Jenny Lind's native Sweden, and later in America, dealing with her famous concert engagement in New York when brought to America by the noted showman P. T. Barnum.

MYRNA LOY

The Myrna Loy of the reels—the intriguing, exotic south sea and oriental enchantress the world-at-large knows, is surprisingly different in the real Myrna Loy.



Myrna Loy

We could hardly believe the young lady who met us so graciously in her Beverly Hills home was the seductive lady of the sunny climes. Miss Loy is of that rare type of American woman: lovely green eyes and titian hair.

Very proud to claim she is a daughter of the wide open spaces—Helena, Montana; with just a few summers past eighteen she has made an interesting bit of film history in a short time.

In her study, a very quiet, restful place, we chatted with this interesting, charming little actress about her work. Miss Loy advised she had spent a number of years in dramatic study for the legitimate, but her dancing in one of Grauman's prologues attracted Henry Waxman for some studies—these studies caught the "beloved" Rudolph Valentino's attention and he introduced her to several producers. Her first picture was "Satan in Sables."

"I was very glad when the talkies came along," Miss Loy beamed, "they give the artist greater opportunity to express themselves."

We could realize we were talking with a genius of a make-up artist, for Myrna Loy is capable of more than the foreign types—always preferred by directors from her portrayal to those of the native-born because of her entrancing charm and languorous appeal. Miss Loy's lure in flapper roles like "Why Girls Go Back Home" has placed her in the ranks of: the EVER BUSY artist. In talking to YE Editor she said:

"My screen characters have all been very interesting. In 'Isle of Escape' with Monte Blue; 'The Desert Song' with John Boles; I was the 'half-cast.' My latest pictures have been: 'Man Crazy,' a First National Production with Alice White; 'The Last of the Duanes,' a Fox Production; 'When We Were Twenty-one, another First National Picture. My uext picture is scheduled to start tomorrow and I'll tell you more about it next time."

As a free-lance artist, Myrna Loy has been kept busy transferring her little card from one dressing room door to another and making a host of wonderful friends in every studio. She is a great favorite on every set.

Fred Beers has become associated with Phil Berg, personal representative agency.

ADELE WINDSOR

Wherever Adele Windsor happens to go in public places the folks turn around and sort of look puzzled, then you will hear one whisper to the other, "Who is that beautiful woman?" and then a general guessing bee takes place, and it isn't ere long some one of the natives will up and ask, "Aren't you Miss So and So," and to her embarrassment, Miss Windsor usually apologizes and tells the folks that she is not Miss So and So, but Adele Windsor. All this happens just because Adele Windsor has only been on the West Coast in pictures a short while. She is very well known in and around New York on both the speaking stage and in pictures; but since she came to the West has built up a fine reputation and should be very much in demand for stage and talkie productions. This week you can see Adele Windsor in "True to the Navy," starring Clara Bow, at the Paramount Theatre.



Adele Windsor

WALTER MERRILL

Great interest is being manifested in the work of Walter Merrill, that young actor who has just finished the juvenile lead with Dorothy Mackaill in "The Office Wife" at Warner Bros. under direction of Lloyd Bacon.



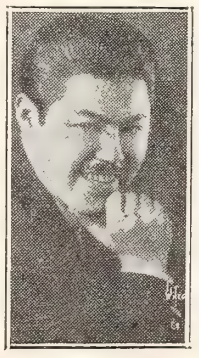
Walter Merrill

About three years ago Merrill joined Warner Bros. as leading man, where he appeared opposite Helene Costello in "While London Sleeps" and in other films. Later he left for a nationwide stage tour, and also on an extended trip to Cuba and Hawaii.

His experience on the stage has added much to his poise and talent, and since his return to Hollywood he has been in demand. Another recent film of his was the juvenile lead in "The Bride," written and directed by Will Nigh at Tec-Art studios.

MAYO IKEDA

One of the versatile Oriental actors who is making headway these days is Mayo Ikeda. He recently appeared on the Metropolitan lot in Harold Lloyd's new production "Feet First." Speaking about "versatile," Mayo speaks English fluently as well as his native tongue, Japanese. With his natural dramatic ability Mayo expects to keep quite busy during the balance of the 1930 season.



Mayo Ikeda

ROY DEL RUTH

A university teaching the art and science of the motion picture is a development of the not far distant future, predicts Roy Del Ruth, Warner Brothers' director. Del Ruth finds the speed with which the industry is conducted too rapid to allow for training people properly for the profession; and he sees such a demand for trained workers that a specialized college, devoting itself to all the branches of the work, is inevitable.



Roy Del Ruth

"The technical field is so large and so complex, and is becoming so peculiarly a part of film production that some means must be provided for supplying experts in the future," said Del Ruth. "The studios themselves are doing this to an extent, but the pace is becoming so fast that the student will be shoved aside."

ALAN CROSLAND

Lotti Loder, the Budapest beauty, is to have the feminine lead in the Vitaphone production "Gay Caballero" as her next talking picture assignment, it is announced by Darryl Zanuck, associate executive at Warner Brothers.



Alan Crosland

"Gay Caballero" is an original story and will be Miss Loder's third Vitaphone picture having already been featured in "Nancy From Naples" and "A Soldier's Plaything."

Frank Fay, who scored successfully in "Under a Texas Moon," will portray a similar role in the masculine lead in "Gay Caballero."

Gordon Rigby and George Rosener are preparing the screen play and dialogue. Alan Crosland is to direct.

CHARLIE KING

Irving Thalberg and Harry Rapf have agreed to allow Charlie King to take a two months' vacation after he finishes his present picture with William Haines in "Remote Control," and Charlie intends to go to Europe, taking in London, Paris, Berlin and Ireland.



Charlie King

It is rumored that Charlie is going to old Ireland to learn the language. Since he is a full-fledged Irishman, he feels he should know how to speak their lingo, especially since they might want him to play a real Irishman in some future M-G-M pictures.

NEW YORK JUNE 7, 1930 SECTION

HOLLYWOOD filmograph

Roy Mack Talks About Screen Developments

This Is an Age of Color, and Screen Reflects the Age

"We are living in an age of color—bright colors, happy colors," says Roy Mack, who has directed many technicolor Vitaphone Varieties for the Vitaphone Corporation. "The modern vein in both business and art is predominantly that of color. The dull and the gray have no place in our modern scheme of things It is only natural, therefore, that motion pictures, the very furthest step forward in twentieth century entertainment, should be filmed in color. Motion pictures reflect the age more sensitively than most of the arts.

"Color Photography for certain types of talking pictures lends a poetic effect to the productions that could never be approached in black and white photography.

"It is almost paradoxical that color photography does not aim at realism, but instead tends to create a beautiful illusion—a poem in color. Realism and realistic motion pictures do not aim primarily at beauty; they are so concentrated upon truth to reality that beauty is well nigh forgotten. Yet beauty is the life-blood of any art. The gift of color to the screen gives it a more powerful lever upon the emotions and instincts of the people. It can give the public more exhibition of beauty than any other one art medium for it combines practically all arts now that it has a voice and color. Color, I am persuaded, is going to play a bigger and more important part in motion pictures than it does today. Color photography will be perfected until we can catch on film and reproduce on the screen the delicate color harmonies of the sunset."

Mr. Mack has directed a number of Vitaphone Varieties in Technicolor —"Dance of the Paper Dolls," "Poor Little Butterfly," "The South Sea Pearl," "A Holiday in Storyland," "Contrary Mary," "The Sultan's Jester" and others.

* * *

Members of the Paramount organization returned to New York from the annual convention at Atlantic City carrying Pullman slippers distributed by Harold Lloyd's representatives as fitting reminders of Harold's new comedy, "Feet First." One of them suggested that Lloyd make as his next vehicle, with appropriate souvenirs, a film called "Suits Me."

BROADWAY SCREEN

Richard Halliburton, author of "The Royal Road to Romance" and other travel best sellers glorifying the international Halliburton, is reported to be preparing an original story for the films. The question is, will Hollywood have enough scenery to go around for it?

* * *

The devoted but indignant film fan is one of the most interesting persons in the world. One such telephoned to the Paramount local office the other day to inquire, with much resentment, why that company no longer had Baclanova as one of its stars. And another, even more irate, wanted to know why Nancy Carroll wasn't being presented in person at the Paramount Theatre during her stay in New York. It took some persuading to convince this fan that Miss Carroll was so busy starting her new picture, "Laughter," that she didn't have either time or energy left for displaying herself to an adoring public.

Incidentally, Nancy offered an interesting study in contrasts the other day when she voluntarily attended a luncheon in honor of Sergei Eisenstein, at which the noted Russian director delivered an address bursting with profound, double-jointed terms. And from the rapt, intelligent way in which Nancy listened to it, one would never suspect that she had once frisked about as a member of a flighty Broadway chorus.

* * *

Speaking of Eisenstein, that entertaining, dynamic personality has been doing some engagingly contradictory things himself. The director, who has been very popular with the Russian peasants and has been taken up by the intellecturals in New York, has been delivering penetrating lectures on the screen at Columbia and other universities, while varying his activities by dipping into Coney Island. He has also had close-ups of Harlem, Greenwich Village and other old corners of New York.

Eisenstein was particularly captivated by Coney Island—in fact, he liked it best of all New York's features, and immersed himself with the utmost relish in the atmosphere of hot dogs, soft drinks and squalling infants. He had two outstanding impressions — the enormous mamas chaperoning broods of children, and the dizzy swoops on the scenic railways. He rode on every giant slide he could find, and avowed an intention to flit back to Coney Island at the first opportunity, in order to round out his razzle-dazzle education.

* * *

A film announced as "For Men Only" at a Broadway theatre, and advertised as "sexsational," isn't drawing very healthy business. Perhaps sex is going out, anyhow.

* * *

William Powell is arriving in town with as much muffling of the publicity trumpets as his crony Ronald Colman. Having finished "For the Defense," his latest picture, Powell boarded a train from Los Angeles without letting even the Pullman porter know about it, and when he was safely on his way East, he specifically requested the New York office not to have anyone meet him at the station or make any fuss over him.

He merely intended to mark time until he could catch a steamer to Europe and join his friends, Percy Marmont and Ronald Colman, and have a pleasant vacation abroad denying that he knew anything about the movies and, if necessary, panning this fellow, William Powell, if necessary to preserve his incognito.

* * *

Speaking of Colman, Frederick Lonsdale, noted English playwright, having finished the script of "New Morals" as a vehicle for Ruth Chatterton and Clive Brook, is now gathering strength in English to write the next vehicle for Colman. Lonsdale no sooner completed his work in Hollywood than he skimmed through New York in order to return to his native land, being a Britisher who feels at a loss unless he gets his occasional sniff of London fog.

But he's not likely to escape the Hollywood atmosphere entirely. Samuel Goldwyn, who has retained him for the Colman opus, has heard of the transatlantic telephone, as witness the figures sent out concerning the way Goldwyn's international loquacity recently rang up four figures on the cash register. We may now expect to hear that Goldwyn is so interested in literature that he's willing to expend $5000 worth of eloquence on him.

* * *

Director Edward Sutherland has just set a new film record at the Astorio studio by spending three hours rehearsing a very brief scene. What proved so difficult to handle wasn't an actor, but a piece of paper. This sheet, which is supposed by the story of "The Sap From Syracuse" to blow from Ginger Rogers' desk to the deck of the steamer, thus leading her to run after it, collide with Jack Oakie and thus make his acquaintance informally, had to be manipulated in various ways before it could be coaxed to perform properly, and at one point, before success rewarded him, Director Sutherland was thinking of substituting a Pekinese pup, even if it cost a bit more.

* * *

Is the horror of matrimony passing among screen stars? Not so long ago many of them were afraid to acknowledge that they had just been married, fearful that the public might lose interest if they saw a married woman, no matter how young, dallying through a romance on the screen. Doug Fairbanks and Mary Pickford were among the few who came out openly and admitted that they had committed matrimony.

Now comes Sidney Blackmer to New York, frankly to celebrate his wedding anniversary with Lenora Ulric at their Westchester home, and makes it plain that film luminaries, when they marry, can now tell all. The good-looking young actor acknowledged that when he first married the alluring Miss Ulric, both of them believed that the whole affair should be hushed up, like other actors who had come to regard publicity about their weddings almost in the light of a scandal.

News of the marriage leaked out, but whenever Miss Ulric and Blackmer were asked about their deep secret, they always answered, "I only know what I read in the newspapers." finally they were cornered and compelled to make a clean breast of it.

And nobody seemed to mind at all.

Not one of their admirers appeared to be shocked, estranged, downcast or overwhelmed. Their fan mail went right on increasing. They lost that hunted look and began to regain their lost weight. Blackmer, with the smile of one whose burden has rolled off his mind, acknowledged that now he has lost that guilty marital complex. Nobody has to use threats now to get him to admit he's married.

As a result of their experience, marriages in Hollywood are likely no longer to be a matter of secret diplomacy, for the bridal bugaboo seems to have been laid.

* * *

Leni Stengel, celebrated entertainer and songstress of Berlin and Paris, has arrived in Hollywood and is to have a featured role in Radio Pictures' "Half Shot at Sunrise."

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Graves-Holt All-Star Sebastian-Hamilton	Ed. Sloman Ralph Staub Ray Cannon	Buddy Coleman Buddy Coleman David Selman	Ted Tetzlaff Ralph Staub Joe Walker	"Hell's Island" "Screen Snapshots" "Ladies Must Play"	Joe Swerling Staub-Fraud Dorothy Howell	Shooting Shooting Shooting
FASHION FEATURE STUDIO HOlly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Chas. Boyle	"Fashion News"	The Staff	Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Dane-Arthur	Albert Herman Lewis Foster	G. Gordon J. A. Duffy	H. Kirkpatrick Len Powers	"Mickey's Explorers" "London Dry"	Uncredited Staff	Shooting Shooting
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	Unassigned	Unassigned	Unassigned	Unassigned	"Rainbow"	S. McGrew Willis	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) HE. 1151; 10-11; 2-4 Bob Mayo, Asst.	Unassigned Unassigned Otis Skinner Edward G. Robinson Unassigned Lila Lee Young-Withers Unassigned Richard Barthelmess Joe E. Brown Antonio Moreno Unassigned Unassigned Marilyn Miller Edw. G. Robinson Leon Janney	Unassigned Unassigned John Francis Dillon Mervyn Le Roy Unassigned Wm. Beaudine Mervyn Le Roy John Adolfi Frank Lloyd William A. Seiter Wm. McGann Unassigned Frank Lloyd Unassigned Mervyn Le Roy Wm. Beaudine	Unassigned Unassigned Frank Shaw Unassigned Unassigned Al Alborn Scott Beal Unassigned Unassigned Percy Ikerd Dunne-Marolwe Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned Unassigned John Seitz John Seitz Unassigned Johnny Seitz Sid Hickox Unassigned Unassigned Sol Polito Unassigned Unassigned Unassigned Unassigned Unassigned	"Heart of theNorth" "Mother's Cry" "Kismet" "The Bad Man" "Call of the East" "Queen of Main Street" "Broken Dishes" "College Lovers" "Adios" "Going Wild" "El Hombre Malo" "Louisiana Nights" "Captain Blood" "Sunny" "Little Caesar" "Father's Son"	John Russell Lenore J. Coffee Howard Estabrook Robert Lee Kern-Harback Juliet W. Tompkins Francis Edw. Faragoh Earl Baldwin Bradley King Pearson-McCarty Baltasar F. Cue Uncredited Waldemar Young Henry McCarty Robert N. Lee Julien Josephon	Preparing Preparing Preparing Shooting Preparing Shooting Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Beatrice Lillie George O'Brien Milton Sills Edward Lowe McLaglen-Maris Farrell-Hobart Unassigned Warner Baxter	R. Walsh H. McFadden Al Werker Alfred Santell W. K. Howard Irving Cummings Frank Borzage Unassigned Victor Fleming	Archie Buchanan Sam Wurtzel W. J. Scully Marty Santell Unassigned Woolstenhulme Lew Borzage Unassigned Unassigned	Lucien Andriot Joe Valentine Dan Clark Glen McWilliams Unassigned Unassigned Chester Lyons Unassigned Unassigned	"Big Trail" "Are You There" "The Last of the Duanes" "The Sea Wolf" "Painted Woman" "Sez You, Sez Me" "Devil With Women" "Up the River" "The Renegades"	Walsh-Evarts Harlan Thompson Ernest Haskell Behrman-Block Uncredited Nichols-Johnson S. M. Behrman Uncredited Jules Furthman	Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Boyd-Bard-Darrow	Mack Sennett	Babe Stafford	Max Stengler	"Vacation Love"	Staff	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo All-Star Buster Keaton Marie Dressler Moore-Tibbett Marion Davies Grace Moore All-Star Joan Crawford Harry Carey Wm. Haines John Gilbert All-Star	Fred Niblo Chas. Riesner Edward Sedgwick George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair Sam Wood Jacques Seyder	Harry Bucquet Chas. Dorian Jack Mintz Unassigned Unassigned Unassigned Hugh Boswell Sandy Roth Unassigned Red Golden Earl Taggart John Waters Al Shenberg	Gordon Avil Len Smith Unassigned Unassigned Unassigned Merritt Gerstad Henry Sharp Unassigned Clyde De Vinna Geo. Barnes Percy Hilburn Wm. Daniels	"Red River" "March of Time" "Forward March" "The Dark Star" 'New Moon" "Rosalie" Untitled "Like Kelly Can" "The Great Day" "Trader Horn" "Remote Control" "Way For a Sailor" "Olympia"	Fred De Gresac Uncredited Sedgwick-Schayer Marion-Jackson Thalberg-Butler Uncredited Meehan-Kraly Farnham-Lawrence Unassigned Van Avery-Schayer Uncredited	Preparing Shooting Shooting Preparing Preparing Preparing Shooting Shooting Preparing Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Judith Barrie Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod.	Victor Halperin Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Harry Edwards	Sidney Marcus Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Roy Heinz Unassigned	Unassigned Walter Lundin Unassigned Unassigned Harry Jackson Unassigned Gus Peterson	"Whoopee-Girl" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled "Police"	Gladys Lehman Grey-Adler Uncredited Uncredited Eddie Dowling Uncredited Fred Palmer	Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. (Fred Datig, Casting) GL. 6121 Joe Egli, Asst. Melvin Ballerino, Asst.	All-Star All-Star All-Star All-Star Chatterton-Brook	Ernst Lubitsch Cukor-Gardner Edwin Carewe George Abbott Dorothy Arzner	George Hippard Geo. Yohalem Bob Lee Chas. Barton Wm. Kaplan	Victor Milner David Abel Harry Fischbeck Archie Stout Chas. Lang	"Monte Carlo" "Grumpy" "The Spoilers" "The Sea God" "The Better Wife"	Mueller-Lawrence Hodges-Anderson Beach-Cormack Russell-Abbott Akins-Morris	Shooting Shooting Shooting Shooting Shooting
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dodds, Asst.	All-Star Unassigned All-Star Sally Starr All-Star	John Robertson Monte Carter Raymond McCarey Harry Delmar Tay Garnett	Bill Reiter Unassigned Harry Scott Al Smiley Bob Fellows	John Mescall Unassigned Paul Perry Harry Forbes Ed. Snyder	"Beyond Victory" "The Night Clerk" "Two Plus Fours" "All For Mabel" "Her Man"	Uncredited Carter-Callahan Rayond McCarey Bob Carney Tom Buckingham	Shooting Preparing Shooting Shooting
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Lee-Wheeler Amos and Andy Love-Trevor Bebe Daniels Unassigned	Geo. B. Seitz Paul Sloane Mel Brown Christy Cabanne Lowell Sherman Unassigned	Chas. Kerr Unassigned Unassigned Dewey Starkey Fred Tyler Unassigned	Karl Strauss Unassigned Eddie Cronjager Nick Musuraca Roy Hunt Unassigned	"Record Run" "Half Shot at Sunrise" "The Dead Game" "The Conspiracy" "Lawful Larceny" "Babes in Toyland"	Uncredited Uncredited Wallace Smith Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting Preparing
ROACH—EM 1151 Jack Roach Casting	The Boy Friends	Art Heath	Art Duquette	Len Powers	Untitled	The Staff	Shooting
TEC ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Inspiration Pictures Tom Terriss Italo-toae Walter Heirs Jesse Weil Jesse Weil Sid Saylor	Louis Lewyn Burton King Henry King Elmer Clifton Trento Sabato James Starr Unassigned Unassigned Sam Newfield	George Jeske Unassigned Lew King Unassigned Bob Brandt Unassigned Unassigned Unassigned Charles Gould	Otto Himm Andy Anderson John Fulton Otto Himm Henry Cronjager Anderson Unassigned Unassigned William Hyers	"Voice of Hollywood" "Rose of Santa Barbara" "Eyes of the World" "Glacier Secret" "Georgette & Co." "Talkie Topics" "Mulligan-Garrity" "Moon Mullin" Short Subjects	Louis Lewyn Uncredited Morse-Silvernail Uncredited Trento-Sabato James Starr Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	All-Star Beery-Dover	Frank Strayer Richard Thorpe	Harry Mancke Bill Crosby	Andre Barlatier Max Dupont	"Why Marry?" "His Last Race"	Scott Darling Jack Natteford	Shooting Shooting
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett Unassigned McCoy-Ray Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland Marshall Neilan	Unassigned Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr. Berlin-McGuire Uncredited Uncredited Uncredited Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Shooting
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Fairbanks, Jr.-Page Mary Nolan Eddie Cantor Dorothy Jannis Biltmore Productions	Noel Mason William Craft Tod Browning Henry Mac Rae Harry Garson Harry S. Webb	Joe McDonough Norman Deming Jay Marchant Joe Levigard Unassigned Armand Schaeffer	Jack Stevens Overbaugh Gilbert Warrenton Will Cline Wm. S. Adams	"Yankee Don" "The Little Accident" "Gutside the Law" "Indians Are Coming" "Ourang" "Danger Trails"	Uncredited Towne-Lehman Browning-Root-Forte Uncredited Reeves-Bernstein	Shooting Shooting Shooting Shooting Preparing Shooting
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Lightner-Whiting Strozzi-Halliday Ayers-Matthews Mackaill-Bickford Delroy-Whiting Lightner-Brown All-Star	Roy Del Ruth Hobart Henley Archie Mayo Michael Curtiz Unassigned Unassigned Robert Milton	Eddie Sowders T. C. Wright Ross Lederman Fred Fox Unassigned Unassigned Gordon Hollingshe	Dev. Jennings Ira Morgan Barney McGill Boy Kurrle Unassigned Unassigned Hal Mohr	"The Life of the Party" "Captain Applejack" "Handful of Clouds" "River's End" "May Time" "Sit Tight" 'Outward Bound"	Uncredited Maude Fulton George Rosener Chas. Kenyon Uncredited Uncredited J. Grubb Alexander	Shooting Shooting Shooting Shooting Preparing Preparing Preparing

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GENEVA MITCHELL

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JUN 18 1930

HOLLYWOOD filmograph

VOL. 10, NO. 22 SATURDAY, JUNE 14, 1930 PUBLISHED WEEKLY

Scribes Try Disrupt "Doug-Mary" Happiness

Studio Prop Men Underpaid Seek Raise In Wages

False Rumors Spread Since 'Doug' Made Trip Abroad

The happy married life of Douglas Fairbanks and Mary Pickford does not seem to suit some of the eastern scribes, who have taken it upon themselves to write stories about "Doug" and Mary being on the verge of a split in their matrimonial affairs, all because "Doug" went abroad alone, and Mary continued to make her picture, "Secrets."

If some of the wisenheimers who write such bosh could have taken a peek at the happy couple at the Roosevelt Hotel last Monday night at the Wampas "Doings," staged in honor of America's Sweetheart, they would feel ashamed of themselves and the very newspapers that they represent.

Film School Heads Held In Theft Case

Testimony of several film stars and numerous aspirants to motion picture fame on Friday, June 6th, resulted in the binding over for trial in superior court of U. M. Dailey and V. M. Barnett, heads of the defunct Cinema Schools, Inc., accused of 11 counts of grand theft.

Municipal Judge William McConnell fixed bail for Dailey at $5000 and for Barnett at $1000.

The first of the physical culture series being produced by Master Art Productions is now ready for release. It was photographed entirely in Harriscolor at the Tec-Art Studios. The sound is by RCA Photophone. It is reported that several of the major studios are dickering for its release.



Chester Conklin

MANAGEMENT

GRANT E. DOLGE AGENCY

GR. 4308

There Is a Great Deal of Unrest and Dissatisfaction

With studio carpenters, electricians and grips earning twice and three times the wages that prop men earn weekly and with their posts equally as vital and important, studio property men are a very much dissatisfied lot of workers, and we wouldn't at all be surprised that one of these days these men get together and assert themselves and demand a higher rating in wages.

Some studios pay as low as $35 per week to prop men, and $25 per week to assistant prop men. There is not a man on the prop department pay roll that is pulling down more than $50 per week. Any decent extra gets $10 a day and overtime when he works more than eight hours. Hence the prop man has a bone to pick with the producers, and the producers should give these men a little more consideration, for they are the main spoke in the wheel of picture production, for they are the minute men who can and are called in to adjust most anything that happens on a set.

Many a prop man has been responsible for making ordinary pictures great ones, and such men are worth their weight in gold, Mr. Producer, so don't overlook them.

$8.95
"Up a Few Steps"

AT LINN'S "UP STAIRS" FROCK SHOPPE
6412 HOLLYWOOD BLVD. (Over Woolworth's)
WHERE SMART STYLES MEET WITH MODERATE PRICES
You will find in our carefully selected merchandise Printed and Plain Chiffons for afternoon and evening. Ensembles and sleeveless in pastels and printed crepes for Sport and Street wear
A Visit to Our Showrooms Will Convinee You of Our Extraordinary Values

$13.95
"Save a Few Dollars"

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor

Office Phone, HOllywood 6024

Vol. 10 Saturday, June 14, 1930 No. 22

THE PRESS

This is a theme great enough to fill a library: We are thinking of its relations with motion picture people.

Motion picture producers have a practice of discouraging personal publicity among their contract players. It is well known that producers go so far as to forbid their contract players signing personal publicity contracts. They try to justify this by assuring the players that the company will take full charge of all personal publicity of its important artists; and many of the artists—to their eventual professional loss—accept the promises made by their employers.

The Press challenges this attitude of the motion picture producers. Men of the Press—independent men of the Press—under no pressure from picture producers, are very well aware of the fact that formal company publicity is balanced against the financial condition of the company; the quality of its product and the possibility of boosting a company trade-mark. To attain this end, the units—the players—are exploited in degree sufficient to put over the company; no more. The ultimate end in view is that the player is but a means to an end—The Company goes on forever. The life of the company is the BIG thing: What the player does to secure the life of the company is but a contributing factor.

To the artist, his art is his life. His to look forward to HIS professional life span. Everything he does is done with the end in view that his professional life shall be extended; therefore his PERSONAL exploitation is VITAL. It is not vital to the company.

To deny an artist the right to utilize the enormous advertising force of the public press; advertising himself in any manner he thinks best for his own advancement in the favor of the public, is to deny him the right to go on growing in prestige and earning power. Officially limiting him to what his employers want to say about him in print is to strangle him; keep from his reach the ONLY force capable of building him into a conspicuous member of his chosen profession.

He who tells an actor not to advertise tells him to commit professional suicide. There are artists who have the reputation of never spending money for publicity; yet these same artists, if ignored by the Press, would be the first to suffer professionally. And the most powerful weapon in the hands of the Press is SILENCE.

"Every knock is a boost" had its birth in the mind of a man who suffered endless attacks from the Press. When it ignored him—he ceased to be. The greatest politicians of this country have been relegated to oblivion by a silent press.

The same Hollywood producers who tell their contract players not to advertise invite the Press to preview their productions in which the non-advertising players have the leading parts; and the newspaper men are expected to tell the world they are great. Maybe this angle will remind those producers why some publications do not share their enthusiasm over their output. The producers are looking for free advertising, at the same time telling their players not to advertise.

Business demands a fair exchange. Business men are not expected to sponge—absorb and give nothing. Many Hollywood picture producers and players think they are so big they don't need paid publicity. When they are that big they are too big to fit in the economic scheme of the country: They become behemoths, too cumbersome to play with the rest of us. They are out of the game—and when the public discovers this fact—the public turns away. The ego becomes too stifling for public consumption.

It is good for the player to realize that he who guarantees official publicity is THINKING officially—not personally. He is doing what helps himself, because the player is a property. Beware of him: He is his own best friend—and not the friend of the player. The only GUARANTEED publicity is that for which the player pays out of his own pocket.

No man; no business, is too big to advertise. No man; no business, is too great to make economic return for society's stamp of approval. The feeling that a man or an institution is indispensable is the forerunner of decadence. The laughs so carefully clocked at previews have an economic value; a life and death value very meaningful to the producer. And those same laughs are what the public BUYS. The people are very willing to PAY for the laughs they enjoy—if the picture is good. That is their RETURN to the producer who makes them laugh.

By an easily understood quirk in the present-day composition of civilized man, everything becomes commercialized. The element of selfishness, perforce, becomes a vital essential to commercial success. Barter and exchange is a ritual in which both of the parties expect GAIN. This factor in our way of life applies equally to ALL participating in our form of civilization: The non-conformist becomes an outlaw. And the art of the artist is included. Esthetecism has no part in our present way of life. Therefore the "Great Artist" who places himself (or herself) beyond these things is very much out of order.

"Give and ye shall receive."

Filmland's Fashion Plate

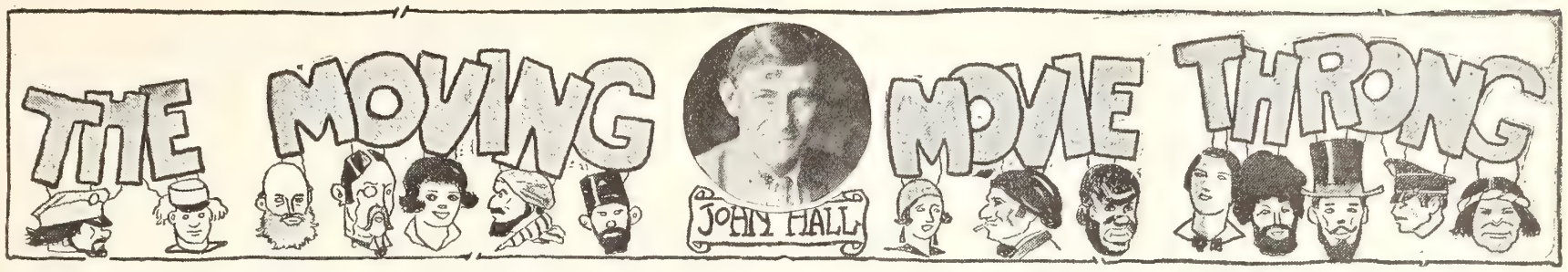





ANTONIO MORENO

RECENT SPANISH PRODUCTIONS:

"BENSON MURDER CASE" **"ONE MAD KISS"** **"THE BAD MAN"**



"I'll put a bunion on his Spanish onion."—Old song.

It's a new refrain in talkie Hollywood, and the twenty-two different kinds of Spaniards living in Spain, Central and South America are putting some bunions on "onions" belonging to hombres one-hundred-percent kosher.

The battles between the Far-downs and the Ulsterites of the green little Isle, and the scrimmages between the peppery-tempered populations of the Balkan States, compared with what is going on among the twenty-two Spanish-speaking sovereign states of the world, were but pink teas, so they were.

And the innocent cause of the Killkenny fracas are the poor lads making the American talking motion pictures. Sure little do they know what they are doing. Little, indeed, the poor unfortunates! But it's murder they are after starting; yes, sir, black murder among the once happy, peaceable peoples of twenty-two Spanish-speaking self-governing, belligerently independent nations, each and every one of them magnificently proud of its independence and pugnaciously jealous of its manner of speech and personal deportment.

There'll be no successful passing of a Mexican for a Guatemaltecan; and the poor, ignorant Hollywood "technical epert" who tries to pass a real born-in-Spain Spaniard for a citizen of ANY one of the twenty-two Latin-American sovereign states will be hissed and cursed and his picture damned for an impostor.

Think of that, me Hollywood buckos. If you are wise; if you want to keep the peace and make money, you WILL think of it. And if you don't think of it you will discover to your horror that a hundred million enthusiastic picture fans south of the Rio Grande are thinking of it—and what they think will start many a fight and close many a show.

Now listen to this: When a fine looking, upstanding Spanish-looking lad tells you he is SPANISH and wants a technical director's job—don't rush in and kiss him for a treasure; just what you need. No, sir; ask that fine looking lad just which one of the twenty-two Spanish-speaking places on the map was honored by his birth.

That's a fair start. If he proves himself a real born-in-Spain Spaniard —man, you've just started asking him necessary questions. Ask him what he knows about any ONE of the twenty-one sovereign states from Mexico to Tierra del Fuego. If he knows something about ALL of them—Man! you've caught a great scholar, a great traveler, a great lecturer—it's too much; too much.

This hint should tell you something; we'll skip to the next matter.

Now when you MIX them—Oh, man, oh, man! In Spanish-speaking versions we find Spaniards, Mexicans, people from many different parts of south and Central America, Italians, French and Portuguese—all billed as Spaniards!

Glory be! Men, when this conglomeration reaches the free-speaking and spontaneously explosive sons of the twenty-one states south of the Rio Grande the fireworks start. You don't hear much of it; but, me lads, if you write to the police chiefs and the heads of the armies, you'll learn much—much for the good of your so —pocketbook.

The arguments and the fights are no part of your cosy Hollywood afternoon tea hours; but they are there. Yes, sir: they are there. And the official complaints you now have in your files spring from the same; because the politicians below the Rio Grande are the same as the politicians above it: they ACT when the people yell for action. You think they are but a bit miffed. You are horribly wrong: They are INSULTED! And they are insulted because you call an Italian or a Frenchman—or a next-door neighbor beyond their border, one of them. Yes, sir.

From this maelstrom of national pride and hot flat refusal to be misrepresented our Hollywood boys should take a grim lesson. Because of their cheerful mixing of the various families of the Spanish-speaking peoples they are exciting ridicule and creating public disturbances in fair lands trying their best to maintain the international statu quo of cordiality and goodwill. In the name of international peace and the good of your pocketbooks, STOP MIXING THEM!

If the script calls for Spaniards; real Spaniards; people born in Spain, get that kind—then find out what Spanish province is portrayed, and get men and women from that province; for Spain is a land of many dialects.

If the scene is in Latin America, find out WHICH of the twenty-one states is meant—then try to find people from that country; for each of the entire twenty-one countries has its own colloquialisms, and the people instantly KNOW and violently resent being misrepresented by a foreigner in their own language, supposedly spoken as they speak it.

And—Oh, this is THE worst one: Please do not try to pass a Mexican for a Spaniard, nor a Spaniard for a Mexican! DON'T.

The Spanish-speaking people are that touchy—and more so. When you try to fool them they are INSULTED. They are proud of Mother Spain, of course; but they are far prouder of their own nationality and independence. They are warm-hearted and hospitable and spend their money freely—But DON'T MIX THEM with others. Think it over.

P. S.: This information is worth millions. Send checks here.

Carl Laemmle, Jr. Blames Continuity Writers

For Most of Our Bad Pictures Being Released

When critics complain of pictures that drag and lack spirited movement, charge most of the blame to the continuity writer, contends Carl Laemmle, Jr., chief executive of Universal.

Adaptation of scenarios from narrative writing requires a careful selection of the most essential episodes from the story, and their arrangement in a sequence that will make the drama forceful and lively, young Laemmle asserts. To the extent to which this is accomplished depends much of the director's ability to fashion a straightforward and compelling photoplay.

"The strict unities of time, place and action demanded in ideal drama, cannot be preserved in all pictures any more than they can on the stage," declared Laemmle in discussing the problems of screen writing. "However, too great disregard of these unities have spelled failure for many pictures that should have been successful.

"Many stories are stretched over long periods of time, and enacted in widely scattered places and in handling the plot it is easy to confuse the audience by trying to place too much of the action on the screen. It is surprising how well the action can be cut down to the limit, sparing many scenes that some writers would consider essential.

"The best promise for greater success of film entertainment lies in the understanding which writers are acquiring of this principle of picture industry," concluded this young genius of the film industry, who is responsible for no small amount of the success of such outstanding productions as "All Quiet on the Western Front," "King of Jazz" and "Captain of the Guards."

Cyril Maude is playing the title role in Paramount's talking film version of the comedy "Grumpy." It is a part he has played approximately 1300 times on the stage.

Vivian Oakland Shares Honors With Dane and Arthur in Comedy

Vivian Oakland, who scored recently in "The Floradora Girl," has been signed by Larry Darmour to play opposite Karl Dane and George K. Arthur in "London Dry," the fourth of a series of two-reel talking comedies that the two stars are making for Darmour-Radio. In addition to Miss Oakland the producer has gathered many well-known English character actors for this story which has, as the name implies, a London background. Daisy Belmore and Temple Piggott of "Seven Days' Leave" fame, and Frank Terry and Charles Hall are in the cast.

"Call of the East," a Romberg operetta, will be Alan Crosland's latest directorial assignment to follow "Big Boy."

Eason Will Direct Wm. Boyd in "Painted Desert"

As his first assignment under the terms of his recently consummated Pathe contract, Reaves "Breezy" Eason will direct William Boyd in "The Painted Desert," instead of in his original story, "Rawhide," as previously announced. The latter picture will be filmed by Eason upon completion of "The Painted Desert."

With Arizona as his destination, Eason left this week to search for suitable locations for his forthcoming production, which is to be a Pathe special. Boyd is the only member of the cast as yet named.

Jack Cunningham, Pathe writer, is writing the story and adaptation of "The Painted Desert," while Ralph Murphy, formerly noted as a New York stage director, will write the dialogue and direct speaking sequences in the film in cooperation with Eason.

Browsing Around With The NIGHT HAWK



The old Night Hawk kotows seven times with Buddha reverence at the shrine of "Genial" George Olsen, the world's most versatile jazz orchestra leader and night club nabob. His compelling personality, coupled with a keen insight into the psychology of midnight revelry and those joys which secure respite from the mad-paced, whirligig cares of the present day, make him the undisputed king of cabarets. And, oh, what a staff he has surrounded himself with—gaze on 'em, and count 'em—Spagat, Perkins, Beck, Schulze, Shutta and Perrot—an entourage fit to furnish forth an ambrosial night entertainment for the very Gods themselves!! When Olsen was born, old Noah Webster inscribed George's name as a synonym of "success" in his book of short stories, and it has remained there unmolested.

Since the night Diana in her silvery splendor smiled auspiciously on the Olsen opening, "The Honorable Pavilion of Joyous Longevity" has proved a Tower of Babel in attendance. The gayeties of last Saturday night had a red-letter smack to them. Surges of hilarity ran high in a weltering sea of mirth, and in the resultant spindrift came the McCune Sisters, a balm for bleached or any old kind of eyes. Their Creole stunt went over with a wham. Followed then that wow of a funster, Dave Franklin, the only night club comedian that carries his own piano, and that resorts to a tonsil atomizer. Dave set 'em cuckoo with several side-splitting songs, and a sheaf of japes. His two humdingers were "I'm Going Right Off My Nut" and "I Can't Do a Thing, Honey, But I'm Feeling All Right."

A member from Little Iowa (Long Beach) fell for the latter song and had to be carried to the emergency hospital in Culver City. Then Babe Kane tore off boopy-boopy-doo with tongue and legs so alluring that the ringsiders slowly began to close in on her with kidsnappery in their eyes. Clara Bow's dad, in a moment of uncontrolled excitation, threw her a nosegay, but Babe returned no smile of threat or promise. Followed Johnson and Murphy, the world's cabaret dancing team par excellence—the monarchs of grace.

Oh, ho—out of Olsen's sixteen butterflies (the most beautiful and shapeliest on the boards today) fluttered Yvonne Evans; grace was in her step and heaven in her eye, and, oh—but let's get over to Jack Shutta and George Murphy's take-off on the old song-and-dance men of the late 80's. Their comedy is worth the couvert charge alone. and is good for rusty anatomies and spavined underpinning. The program, including the tap-dancing king, Jack Lester, boasts many other joys for the eye and ear and is by far the greatest ever offered at a local night club. The Night Hawk glimpsed Lloyd Bacon, Pauline Frederick, Ken Harlan and his beautiful wife; Jack Dempsey and his popular wife, Estelle Taylor; Jack Schulze and the charming Florence Tarbell; Sam Shipman, Jackie Fields, Leila Hyams, the most beautiful blonde and best dancer on the floor, and Russell Gleason, Jr.

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Ben Frank's Cocoanut Grove still remains the popular cafe dansant of the Golden West. The depths of its tropical verdure still continue to be the favorite haunts of the romantically inclined, young and old alike, and the witchery of Johnny Hamp's crooning melodies give them a glamour almost as enticing as that of the jungles under the Southern Cross. The latest to feel their exotic thrill were Bebe Daniels and Ben Lyon, the present two outstanding love birds of Cinemaland. Last Tuesday night Bebe and Ben (oh, what loving bees!) stole into the Grove, and after spinning around with joyous expedition to the jazzy urge of "He's a Big Man From the South," swooped down on Betty Compson entertaining a party at a ringside table.

Betty, Bebe and Ben (these take all the sheen and fillip out of B. B. B.'s famous trade mark) were soon in a huddle of pre-nuptial persiflage, while the grinning monkeys atop the nodding palms overhead gave signs of gratulation. Miss Daniels was the cynosure of many admiring eyes and she frequently blushed in all the beautiful confusion of girlish diffidence and delight. Among those that resorted to the Grove for the joys of the "softer hours" during the current week were: Ruth Roland and Ben Bard, regarded by many as Movieland's ideal couple; John Flynn; Mae Murray. with her prince, entertained by Mrs. Wells; Monte Blue and wife; Mrs. Tom Mix; Kathleen Keith, with Count Petrovich; Charley King, of "Broadway Melody" fame; Mae Sunday and Gus Arnheim. Johnny Hamp and his "Kentucky Serenaders" made a great hit with their latest foxtrot effusion, "She's a Wow Wow Girl From Agua Caliente."

WALTER S. WILLS

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It sure lures the dansants into forgetful feet and is also a sure cure for those toes that are plagued with corns. Some of the latest dancing numbers that are going over with a rattle are "Somebody Stole My Gal" and "So Beats My Heart for You." During the week the Grove entertained coteries of the smart sets from Pasadena, Glendale and Long Beach, one of the parties comprising 90 merrymakers right under the tumbling cataract of the famous water fall.

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Al Kingston, popular program purveyor of the Roosevelt Hotel Blossom Room, should be handed a special merit card for his excellent offerings last Monday night when Ken Murphy, funster extraordinary and an R.K.O. high light, was the guest of honor. For pure, downright, rib-tickling humor and comedy, this night stands out like a blazing comet from the other Monday evenings of the famous Room's history. It seems as if Al had corralled the spirits of Aesop, Puck, P. T. Barnum, Mark Twain and Bill Nye, and rolling 'em into one cannon cracker, lighted its fuse just as that prince of jazz orchestra entertainers, Phil Saxe, eased Ken Murray into his throne as Monarch of Misrule. Ken himself is no slouch when it comes to spinning off the funnybone stuff.

His showing Irving Aaronson how to lead a jazz orchestra was one of the most ludicrous stunts ever pulled off in the Room. It had Creatore backed off the boards. Then Ken, old dear, associated himself with a lad named Milton Charleston, the greatest Marathon Russian dancer on the boards today. Ken and Milt—a team to conjure with—swung a "Lizzie" turn that soon had the packed room in maniacal shouts of laughter. Then Jerome Mann tore off wonderful imitations of Maurice Chevalier and Ted Lewis that were gems in their way. Frankie Richardson (Blue Shirt Frankie) came through with "The St. Louis Blues" and when he finished neither he nor any one else present had 'em. If you can shoot blues out of a system by shooting 'em into it—you gotta go some! And then Billy Kent and Tom Patricola's lung-bursting skit, "Rehearsing for the Movies"—what a cloudburst of comic patter and side-splitting melodrama!

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LE ROY BAGLEY

MORTUARY - AMBULANCE SERVICE

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Oh, yes—Roscoe Arbuckle, the funniest of 'em all. When asked to contribute, he let loose—"Like to help you out, boys and girls, but I've been playing bridge whist all afternoon and my shins are so damned sore I can hardly stand up." And Joe Frisco, celebrated New York raconteur (former editor of the Fliegende Blaetter in Dusseldorf), what an entertainer, and the most spontaneous funny man we have ever run up with. As he started to unlock his bag of gags, a part of the ceiling decoration fell on his skating rink. Quick as a flash, he glanced upward and shouted, "Say, you bum aviators, why don't you shinny on your own side?" He then sent the house into prolonged convulsions of laughter with a George Jessel morsel. Said he: "It's awful hard to make good in the movies. Take the case of George Jessel. Why they paid him $60,000 to quit the pictures and when I saw his last picture I felt convinced they hadn't paid him half enough.

Among those the Night Hawk blinked his beady eyes on were:: Noah Beery and party; Manager Frank Cummings, Jr., and wife, entertaining a large party under gleaming candle lights; Danny (Lux) Danker and Blanche Sweet; Louella Parsons, tearing off "The Hot Bambaloo Babies" foxtrot with Richard Eddington, while Doc Martin sat at the table trying to work out an anagram on "Commission"; Doug Fairbanks and Mary Pickford, Doug looking like an avatar of Othello; B. B. B., Jazzland Jester, otherwise known as Red Lining Tux; Morton Downey; Milton Golden; Mack Sennett, with "Love's Young Dream" in his bleached eyes; Sam Holland, host to two birds of paradise; Ted Leary and Oriel Craven; Ricardo Cortez; Hatless Lew Schrieber; Esther Muir and her schnauzer (pet dog); Bobby Agnew, George K. Arthur, George Stone, Norman Manning and wife, Blanche Mehaffey, Mara Keval, Maurice Gebber (king of furs), Mildred Harris, Frank Orsatti, and Sid Gerry going over great with his contribution of "Singing a Vagabond Song."

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SECCION ESPANOL

MORE COOPERATION AND LESS CRITICISM FOR SPANISH PICTURES

By Adolfo De Berg

Recently there appeared a local excerpt from a Spanish newspaper containing accounts of much ironical comment about the demonstrations made by a film audience, in Mexico, to show their disapproval of the alleged misuse of the Spanish language.

The demonstration proved nothing. The picture was excellent. Direction and photography all that could be expected.

What really is important is this: That there is a woeful lack of cooperation in certain circles.

The truth of the matter is that many people are not acquainted with the need of the use of idiom in vernacular pictures. Also that in the larger sense pure Spanish is almost impossible and not desirable where the audience is composed for the most part of a mixed audience, such as would be the case in Mexico where there are so many Argentines, Central Americans and Cubanos, etc. If the talkie delivery conveys the expression intended by the script and makes itself immediately understood, that is much more important than that it be done so in His Majesty's virginal accent.

Although it is said in Spanish film circles that the demonstration which nearly had such fatal results to the Spanish film industry was fomented in California, nevertheless, whatever its inception, it seems almost improbable that the very people depending on the pictures for their livelihood should asperse and attack the very source of income merely for the privilege of constituting themselves Professors of Languages and arrogating unwisely unto themselves the role of critic.

Today Spanish productions are making marvelous strides. Every large company in Hollywood is engaged in the manufacture of Spanish versions of English successes, supplying to the Latin populace a means of employment.

It is true that in some cases where great mistakes have been made in directing these pictures the fault may be in some way due to incompetence and ignorance of the customs of Latin people. No picture was ever produced without having to go through some harsh criticism. But why get excited about it merely because the players in the picture neglect to roll their R's or to slur the dulcet consonants a la Castellano. Rather than adopt the unhappy attitude of Critic we should bestow credit upon those who are putting everything they have to put these pictures on a sound business footing.

Gradually matters will so shape themselves that the producers will see their mistakes. Where the direction is faulty and the technical advice insufficient, adequate and effective changes in the personnel will make way for competent talent.

There must be a better spirit of cooperation among the Latin picture people in its every phase from the office boy to the producer, and less hair-splitting. Such pictures as 'Hell's Angels" and "Sombras de Gloria" are made by cooperative and constructive enterprise and not by cheap, sour-grape criticism by people whose knowledge of the picture game in many instances is pathetically limited.

Constructive criticism is always sought. It need never offer itself in the guise of public clamor or by personal vituperation.

Let there be more cooperation and less depreciation.

Sr. E. Gonzalez Jiminez, whose lyrics will be heard in La Jaula de los Leones.



Maestro Gonzales Jiminez, well known impresario of Teatro, Mexico and local composer, is the composer of the beautiful music used in the picture "La Jaulo de los Leones," which is scheduled to be completed soon at Radiotone studio.

The picture itself, in which Tirado, popular Mexican tenor, will lead, is strengthened by its lyrical touch, and is said to be wholly different from the type of Spanish pictures that have been previewed in Los Angeles.

Especially interesting is the love song of the picture, an entirely original composition.

Work on "La Jaula de los Leones" was started about three months ago. Much is hoped for it and the Spanish colony is awaiting anxiously its appearance.

UNUSUAL RECORD

Rosita Ballestero came to Hollywood a short time ago and wondered what it was all about.

Today Miss Ballestero is one of filmdom's promising stars. She was cast for the lead in "Monsieur Le Fox" and before the picture was even completed she signed for the lead in "Hombre Malo." It was for her simply a crash right over the top and into the arms of fortune. Hard work, excellent acting and proper representation did the trick for her.

It seems that Brian Kent's prediction that Juan Torena would sign a long-term contract is fulfilled. Torena gave a surprising performance as juvenile in First National's "Hombre Malo." Brian is very enthusiastic over Torena and predicts further sensational results.

"LION'S CAGE" A RADIOTONE SOUND SYSTEM

(La Jaula de los Leones—Producciones ci-Ti-Go-Latino)

Romualdo Tirado, who takes the lead in "Lion's Cage," Citigo Productions' first eight-reel feature, started his career at the age of nine. Mr. Tirado is exceedingly popular in South America, Central America, Cuba and Mexico's theatrical world Very soon he will make his bow before his North American friends and his wonderful work will surely add a host of ardent admirers in his adopted country. Mr. Tirado is not only an artist of repute but an author as well, having created the plot for "Lion's Cage," and assisting Mr. Balshofer in the direction.

Alicia Bell, the very charming little miss of five, proves herself a good little trouper. She speaks English and Spanish fluently. Her work in "Lion's Cage" is noteworthy.

Amelia Bell, who takes the part of the little girl after she has grown up, is a descendant of a family of artists. Just two years past "sweet sixteen," this very capable artist handles her character in a very natural manner, Rosalinda, the feminine lead.

Matilde Tirado, of theatrical fame, has a splendid speaking voice and her debut on the screen promises a very bright futre.

Joseph Peppet, a very serious character comedian, is excellent in his part in "Lion's Cage."

Mr. Gonzalez Jimenez, Mexican composer with undisputed prestige, composed and directed the musical numbers in this wonderful production, "Lion's Cage."

Fred Balshofer, head of Radiotone, and the director of "Lion's Cage," has been a very successful producer for a number of years and one of the pioneers of the motion picture industry. With his Spanish ideas, he looks forward to a great year with his 1931 production schedule. The Radiotone Company is now operating at the former Marshall Neilan Studios, on Glendale boulevard. The next feature which this enthusiastic director has scheduled is "Amor De Madre" (Mother Love).

Ricardo Bell, technical advisor, is another member of this talented family who has spent his life in the theatrical game. In Mexico the name "Ricardo Bell" is well known and equally well known in other Spanish speaking countries. Mr. Bell assists Mr. Balshofer in the interpretation of "Lion's Cage."

Mr. Mateo Cisero, manager of production, is well known in the Spanish-American commercial centers. Aside from the feature productions, they will make eighteen one and two-reel Spanish comedies, catering to Spanish-speaking countries.

"Lion's Cage" was three months in the making and everyone in the cast was drawn from the stage. Their initial screen production will certainly delight their countrymen.

Actresses are an ambitious lot since the birth of talkies. Helen Millard, who plays the part of a society woman in Radio Pictures "Lawful Larceny," spends every spare moment between scenes studying Spanish.

"ACERQUESE V., TENGO QUE DECIRLE UNA COSA."

And it's certainly something very interesting. Last winter in Havana I regretted the inability to speak the Spanish language. BUT, on Saturday last on Broadway in the City of Los Angeles I realized that there must be more Spanish-speaking people here than there ever was in Havana.

Into a mass of people that jostled and flowed about, none of whom spoke anything but their native tongue, was Harry Burns, the most Spanish appearing one of them all.

The occasion was the opening of a talking picture, the dialogue, cast and story being entirely composed of Spanish-speaking people.

Beautiful, dark senoritas, guarded jealously by their admiring swains or by their watchful duennas.

Majestic, sonorous senors from every quarter of the Globe, paid tribute to Chris Phillis, the genius who was instrumental and daring enough to experiment.

"Alma de Gaucho" will be appreciated by these people, whose language is majestical, but fulsome, running to much on the O, and like the devil in the play.

It much resembled a Hollywood opening in foreign surroundings, the lights, crowds and with much more enthusiasm.

Here was Senora Lupe Rubin de Montorga acting as hostess. The beautiful Mona Rica and the very handsome Manuel Granado, all greeted us most cordially.

Chris Phillis showed wisdom in using his own countrymen and countrywomen to appear in his picture.

Out of the mass of such artistic people will eventually emerge a man of distinction who will also direct.

You cannot grasp the mannerisms and customs of any country by reading books or hiring technical men to advise; this knowledge must breathe the vital air of the country of which he typifies. It's the little details that count.

Chris Phillis' picture was a grand success and the vociferous applause at every stage of the showing, demonstrated fully, that Spanish talking pictures with director, story and cast entirely native will be an artistic as well as a financial success.

ARTHUR FORDE.

Roberto Rey, a young Spanish star, who is a reigning favorite in Europe, especially in Spain and France, is the latest addition to the roster of international players being assembled by Paramount-Publix Corporation for foreign language and American pictures. Rey speaks English with a pleasing accent and also speaks French in addition to his native tongue.

In addition to Rey, Paramount now has under contract such foreign stars as Maurice Chevalier, Ernst Rolf, Marlene Dietrich and Nino Martini.

From authentic sources comes the story that Carmen Guerrero, Spanish pictures, is to sign shortly. Two prominent studios are in the field for her name on the dotted line.

Leo McCarey Again Signs With Fox

Pathe Signs Paul Jones To Direct

Winfield Sheehan Much Pleased With His First Picture, Just Completed

Leo McCarey is to remain with the Fox organization as one of their "ace" directors. According to announcemnt made by Winfield Sheehan, chief executive, McCarey has been signed to a long-term contract to direct feature productions.

One of the first acts of Sheehan following his return to Hollywood, was to preview "Roadhouse," the McCarey directorial achievement which was made well within the allotted time and estimated cost. So highly pleased was this executive with the director's work that he immediately exercised an option which the company held on McCarey's services.

McCarey, who was formerly vice-president of the Hal Roach organization, where he established himself as one of the best comedy directors in the industry, joined the Fox constellation of megaphonists following his making of "Let's Go Native," a Paramount production. The reaction of the audience at a recent preview of this picture resulted in a tempting offer being made McCarey by B. P. Schulberg, chief executive of this company, to become permanently identified with Paramount.

Liberty Productions to Make "Davy Jones' Locker"

The "wide open spaces" locale for pictures will be transferred by producers during the coming year from the rolling plains to the rolling sea, according to Victor Halperin. He avers that the story trend is toward melodrama laid against backgrounds that depart from cabarets, back stage life, the court room and crook atmosphere.

Liberty Productions, the newly formed organization which includes on its executive staff M. H. Hoffman and Edward Halperin in addition to Victor Halperin has purchased the stage play, "Davy Jones' Locker," by Richard Barry, which recently ran at the Princess Theatre in New York. Richard Barry, who along with Richard Harding Davis and Floyd Gibbons is one of the country's greatest war correspondents. He has covered five wars and was under fire in the last great conflict.

By producing "Davy Jones' Locker" on its new giant screen system and having Barry do his own adaptation and dialogue, Liberty plans to make this an outstanding special. The play, "Davy Jones' Locker," is a fast moving, colorful drama of the sea, dealing with modern pirates and deep-sea diving for lost treasure.

Liberty has included another sea special on its list of 20 productions which deals with the U. S. navy in action. Production plans for this briny deep opus will be announced shortly.

LITTLE STORIES

By ARTHUR FORDE

"Furtum ingeniosus ad omne,
Qui facere assueret, patriae non degener artis,
Candida de nigris, et de conden tibus atra."
A quotation from Ovid's Metamorphoses which translated reads:
"Skilled in every trick, a worthy heir of his paternal craft, he would make black look white, and white look black."



BERT LYTELL

Bert Lytell is eminently fitted for the stage and screen, and as the Columbia Productions are to screen "Brothers" at the finish of his present theatrical engagement, where only thousands have been able to enjoy this excellent actor's work on the stage, millions will be able to witness him in the screen version.

This fits Bert Lytell like a glove, and it's no wonder, as for three generations his family has been trained and each generation has made an unqualified success in the thespian art.

Backstage at the El Capitan Theatre I located Bert Lytell and while he had quite a few admirers waiting to see him and was tired out by the strain placed upon him by a dual characterization, in which he is on the stage for almost three hours, he willingly chatted on the only subject dear to his heart—that of the art of acting.

His education has been all of the theatre, to which his splendid work testifies. His remarkable interpretation in "Brothers," where he played at one theatre in New York for almost a year, attracted the eyes of one of our foremost producers and they have a play by Richpen in preparation for him.

The quick changes necessary for him to make in his present vehicle and his transition from the brother brought up in luxury to the one brought up in poverty is almost uncanny.

Bert Lytell was a prominent leading man and great favorite with picture fans a short time ago and the remarkable popularity attained by him during his vaudeville tour has endeared him to the American public.

Even with Mr. Lytell's former experience in pictures, he modestly affirmed his trepidation in the new screen venture.

SAILING

Hollywood dancing proteges of Albertina Rasch soon are to twinkle their educated toes for the entertainment of audiences in Brazil.

A bevy of Albertina Rasch dancers from the film capital was rushed across the continent last week to join with New York proteges of the maestra of the dance on the voyage to South America for a musical comedy engagement.

Aboard the "Voltaire," the Rasch dancers sailed from New York, June 5, for Rio de Janeiro where Jacques Charles, former director of the famed Moulin Rouge, in Paris, has scheduled a musical comedy season. The operettas which Charles plans to produce include "Rose Marie," "New Moon" and "No, No, Nanette."

The producer selected the Rasch girls for the ensembles of the South American engagement as a result of the hit they scored three years ago at the Moulin Rouge, when Miss Rasch personally introduced her American ballet creation to Paris with a group of her famed dancers.

FIRST MAYOR OF HOLLYWOOD DIES

Sanford Rich, first mayor of Hollywood, now a part of the City of Los Angeles, died this week; he was 89 years of age.

Mr. Rich came to California in 1900. When Hollywood was made an incorporated municipality in 1903 he was elected a member of the board of trustees, later becoming chairman, which was a position corresponding to that of mayor.

Mr. Rich is survived by his widow, formerly Sarah Miller; a sister, Mrs. Angeline Cromer, and a brother, Edwin Rich, all of Los Angeles.

Mr. Rich was a Mason, an Odd Fellow and at one time a director of the Hollywood National Bank.

RHODA IN "THE RED SKY"

Rhoda Cross, 17-year-old daughter of Leach Cross, leading lightweight contender two decades ago, has been signed by the Fox Film Corporation for an important role in "The Red Sky." She has left for British Columbia to join J. Harold Murray, Lois Moran and other members of the unit. A. F. Erickson is directing.

Has Assisted Some of Best Known Feature 'Meg' Wielders

John C. Flinn, in charge of short subjects here for Pathe, seems to have a happy faculty of making new directors of the assistant directors who have proven themselves worthy of such a promotion.

He started in by making Ray McCarey a full-fledged short reel director, and now he has just agreed to make Paul Jones, who has been serving Edward H. Griffith so well as his right hand man, a director of short subjects.

Paul Jones has a background of accomplishments that dates back years ago with the Lasky organization, where he was aiding their best directors.

Pathe officials are looking about for a story for Director Jones, and he will start shooting within the next week, according to plans at the Culver City plant.

Review
"MAMBA"

Reviewed at Miller's California.
Produced by Tiffany.
Directed by Al Rogell.
Photographed in Technicolor.

Without Hersholt, "Mamba" would have been pretty weak screen entertainment. With him, and two other unusually fine performances it is worth seeing. Jean Hersholt always manages to impart to his heavy roles a Rabelaisan vulgarity, and the character of the despicable trader is ideal grist to his mill. The resulting creation charms one with it power. Perhaps charm is not the word, for Jean is thoroughly hated.

Ralph Forbes was to us the surprise of the picture. One expects good things from Hersholt, but Forbes was to us just an ordinary leading man. As the German officer with the attractive Heidelberg duelling mark on his cheek, he is intensely interesting. He should win some good things through this. Eleanor Boardman in the other leading part does very well. Minor support is excellently handled.

The plot of "Mamba" is nothing to cheer about. The action takes place in German East Africa before and during the war. It at first drags, then suddenly catches up with itself, and treads on its own heels. The conclusion is melodramatic to the extreme, with a sort of Horatio Alger and U. S. Cavalry to the Rescue twist. It's British cavalry, but they arrive in the nick of time in the good old style.

The pictures of the natives in revolt and the attack on the fort are interesting and exciting. The color is bright and attractive. Supporting program units are a study of Liszt, splendidly done, and a Vitaphone short, "—and Wife," no better than it should be.

HAROLD WEIGHT.

FADS AND FASHIONS

EYEBROWS—AS SEEN
By Loretta Young

The hairline eyebrow is just a memory now, according to Loretta Young, petite First National player whose fragile beauty of face and form has been cause for comment by several world-famous artists.

"A very dainty, delicate frame for some eyes was the hairline eyebrow, but for others it was grotesque and queer in appearance," says Miss Young, "and now I think women will welcome the chance to restore eyebrows that are eyebrows to normal again because it will afford opportunity to return more expression to the eyes and face.

"Some women never touch their brows from one year to another, but simply permit them to grow; others are continually plucking or cutting or coloring them until they look terrible.

"One extreme is as bad as another. Eyebrows should be cared for as religiously as the hair. They should be brushed so that they will not grow scraggly and dull, but remain glossy and clean and well-shaped. Then they should be dressed every day just as one dresses the hair.

"If the eyebrows are uneven, or stubby, then they may be plucked, but if they are at all even, plucking them only detracts from their loveliness.

"Scanty eyebrows which have possibilities of being trained into the curve of beauty are aided in their growth by the application of a bit of alcoholic water every day. Glycerine which has been perfumed will improve the lustre. If the eyebrows are coarse and bristly, use a heavy oil on them at night, rubbing it well into the skin until it is all absorbed. Do not cut the brows or dye them. The final result is very disappointing."

GYPSY GIRDLE HERE AS FANCIFUL STYLE

Now that feminine fashion permits fanciful gestures, the gypsy girdle introduced by June Collyer, appearing in Paramount's production, "A Man From Wyoming," starring Gary Cooper, should prove an interesting mode. The gypsy girdle, according to Miss Collyer, measures two to four inches wide, and is fashioned with multicolored strips of silk that are worked together with crystal beads. The lower edge of this girdle is usually fringed with crystal drops or colored stones.

WHAT IS THIS THING CALLED BEAUTY?
By Billie Dove

Many times I have been asked for my "secrets of beauty." I will wager that of the letters I receive from motion picture fans 99 per cent contain requests for beauty prescriptions. But after all, are there actually beauty secrets in existence? I do not believe so. There are, however, a few simple rules for the care of the face and the body. But these are merely matters of common sense.

As for myself, I rarely think about being beautiful. I haven't the time. When I am working at the studio under the powerful lights and facing the microphone and camera, beauty is a subject which is far away. And when I am at home, I am usually taking care of my household duties, learning lines for the next day's work, or trying to find a little time to relax.

To the woman who would be beautiful, I say first: Be natural. Be yourself. Don't attempt to imitate someone else, because this "someone else" might not be your type. Create your own style of beauty and live up to it. Improve it as you can.

They say that cleanliness is next to godliness, and to that I add: Cleanliness is next to beauty. It does not matter how irregular your features may be, if you have that freshness about you which comes from being immaculately sweet and clean, then you will have a most valuable attraction.

Develop your own personality. It is fatal to attempt to copy the personality or coiffure of another woman whom you admire. What is attractive in the appearance of one is most unsuitable to another. In other words, be yourself.

There are some things which are important to every woman who wishes to be attractive and to radiate charm. A luster to her hair is one. Every night before retiring I carefully brush my hair with at least twenty strokes

I am careful about oiling the cuticle of my finger nails. This is particularly necessary in a dry climate where the cuticle becomes easily hardened and cracks, causing untidy-looking fingers.

Perfume is one of my greatest delights. And yet I do not use it to extremes. A woman should never so drench herself with perfume that it virtually announces her before she enters a room. It is the faintest breath of a well-chosen perfume which adds to the attraction of a woman.

One of the most important "don'ts" is don't worry. It is tremendously important for the mind to be at ease. Naturally, I am not so foolish as to tell you not to worry about the vital things of life. But you can avoid worry about unimportant things. Worry is one of the ogres that destroy natural beauty in most women.

In my opinion every woman is beautiful in some way. But many women destroy their own beauty while in their bloom of youth by worrying about thousands of little trifles. The responsibility of a home, the planning of the meals, and the care of the children, often become sources of continued worrying.

Worry spoils happy dispositions, brings on a haggard and tired look. It is not the physical exercise of household duties that brings lines to the face. It is the worry over trifling details.

Now, please, please don't put me down as one of those insufferable Pollyannas. But believe me when I tell you that happy dispositions are responsible for happy faces. And after all, a hapy face may well be said to be "a thing of beauty and a joy forever."

THREE BLONDES AT UNIVERSAL CITY

Universal's present roster of feminine players boasts of three beautiful blondes. The star of the trio is Mary Nolan, considered the most gorgeous golden haired person in Hollywood—perhaps in the world.

Miss Nolan's beauty has become as famous in Hollywood as Helen of Troy's was in Greece, and to be as beautiful as Mary Nolan is the aspiration of every extra girl in cinemaland. The story is told of how Lupe Velez, when she first beheld Mary Nolan at the "Cocoanut Grove" one evening, dashed over to her and asked in her broken English: "Who are you? You look like an angel." And perhaps that best discribes the impression one obtains of Miss Nolan's loveliness—she is the ethereal type.

Next on the list is Jeanette Loff. Miss Loff is typical of her Viking ancestry. Hers is the type of beauty which reminds one of the Rhine maidens and were she not so small of stature, she would make an ideal Brunhilde. Her eyes are of deep blue with heavy eyelids and long lashes; her skin partakes a little of the color of her golden hair and there is something in her personality which may recall stories of the Lorelei.

Last on the list of blondes at Universal is Joan Marsh. Sixteen is Joan's age, and she resents this fact hugely—she wants to be all grown up. But Joan's blonde beauty does resemble that of a baby. No line, not even the tiniest suggestion of a laugh wrinkle, has yet appeared on the pristine freshness of her pink and white skin. Her eyes are corn-color blue and her hair—straw colored. As would be expected in one of her youth—Joan's greatest ambition is to become a great tragedian but for the present she is restricted to smaller roles. However, she is a tremendous photographic bet and she's working on her dancing and voice as well as studying the three "r's" with a tutor, so it looks like a bright future for Joan whether it carries her to dramatic heights or not.

And with so many and such beautiful blondes there might be a danger of these not being enough work to go 'round. Not the case at all, however; for at the moment Mary Nolan is working in the stellar role of "Outside the Law," under the direction of Tod Browning; Jeanette Loff is preparing to go into production soon with John Boles in "Gypsy Love Song," and petite Joan Marsh has a very good featured role in "Little Accident," now in production, under the direction of William James Craft.

BOLD AND COLORFUL PRINTS CALLED CHIC

Daring prints of bold design and color spell chick for the summer ensemble. Barbara Bennett, appearing in Paramount's production, "Love Among the Millionaires," starring Clara Bow, dons a cape and frock of red, white and blue print, edged at neckline, sleeves and hem in white and deep blue. A blue and white linen hat, displaying a tiny red feather at the crown, completes the patriotic costume.

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Bryan Foy Is To Direct "The Gorilla"

Harold Lloyd Is Enroute To Honolulu

Assigns Robert Lord to Supervise Feature

With Joe Frisco already here as the star of "The Gorilla," which First National made as a silent feature, they are about to make it a 100 per cent talkie via the Vitaphone.

Bryan Foy, who has been in complete charge of the Vitaphone shorts and who make the first talkie, "Lights of New York" for Warner Brothers has been assigned to direct Ralph Spence's mystery story.

Casting is now in order on the First National lot where Bill Maybery is casting director in charge, and lest you already know, willing to talk to real troupers who have something to offer his firm.

The script has been written by E. Harrison Arko and Herman Ruby. The latter has been working on the Vitaphone shorts with Director Bryan Foy and meeting with very fine success. Robert Lord is supervisor.

Warner Bros. to Enter Industrial Film Field

The field of industrial, commercial and educational films will see rapid development and expansion during the coming year, according to J. L. Warner, vice-president in charge of production for Warner Bros. Pictures, Inc., who returned yesterday from a three weeks' business trip to New York.

Warner Bros. has just entered the field, Warner stated, and has established a department in charge of A. Pam Blumenthal, which will include the entire nation in its activities.

A feature of the new department, according to Warner, will be a fleet of portable projection trucks which can be sent wherever desired, for showing commercial and industrial or educational films on street corners, at fairs and other outdoor gatherings.

The films made by this department will be both silent and talking, and will be distributed through non-theatrical channels, in many cases through the firms for which they are made, many of which are already equipped for the showing of silent and talking pictures in plants, and branches.

While in the East Mr. Warner attended the annual convention of Warner Bros. and their 48 subsidiary companies, which was held in Atlantic City.

"I found a spirit of optimism in business circles in the East," he stated. "Everyone feels that the business conditions are on the upgrade."

"We are looking forward to our biggest year and are planning the greatest schedule of production in our history, both at Warner Brothers and First National Studios. We will spend close to $50,000,000 on pictures in Hollywood alone during the year."



Every now and then producers seem to look in the right direction for promising talent. The other day M.-G.-M. signed Lynton Brent for the part of "Lefty" in Remote Control," starring William Haines and under the direction of Mal St. Clair.

Lynton Brent comes from the stage, and has proven himself a very capable actor in talkies. One glance at him as pictured above shows plainly that he looks every inch an actor. One who knows audience reaction on both stage and screen.

"The Midnight Alarm" Purchased by Liberty Productions

"The Midnight Alarm," by James W. Harkins, Jr., has just been purchased by Liberty Productions. This is the fourth stage play Liberty has announced, the others being "Mother's Millions," which will star May Robson, with Judith Barrie as the ingenue; "The Ape," by Adam Hull Shirk, adapter of "Ingagi," and "Davy Jones' Locker," by Richard Barry, the famous war correspondent.

Mr. Hoffman, one of the executives of Liberty Productions, is in New York viewing the latest New York stage successes. Production on the first Liberty will start very shortly at the Metropolitan studios.

Kenneth Thompson, who plays Bebe Daniels' gullible husband in Radio Pictures' "Lawful Larceny," was leading man for Ethel Barrymore and Ruth Chatterton on the stage before he entered the movies. Almost the entire cast of this production are from the legitimate stage. Bebe Daniels, Lowell Sherman, Olive Tell, Maude Turner Gordon and Purnell Pratt started their careers before the footlights.

Walter Lang Directs "Rainbow" With All Star Cast for "Cruze"

Walter Lang has just begun the direction of a picture bearing the tentative title of "Rainbow," his third production under a long-term contract with James Cruze. This picture, following "The Big Fight," is another fast-moving film and was adapted to the screen from an original by F. McGrew Willis. Lola Lane, who was recently signed on a contract, heads the cast, and other prominent players are Tom Moore, Russell Hardie, Roscoe Karns, Wheeler Oakman and William Davidson.

Interiors will be taken at the Educational studios.

WATSON KIDDIES IN "THE CURE"

Delmar, Billy and Harry Watson have just completed a nice engagement in "The Cure," a First National picture, directed by Del Lord. They appeared as the young sons of Franklin Pangborn and Miss Howard in the above Vitaphone subject.

Takes Postponed Trip With His Company of Players

Accompanied by his directorial and scenario staff, Harold Lloyd left via the Lark June 5 for San Francisco, on the first lap of his journey to Honolulu on a filming expedition that will be watched with interest by the entire motion picture industry. Lloyd, appearing in his econd million dollar talking picture, "Feet First," will work clear across the Pacific to Hawaii aboard the Matson liner, Malolo, and will be the first to demonstrate the practicability of using sound recording aboard an ocean greyhound in transit.

Lloyd was preceded North by a technical crew, which is handling more than 25,000 pounds of sound and lighting equipment and props to be used aboard ship, and was followed by his supporting cast which includes Barbara Kent, leading lady; Robert McWade, Lillianne Leighton, Noah Young and Jean Bary. Lynn Cowan and Paul Titsworth, noted composers, are also with the party, having been engaged by Lloyd to write original theme melodies for "Feet First."

With Lloyd, who apparently has completely recovered from the appendix attack which compelled him to cancel passage on the last sailing of the Malolo, went Mrs. Lloyd, John L. Murphy, production manager; Clyde Bruckman, director; Paul Gerard Smith, dialogue writer, and Lex Neal and Felix Adler, scenario men.

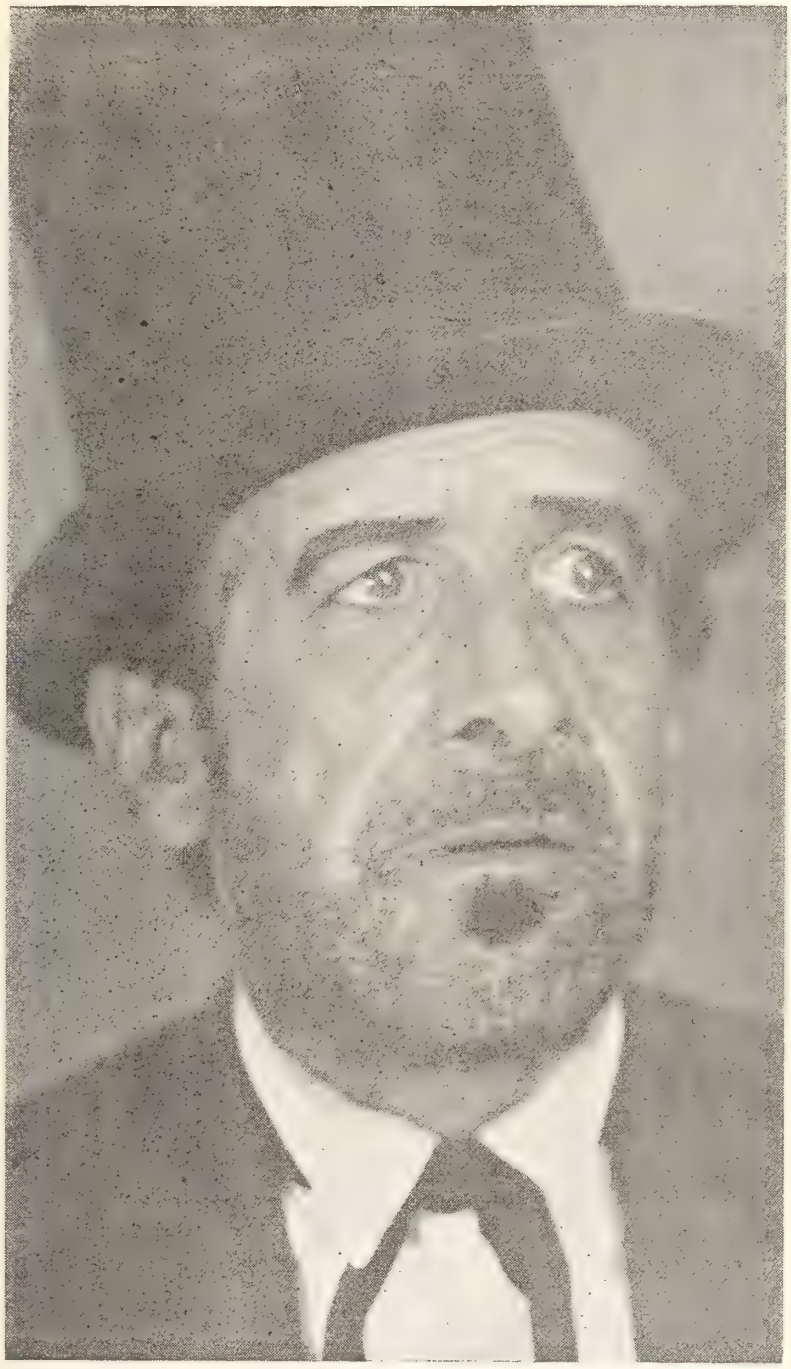
Roy Clayton, chief sound engineer of the Metropolitan studios, will accompany the troupe to Honolulu, and William Fox will handle the "mixing." Walter Lundin will head the camera contingent which will include Henry Kohler, Bobby Doran and three assistant photographers. Others listed in the sailing roster are: Gaylord Lloyd, Roy Brooks, King Vedder, Gene Kornmann, William MacDonald, Cecil Bardwell, Wallace Howe, Robert Webb, Wellington Honn, Melville DeLay, Harold W. Graham, Lawrence Brownell, Ethel LaBlanche, Eldon Reddington, Frank Buchholz, Monte Stedman, Harry Wilde, William Snyder, Austin Herrick, Sidney Swaney, Harry Tyerman, Ray Jones and Frank Swap.

CHRISTIAN SCIENCE LECTURE BROADCAST

Radio listeners in this vicinity may hear an authorized Christian Science lecture over KFOX (1250kc-240m) Monday, June 23, at 8 p. m., when Richard J. Davis, C.S., of Chicago, Ill., lectures for First Church of Christ, Scientist, Long Beach.

Mr. Davis is a member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

DO YOU REMEMBER "THE THREE BAD MEN"?



FRANK CAMPEAU

J. Farrell McDonald and Tom Santschi played the leading characters in Fox Films picture years ago

FRANK CAMPEAU—MANAGEMENT—BEN HERSHFIELD

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THE PILL CHASER



It was just a friendly match. We were at the second tee waiting for George Bancroft to drive. He was a bit ruffled after losing the first hole, but hit a nice drive straight and far down the middle.

"I missed my spoon second and took two shots to get back," he explained promptly.

"You seem to be hitting your shots now. We knew you would and that's why we asked to play with you. We wanted to get some pointers," we insisted politely.

"You are playing marvelously," Mr. Bancroft encouraged. "I like your style just as good as Henry's He's a dash too full of it, don't you think?"

We noticed Mr. Fink caught the little wink Mr. Bancroft gave him, as he left to play his ball. Henry Fink, you see, is Mr. Bancroft's right-hand man.

After a long wooden shot, we walked along the fairway. At the ninth hole these two "ace pill chasers" were one up; Henry Fink's ball was lost in the rough; Mr. Bancroft topped a mashie shot, but recovered and sank a nice putt for a half.

At the tenth hole George Bancroft addressed his ball with an utmost patient care. He drove, apparently, to the exact spot he had selected; Mr. Fink's ball was ten yards short. Our drives were as far, but off line and close to the rough.

Mr. Bancroft walked up to his ball and hit it with a brassie.

After that wonderful game, we can't blame George Bancroft for being a "pill chaser." We'll have to confess there is a fascination about the cunning little traveler that will make one walk when nothing else can.

The other night we wanted to get in some putting practice. Went down to one of the miniature courses and never had so much fun for a "quarter and a dime" in our lives. And just want to tell you, ye scribe made two aces and a birdie. These miniature courses are becoming as popular as the cross-word puzzles were a few years ago. The next thing we hear—Paramount will have one of these little courses on their lot to give George Bancroft a little relaxation between scenes. Then when he starts "Rolling Down the Rio De Janeiro," his next picture, we know it will be an interesting foursome when King Neptune and his court come aboard and discover Mr. Bancroft has had a little miniature course constructed on deck instead of the usual deck games. (Once the golf bug gets into your system you are its victim.)

Laying all jokes aside, Mr. Bancroft contends golf is a great sport to keep an actor fit for the strenuous work now demanded of him by the old "mike" and the "eagle-eyed" camera. If anyone knows what's good for the health, Mr. Bancroft certainly should know, for he has enjoyed excellent health for a number of years, with the one little exception, recently. (He needed a rest after making "Ladies Love Brutes"; even "brutes" have feelings.)

"Has Mr. Bancroft ever made a birdie?"

"Well, I should say so. A birdie with a pretty blue 'spring' outfit . . . and that birdie was made on the Paramount lot. All is serene and this great actor's next is to be a wonderful sea story by William Slaven McNutt and Grover Jones.

"THE SEA WOLF"

John Rogers and Harold Kinney have been signed to play the nautical characters of "Mulgridge" and "Leach," respectively, in "The Sea Wolf," featuring Milton Sills with Jane Keith, Raymond Hackett, Mitchell Harris and Nat Pendleton in the supporting cast. Alfred Santell is directing.

DEPARTED

Following the opening of her new talkie, "The Floradora Girl," at the Hollywood Pantages Theatre, Marion Davies departed on a two weeks' visit to New York and Washington, D. C. The Metro-Goldwyn-Mayer star is slated to begin work upon her return on "Rosalie" which Robert Z. Leonard will direct.

Henry King Is Signed to Direct Will Rogers

Sam Wood Directs Jack Gilbert

Winfield Sheehan Purchases Play by John Golden for Star

Winfield Sheehan, vice-president and general manager of Fox Films Corporation, has announced the purchase of the talking screen rights to John Golden's famous stage play, "Lightnin'," in which Will Rogers will be starred. Henry King is slated to direct.

The screen character of Bill Lightning in the audible version, which Samuel N. Behrman, author of "Serena Blandish," will adapt and dialogue, will reveal Lightning as a former Texas cowboy who has been a Rough Rider with Roosevelt in Cuba. A thrilling lumberjack sequence will be introduced in the action.

The Reno divorce colony, which features the play, will be the subject and target of much of Rogers' inimitable wit, philosophy and satire. "They Had to See Paris," Rogers' first Fox-Movietone effort, was one of the talking screen's most marked successes, and his second, "So This Is London," is rated as even funnier. Inasmuch as Rogers has wanted to do "Lightnin'" for the screen for some time, the net result cannot help but be an inspired portrayal.

FOREIGN MARKET POLICY TO BE DISCUSSED AT COLUMBIA SALES CONVENTION HERE

Final arrangements have been completed for the Columbia Pictures Corporation's three-day business convention, starting June 11th, at the Hotel Roosevelt in Hollywood.

Important developments at Columbia's recent Chicago sales conference resulted in a slight change of plans whereby Joe Brandt, president of the Columbia organization, will preside at the Hollywood meetings, instead of Jack Cohn, the treasurer, who returns to New York.

Mr. Brandt, who returned from Europe last week after an extensive survey of the foreign field, will present data to the convention which will decide this company's attitude on the production of foreign language versions of Columbia pictures, whether made here or abroad.

CARTOONISTS' CLUB OF LOS ANGELES

The Cartoonists' Club of Los Angeles, which comprises all the nationally known American cartoonists now residing here, are giving a welcome luncheon to Rube Goldberg at the Roosevelt Hotel, June 29. The Cartoonists' Committee comprises Merrel Blosser ("Freckles"), Gene Ahearn ("Our Boarding House"), George McManus ("Bringing Up Father"), and Webb Smith ("Examiner Sports"). Bert Levy, old-time friend of Rube's, will be master of ceremonies.

WHAT THEY ARE SAYING ABOUT TALKING PICTURES

It may take seven or eight years, but by that time an artist who is exclusively a "talkie" artist, as opposed to a stage or silent film artist, will have been evolved. Let producers stop trying to improve machinery that is already excellent and concentrate on the human side of "talkie" making. Stage artists sing and speak well in the "talkies" but can only act in a stage-like manner. Film artists act as required. A new kind of artist exclusively devoted to this type of entertainment has to be discovered before "talkies" can be seen at their best. What I want is to see the evolution of actors and actresses who are exclusively "talkie" stars.—GEORGE BERNARD SHAW.

It is understandable enough that while mechanical difficulties were being worked out the talkies should have used the stage as a source of ready-made material. But new art forms demand their own forms of expression and I look for the great talkies of the next ten years to have been studio-made from the ground up.—LOUIS BROMFIELD, Novelist.

It has been proved by such productions as "The Love Parade" and "The Vagabond King" that the talking screen is an ideal medium for the production of operatic comedy. There is no reason that grand opera with its tragic masque—but with an English libretto, an American setting and jazz score—should not succeed as well. I believe that Hollywood will produce the composer who will write the great American jazz opera for the reason that it has become the home and working place for a majority of the nation's most famous composers.—W. FRANKIE HARLING, American Composer.

(Reprinted from Moving Picture Monthly, Bombay, India)

ALLEE SAMEE MELICAN MOVIE

They have titles on pictures in Japan just as in America. And when a made-in-Japan film was recently exported to New York, it arrived with the Nipponese titles politely translated into the Jap idea of English, like this:

"At Kyoto is many studyo which are like Hollywood of Japan."
"Many star is to make feature here and vice-versa."
"Scene like this cost million yen—like is accustom in Hollywood."
"All latest trick photographer defects is found in Kyoto."
"Great star called by name which are Rudy Valenshima."
"Lady star are much fond of by publics and director."
"Kyoto studyo hope very sudden to make honorable screechie picture."

NOT THE COST—THE UPKEEP

Speaking of Hollywood and ridiculous sums of money, it's no secret that Harold Lloyd is pretty well fed up on his grand Benedict Canyon estate, with its lagoons, lakes, waterfalls and golf course.

When Harold got the place completed—as much as such a vast demense can ever be finished—he discovered that it would require, day in and day out, a staff of sixteen gardeners and nineteen house servants, exclusive of his four chauffeurs and his personal and studio staffs. The upkeep is about Dollars 3.000 weekly. Which only leaves Harold a measly Dollars 37.000 a week for cigarettes and pocket money.

SHORTEST STORY

A group of scenarists were talking over the shortest stories. One recalled the script submitted by the fellow who had been advised that every picture must contain the elements of religion, humor, society and sex-appeal. His story was contained in one sentence: "My God," laughed the Duchess, "let go of my leg."

The second recalled a prize-winning short story contained in the words: "For Sale: Baby carriage; never used." But the chap from Metro referred to an original yarn from the pen of an office boy reveling in the name of "Killer Cohen It is: "Rich girl—motor car—breakdown—lonely road—ruffian—scream—poor boy—rescue—swoon—love—elopement."

A CAREFUL SPENDTHRIFT

When Charlie Chaplin spends Dollars 1680 to broadcast a statement, he's all wrought up and means what he says. And this is what he has just cabled to deah ol' Lunnon:

"I don't care what other people do, but I believe my silence more eloquent than my voice. With me it is not a case of not wanting to talk. My medium has been pantomime, and I don't want to turn now. Art is creating an illusion. It is not merely reproducing something. And the silent picture creates an illusion."

So, if Charlie keeps his word he'll make no talkies. Unlike Lon Chaney, he can't be tempted by a salary rise, because he's his own boss.

The "Rolling Stones" company of the Pan-American Studio, are on location in the High Sierras for their third picture which was written and is being directed by Jack Baxley. This picture co-features Jimmie Adams and Bud Jammison.

Ian Keith is on location with the Fox Company making "The Big Trail" in which he plays an important 'heavy' role. This picture, which Raoul Walsh is directing, is being made on both standard and wide film.

"Way for a Sailor" Offers Fine Opportunities

Polly Moran and Doris Lloyd will be teamed as Cockney waterfront wastrels in John Gilbert's new talkie, "Way For a Sailor," which Sam Wood is directing for Metro-Goldwyn-Mayer.

Polly was summoned back from a personal appearance tour for the role in which she will be Jim Tully's sweetheart. Miss light o' love for Wallace Beery. She last played in "Old English" and "Sarah and Son." Polly just finished a role in "Remote Control" recently.

Gilbert is a hard-drinking and loving sailor in his new picture, a talkization of the virile sea-going novel by Albert Richard Wetjen. The dialogue is by Lawrence Stallings, Charles MacArthur and W. L. Rivers.

The company left Wednesday for Wilmington, California, for some waterfront shots. They are to remain there for about a week's time.

SENNETT DIRECTS

Patsy O'Leary is playing in her first starring role in Mack Sennett's new short feature, "Vacation Love." John Darrow (of "Hell's Angels" fame), Andy Clyde and Betty Boyd are the other principals in the cast. Mack Sennett is personally directing.

CONTRACTED

Louise Huntington, late on Broadway in "The Marriage Bed," "The Nut Farm" and "City Haul," arrived in Los Angeles Monday, June 9. She is under contract to the Fox Film Corporation.

BACK IN 1909

After a lapse of eleven years, George Archainbaud, director, and Eddie Cronjager, cameraman, are reunited in a picture—Radio Pictures' "Dead Game." They worked together in 1909.

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Just 25 years ago P. A. Be-Hannesey opened his first studio-art store in the Hollywood Hotel, which still stands at Hollywood and Highland as one of our landmarks. Today we find that progress of time has not stopped the progress of a man who started a new business in our very midst, and who had as one of his first customers Carl Laemmle, Sr., president of the Universal Pictures Corporation, who, like Mr. Be-Hannesey, has built up his institution until it stands as one of the biggest. started then as a pioneer and developed by slow but sure stages to its present rating in the film world. Mr. Be-Hannesey, too, has built up a great name in cinema circles for himself and his business—he has furnished more stars' homes and helped to give to the studios the best settings in art and furniture that they have sent out as an educator to the world's theatregoers as to periods and atmosphere in their pictures for as many years.



P. A. BE-HANNESEY

EVERY STUDIO KNOWS BE-HANNESEY PRODUCTS

Actors and actresses have in years gone by been so accustomed to see Be-Hannesey furniture and works of art on the various sets, no matter what the period or place was, that they sort of have accepted that every time they sit down at a desk, in a chair, or lie down in a bed, that the veteran manufacturer and distributor of this commodity has furnished it. We have known artists to pass away the time on sets to lay bets with brother and sister artists as to which was and which was not Be-Hannesey's furnishings. Every rental department of every studio operating in or outside of Hollywood, which takes in Culver City, Universal City and Burbank, have used his latest creations.

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No matter what the play was that was to be screened, Be-Hannesey could always be depended upon to be able to furnish the settings with whatever was needed. He purchased the most unique line of furnishings from all over the world. No article was too costly or too cheap to carry. If he didn't have what was wanted, he had an uncanny way of finding that which was needed—he was the minute man of the film industry—and up to this day he can always be relied upon to either have what is wanted, or if by chance he can't find it, he has the greatest staff of men and women at work who will build most anything that a motion picture studio must have to give their pictures the necessary atmosphere—in fact. the great moving picture studios depend upon him to furnish their finest settings. hence his staging his 25th anniversary, and the best known folks in Filmdom are taking advantage of this to fit up their homes.

BE-HANNESEY PROBABLY KNOWS MORE STARS PERSONALLY

Unlike some of the business people of Hollywood, who have said some detrimental things about dealing with film people as to their paying their bills, P. A. Be-Hannesey, who has dealt with 'em for 25 years, and who knows more executives, stars, directors, technicians, cameramen, in fact anybody that has anything to do with the making of pictures, has an entirely different opinion than we have read and heard. Listen to what he has to say:

"For a man who has had business dealings with picture people for the past 25 years, I want to say right here that I never for one minute ever had any real concern about their accounts. I have one byword in my place of business and that is 'Picture people always pay.' Sometimes misfortune has overtaken some our customers, but the minute they righted their affairs we seemed to be the first one to be taken care of. Nothing could be fairer than this. We have done business with the biggest stars and executives on down to the smallest paid individual or the carpenter, electrical or labor crews. Our business has grown by leaps and bounds the past 25 years, and never were we as happy with our affiliation with the motion picture business as we are today."

HAS GREATEST ARRAY OF FURNISHINGS

Talk about the chair that Napoleon sat on, or the bed that Lincoln slept in, the settings that aided Mary Pickford to look most charming, the background for Jack Gilbert's best love-making. the fun-making antics of Charlie Chaplin, to look its best, with the proper atmosphere and furnishings, have been and are found in Be-Hannesey's present place of art at 1122 North Western Avenue, where he has been located in his spacious building for the past eleven years. Also located at Virginia and Western, in the heart of Hollywood, the very city that he has done so much to help build up, for haven't the eyes of the world been looking upon his furniture and art of outstanding character—and since Mr. Be-Hannesey has done all this, hasn't he the right to feel happy and to celebrate his 25th year in business? And since his great colony of friends know this, you can expect the greatest array of satellites heading their best cars towards his place of business, to wish him well and possibly order some of the $100,000 or more collection of furnishings that he has under the roofs of his present location.

Hollywood Midsummer Jubilee Is to Have Fine Program

A response far surpassing the anticipation of the sponsors of the second annual Hollywood Midsummer Jubilee to be staged on the evening of Wednesday, July 2, at the Hollywood Bowl is being evidenced by the entire motion picture industry and theatrical realm of this city in the assembling of entertainment, according to a report submitted by Harold B. Franklin, head of the sponsors, to his arrangements committee at a meeting at the Roosevelt Hotel last Wednesday.

"We are receiving splendid cooperation both in providing the attractions for the show and in ticket sales from the film folk and theatrical persons," declares Franklin. "The performance to be presented will feature only high-class acts and spectacles as a result of the response that has been accorded our appeal for talent and I am sure that we will derive a handsome fund for the purchase of additional beds and hospital equipment for the Los Angeles Sanatarium because of the splendid work of our associates of the profession."

First among the artists to volunteer their services for the monster show which will be presented the one night only were the Albertina Rasch dancers, now appearing in Sid Grauman's prologue to "Hell's Angels" at the Chinese Theatre; Bert Wheeler and Robert Woolsey, known as "The Cuckoos," because of their success in the Radio picture of that title; Harry Green and Lillian Roth in a Paramount presentation; Cliff Edwards, Charles King, Lottice Howell and George Houston heading an M-G-M ensemble; a Larry Ceballos revue from Warner Brothers; a large colored chorus from R. K. O., who are also contributing their famous Tiller Sunshine Girls, and the Los Angeles Grand Opera chorus.

THANKS

A grateful mother would like to tell the whole world of the splendid work done by the Motion Picture Relief Fund. They came to our relief many months ago when my daughter's (Charlotte Lillard) health failed and she was unable to work. The situation was desperate—illness and without funds. Too much praise cannot be given to the secretary of this organization and his efficient staff of workers at 5481 Santa Monica boulevard. Courteous, attentive and most kind, helping me solve my problems. In May my daughter had to undergo a serious operation and I feel that through the assistance of this organization, my daughter was spared to me.

A GRATEFUL MOTHER.



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GUEST

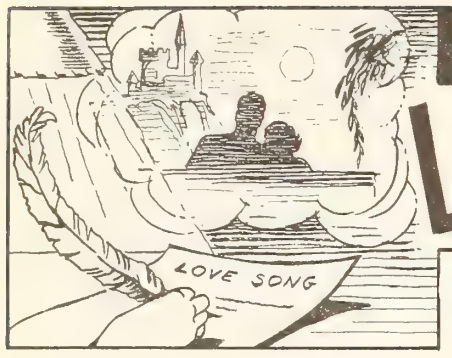
Miss Maxine Alton was the guest of Ed W. Rowland, general manager of the Hollywood Playhouse, which was dedicated "Song Writers' Night" as many Hollywood composers of lyrics and music witnessed this particular performance of "June Moon."

Miss Alton is not only a writer of lyrics, but has written short stories, scenarios and is a prominent playwright.

For many years Miss Alton was a leading lady on the legitimate stage and at one time under the management of Mr. Rowland.

MANY COMPANIES

Universal Leasing Company reports that many independent and major companies are taking advantage of the sets and equipment they are offering for the various pictures that are now being made in the Southland. Herman Scholm has made a great success of the leasing department since he has taken it over after Sigmund Moos resigned and joined First National-Warners.



LYRICS & MUSIC

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Private Car Brings Musical Impresarios

Trio En Route Here to Produce Some Fine Operettas

Sigmund Romberg and Oscar Hammerstein are sharing a private car with Frank Mandell en route to Los Angeles arriving here on Sunday. Messrs. Romberg and Hammerstein are coming to prepare some operettas for Warner Brothers, while Frank Mandell is returning to Paramount studios.

Romberg's second operetta for Warners is to be "Children of Dreams," production to start August 1. "Viensese Nights," the first Romberg-Hammerstein operetta, is scheduled for release in September.

RECENT MUSIC PUBLICATIONS ARE REVIEWED BY RICHARD DRAKE SAUNDERS

Several interesting piano numbers have recently come from abroad. To head the list for local interest is "Film en Miniature," by Bohuslav Martinu (Hudebni Matice, Prague) which bears on the cover a strip of film whereon one can recognize several Hollywood celebrities; the six pieces in the set are pleasing and well written. From the same firm comes a set of "Seven Piano Pieces," by Emil Axman, in modern idiom and distinctly typical of the new Czech trend of composition. From France, the firm of Maurice Senart has issued a group of diverse and intriguing pieces. There is "Hommage a Albert Roussel," by A. Honegger, cleverly built on a musical interpretation of Roussel's name. A second volume of "Gants intims," by the new Spanish composer, Manuel Blancafort, display artistic skill and individuality. "Journal de Vacances," by Maurice Imbert, is a set of eight very lovely descriptive pieces.

Erwin Straus, sensational 19-year-old composer and son of Oscar Straus, eminent comic opera creator, arrived recently from Berlin to visit his famous father who is now composing music for talking pictures at the M.-G.-M. studios. The elder Straus trained his son to follow in his footsteps. On the eve of the younger man's departure for America, his first operetta, "Denk an Mich" (Think of Me), scored a brilliant success at the Thalia Theatre in Berlin.

THEME SONGS AND WHAT THEY MEAN

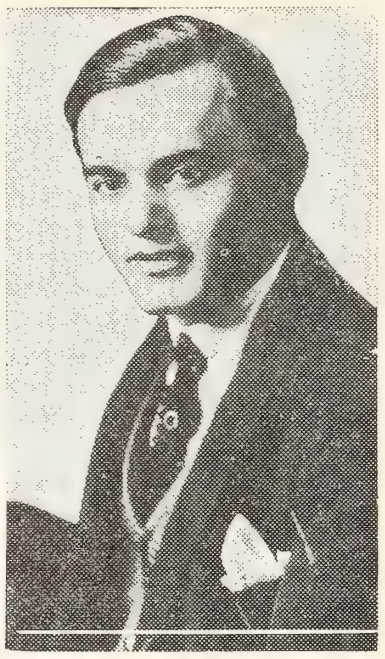
"When you look back and remember the "Pagan Love Song," "You Were Meant for Me," "I'm in Love With You," "Love, Your Spell is Everywhere" and other famous theme songs you will understand what I mean. These songs and many others were written with a definite purpose in view, and that was to create a melody that would run through the picture and enhance the value of the production. The result was that they became popular and why?—they were pleasing melodies that one remembered and from the song writer's viewpoint most of all the public purchased these songs. The song was part of the feature and could well be called a theme song.

Today, however, the producer is making a mistake I think in crowding too many songs into one feature. The result is obvious—no song has a chance as they have to feature all of them and the result is that we haven't the outstanding hits on the market today that we did have. Music publishers are complaining about a crowded market. I have been singing and featuring songs before the public for years and can remember when publishers used to make four or five songs a year big hits and that means big royalties for the writers. Today they have that many songs in each picture and no firm, regardless of how big they are, can make four or five songs a month hits.

The musical scores and synchronization of pictures have advanced 100 per cent since the advent of talking pictures and there is no reason why the studios with the pick of the song writers and composers of the world should not be turning out hits, and the only way they can do that is to curtail the number of songs in a feature and insist upon compositions that are part of the story built around the picture and not just crowd any song into a feature because they have so many writers under contract. When this is done songs that are hits will return.

CALMON LUBOVISKI IN GREAT DEMAND

Calmon Luboviski, who has the exclusive orchestral direction for both Pathe and First National Studios, is far and away one of the most accomplished of violinists in the country today. His technique, understanding and above all his art in teaching his students are known far and wide.



He leads a violin choir that is a veritable marvel musically.

Mr. Luboviski is in great demand in all of the larger motion picture studios. Recent releases: "Hell's Angels," "Puttin' on the Ritz," "Abraham Lincoln," "She Goes to War," "Evangeline," "Coquette," "The Awakening," "My Man," "The Trespasser," "Racketeer," "Bride 66."

KNX, the Paramount-Evening Express, broadcasts an intertaining program every Monday evening at 9 o'clock. Tune in and hear Mr. Luboviski.

LYRICS

Frank Tours, director of music for both the London and New York presentations of Evelyn Laye's operetta, "Bittersweet," has been engaged by Samuel Goldwyn to act in a similar capacity for Miss Laye's first talking picture which goes into production at the United Artists Studio on July 15. Tours, for the past five years, has been director of music for the Paramount Long Island Studios, and has been borrowed from that organization by Mr. Goldwyn.

MONTE CARTER PREPARING TO DIRECT "NIGHT CLERK"

Monte Carter and Charles Callahan are responsible for the adapting, writing the dialogue and continuity of "The Night Clerk," which is to be the next comedy that Monte Carter is to direct for Pathe. Unlike the other comedies, this is not a musical it is a very funny situation comedy which has seven all-star principals in the story.

MICHIO ITO

In discussing the increased interest in the past few years in oriental plays and stage settings, Michio Ito, well-known dancer, and more lately director of many colorful productions, explains it quite simply.



Michio Ito

"The instinctive needs and life problems of all humans are the same," says Mr. Ito," but our reactions and method of approach to life are necessarily colored by our racial traditions, out climate, our food; all local stimuli that differ just as our languages differ. We of the East live and play according to the tenets of a philosophy that is very old, and perhaps more formalized than that of Western civilization.

"Let us hope that the storehouses of the East will yield much acceptable treasure to the American public in every form of theatre activity."

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Critics Laud Howard Hughes' "Hells Angels"

Rogers "So This Is London" Opens Thursday

Scribes Find Much to Praise in Most-Talked-of Picture

"Hell's Angels," the $4,000,000 Howard Hughes' air-war film, has been unanimously hailed by the critics as the greatest screen spectacle of all time.

Following its brilliant and spectacular world premiere at Grauman's Chinese Theatre, Hollywood, on the night of May 27, local critics without exception declared the picture was greater even than the advance claims of its sponsors, and a new milestone in entertainment annals.

Some of the critics' reports follow:

Edwin Schallert, Los Angeles Times: "Howard Hughes' epic of the air is a magnificent picture. There was never so much going on on Hollywood boulevard. The biggest crowd ever turned out on the street and more police reserves were required to hold them in check than ever."

"There was the most notable audience that has probably been gathered together for any first evening. 'Hell's Angels' without a question got off to the most dazzling start of any production this season."

"Howard Hughes has evolved a surpassing thriller of aerial warfare, and he has shown an amazing courage at every point of his undertaking. Altogether there is nothing wanting of impressiveness in this picture. It is something to see for what it offers to both eye and ear. There are enough outstanding and individual touches to this film throughout to make it of interest to the technician in pictures as well as to the public."

Louella O. Parsons, Los Angeles Examiner: "No previous motion picture has more than skimmed the surface of air maneuvers and actual technical demonstrations compared with the scenes which Howard Hughes presents in 'Hell's Angels.' Vital, effective and breath-taking are the air scenes, aided in their realism by a widened screen. There wasn't a vacant seat in the theatre. Had there been twice as much room the house would still have been filled. The story is different. 'Hell's Angels' should not be missed by young or old."

Eleanor Barnes, Los Angeles Illustrated Daily News: "It cost four million dollars and it has four million thrills. This production has eclipsed every picture of its kind in an era which has seen numerous gripping stories of the air. The picture is greater than any personality in it. Its grandeur towers above any spectacle yet thrown on the screen. A wheelbarrow load of adjectives couldn't describe this marvelous contribution to cinema history."

Harrison Carroll, Los Angeles Evening Herald: "'Hell's Angels' is a supremely thrilling record of man's warfare in the skies. It is immeasurably picturesque and awe-inspiring. I feel safe in predicting that 'Hell's Angels' will never be surpassed for sheer thrills and spectacle."

Monroe Lathrop, Los Angeles Evening Express: "'The Hell's Angels' world premiere was the most spectacular that this or any other country has ever known. 'Hell's Angels,' not to defer longer a summation of its right to all the heraldry, proved to be a sensational success. All the world knows its history of two and a half years of labor, and millions of money expended by its producer and director, Howard Hughes, to achieve the results that he set as his goal. The picture silenced all skepticism by presenting a true epic of immense interest as entertainment, and an achievement in picture drama that will stand for a long time as a model to aim at in the realm of spectacle.

"It has excitement to meet the wants of the most avid seeker for a new kick. It has examples of physical daring never matched before the camera. It is overwhelming. It has virile drama, linking together its spectacles, and in the variety of its appeal, with suspense and humor punctuating its spectacle, it is more than satisfying. It is electrifying."

Llewellyn Miller, Los Angeles Record: "Beyond doubt the air-shots in 'Hell's Angels' are the surpassing achievement of air photography to date. It will have to be enough to say that these shots are fully as spectacular as the wildest rumors you have heard about them. Obviously they are not studio shots. Glimpses of a rocking earth below as two ships wheel in combat, missing each other by feet, establish the authenticity beyond doubt."

Elizabeth Yeaman, Hollywood Citizen: "There has never been a picture which has created the expectation of 'Hell's Angels.' And there has never been a picture which fulfilled and exceeded public expectation to the degree that this Howard Hughes epic of the air has succeeded.

"'Hell's Angels' is more than its producer has claimed it to be. It is an incredible film and not until you see it can you fully appreciate how four million dollars and three years were consumed in the making. It is futile to attempt to do justice to such a picture. It provides thrills which you must experience for yourself."

Edwin Martin, Hollywood News: "'Hell's Angels' is all that Howard Hughes promised it would be—an epic of air films! This 25-year-old producer, who has never yet produced an unworthy picture, was seen at his best last night. His four million dollar spectacle was a film that will be talked about for months or probably years."

Follows 'All Quiet on Western Front' at Carthay Circle

A western premiere of Will Rogers in "So This Is London," the noted wit's second Fox all-talking picture, on Thursday evening, June 19, has been announced by Fox Carthay Circle Theatre.

This engagement will mean the closing of the current presentation of "All Quiet on the Western Front" at the end of ten weeks, with a bit less than two weeks remaining before the Universal drama bows to the hilarious Fox production.

New York reviewers have acclaimed "So This Is London" more original and funnier than "They Had to See Paris," Rogers' first talkie, which shares with "All Quiet on the Western Front" the Carthay popularity record.

During the final week of "All Quiet on the Western Front" a number of American Legion posts are giving special theatre parties and several local women's organizations have established various matinees as dates for attending the showings in groups.



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Preview

"A MAN FROM WYOMING"

Paramount All-Talking Production. Starring Gary Cooper.

Previewed at the West Lake, West Coast Theatre.

"A Man From Wyoming" hits us as the least appealing of World War pictures we have preglimpsed to date. Following in the spoor of "The Journey's End" and "All Quiet on the Western Front," it fades into a peppercorn when brought into comparison with these wonderful photophone films. Some of the sequences of this latest Paramount war effusion are punctuated with crescendo shrieking shells, whose quickly exploding detonations drive terror into the minds of the auditors. Especially is this the case in an early sequence where an American pontoon bridge is blown up.

The yarn is patchy, and smacks of a "rush-'em-through" potboiler. The monotonous love huddles between Captain Jim Baker, Gary Cooper) and Patricia Hunter (June Collyer) finally wax mawkish and in several instances drew forth lip explosions of derision from one of the bored auditors. The plot, in few words, clusters around a love-at-first-sight meeting between Baker and Miss Hunter, who are secretly married. A few days honeymoon is interrupted with a call, for Baker and his 132nd Engineers, to the front.

He is reported killed in battle. The bereaved bride is then sent to Nice where she plunges into the gaities of the Riviera. She runs a place called the Villa Blue, a sort of free-and-easy soldiers' night club. Into her new butterfly existence, Baker corporeally returns. With a jealous eye he sums up the situation, and goes back to his regiment. He is just in time to make a hero of himself in battle, a few days before the armistice. Patricia, who had followed him, finds him in the midst of his glory, and flying into his arms; all is forgiven.

Cooper gives a feckless, apathetic delineation of the gallant Captain Baker, the "Man From Wyoming." At all times he is at swords point with the deeper emotions and seems simply to stride through the part. June Collyer is given to sessions of posing and is rather pale when the passions are called on to vibrate. She has a saccharine play of lightness in the softer scenes, heightened by her frequent display of longitudinal dimples. Her enunciation is very good but she is many times off the key in her pronunciation.

Other good performances were turned in by E. H. Calvert, Regis Toomey, W. B. Davidson, Ed. Deering, Mary Foy, Emil Chautard, Morgan Farley and Parker McConnell. R. V. Lee's directing was noteworthy in every particular and the same may be said of Harry Fischbeck's photography. We can't see "A Man From Wyoming" making much headway with the affections of Master Boxoffice. Officer—call the next case, please.

ED. O'MALLEY.

* * *

Rosa Rosanova, well remembered for her many excellent dramatic roles in pictures, is returning to the stage. She left for New York last Wednesday. Miss Rosanova supported Rudolph Valentino in several of his greatest succeses.

KNOW ALL MOVIE STARS? ASK THE STUDIO GATE TENDER

J. R. Owens Never Missed One, Take It From Him—Not a Swede, Either, but Greta Garbo Didn't Fool Him

"It may be funny to send stories to the newspapers about me failing to recognize stars when they come to the gate," said J. R. Owens, the gate tender at the Metro-Goldwyn-Mayer studio, the other day, "but it ain't right. I never missed a star, or a camera personality, as they call 'em, in my life.

"Maybe you've read all that bologna about Greta Garbo coming here as an awkward Swede girl with big shoes and ragged clothes," Owens continued. "Well, let me tell you something. The first day she came to this lot, in 1925, she almost knocked me down with the beauty of her. And clothes! Boy, she had the best that Paris can produce.



J. R. OWENS

Rusty on His Swedish

"Gorgeous, she was, and I didn't know her name. All I knew was that some Swedes were coming in. They didn't speak English, and I ain't a Swede, so I just bows and opens the gate, and says to myself:—

"'Owens, my boy, there's a face you're going to see plenty of from now on.'

"And speaking of Garbo reminds me of this kid, Lew Ayres, who played with her in 'The Kiss.' He's doing big things now, they tell me. Two summers ago I had to take and throw him bodily into Washington boulevard.

O. K. for Billy Haines

"Then there's Billy Haines. He was a fresh kid when he first breezed in here, and first I felt like putting him in his place. But you just couldn't help liking him, and I figured that any fellow who could be as fresh as he was and still be likable couldn't miss in the movie business.

"Ramon Novarro was quiet and polite from the first day he set foot inside the gates in the old Metro days. No boy with his charm could fail to make the grade.

"And I don't overlook the girls, either. Two years ago there was a blonde kid with a Spanish name comes to the gate to see some one for a test.

Didn't Get Run-a-Round

"I could see right off she was a sweet kid, and on the level, and not one of those smart dames you run into so much on a job like this. I took her around to the casting office so she wouldn't get the run-a-round. Anita was her name, and they changed her last name to Page when they gave her a contract.

"Those stories about me not knowing Lon Chaney when he was made up as a rumble seat, or a face in a fog, are all wrong. I would know Chaney anywhere.

Gets Big Surprise

"There is only one star I didn't know when he first came. I was told to look out for an opera star named Lawrence Tibbett, and I was looking for a fellow with long hair and hysterics when up walks as fine and hearty a he-man as ever any one saw. And I didn't know who he was from Adam.

"'I'm Tibbett,' he says with a booming voice that almost knocked me down. And I believed him, and I made no mistake."—New York Telegram, April 26.

HARVEY LEAVITT

"General Superintendent," and that's some job. In passing through the Pathe Studios the other day our eye was attracted by a sign which read: Harvey Leavitt, General Superintendent. Could this be our own Harvey Leavitt whom we could always rely on at the Metropolitan Studios as to the correctness of the sets and properties.

However, we walked in and met a pleasant-faced girl, one of those "helpful secretaries" we wrote about a few weeks ago.

She said she would see if Mr. Leavitt would have time to see us that day, and after waiting a few minutes and seeing innumerable persons pass in and out of the office in "double quick" time, a hearty voice called, "Come in."

Sure enough, it was the same old Harvey. Seated behind a huge desk and with multitudinous details and papers galore before him, all of which he seemed to handle with ease. We asked him what the duties of a General Superintendent were and he replied, "everything" but the story.

When the story is finished Harvey takes hold of the production and it's up to him to make it good, cheap, but successful.

This is a case of where Merit was rewarded. Harvey is a master of details and the ease with which he arranges interviews and gets at the "core" of the matter in hand, in short order, has endeared him to all employees.

So that when "the people" see a Pathe Picture on the screen, they will realize that "The General Superintendent" is the man who is mighty near the one who while he received no "screen credit," his work invisibly shone.

ARTHUR FORDE.

Studio Preview

"BORDER ROMANCE"

At the Tiffany Studio.

Tiffany Productions have a fine bet in Armida. Were she a little larger there is no knowing to what heights she might attain.

She has charm, beauty and histrionic ability of the highest order. Her voice is, like herself, tiny but so appealing.

In the "Border Romance" she is at her best and is ably supported by an excellent cast.

The story, by Jack Netteford, is of a romance on the Border in which a number of American cowboys are marooned on account of some stolen horses.

They can't go back to the States and are also in fear of the Mexican authorities. Bob Hamlin, one of them, meets Conchita and a romance ensues in which there is a great deal of gunplay.

In spite of the weak story and dialogue, the cast and direction are the high spots of the picture, which is rather of the mould of the old-time Westerns.

Armida as "Conchita" is natural and piquant and Don Terry as "Bob Hamblin," the leader of the cowboys, is extremely handsome and has a "devil may care" personality.

The "Nina" of Marjorie Kane and that of "Slim" played by Vic Potel supplies the comedy.

Wesley Barry, as "Victor Hamblin," Bob's brother, is back with us once more.

Nita Martan as "Gloria," a dance hall girl, shows great promise. There are two old-timers, J. Frank Glendon and Harry von Meter, as "Buck, the horse thief," and Lieutenant of Rurales that acquit themselves admirably.

There is, perhaps, a little "too much orchestra" in this one, especially in the scenes far remote from civilization where complete band music accompanies the boys on horses.

A theme song, "Yo te adora," is sung by Armida beautifully in her most appealing voice.

The direction by Frank Thorpe is adequate and shows some really fine touches in spite of the weak dialogue.

ARTHUR FORDE.

* * *

LOUISE FAZENDA SIGNED BY RKO

Louise Fazenda has been signed for a featured part in "Leathernecking," according to an announcement today by William LeBaron, vice-president in charge of RKO production.

Originally produced as a stage play under the title of "Present Arms," the screen version differs only insofar that a complete new musical score has been written by Oscar Levant.

Miss Fazenda, one of the best-known comediennes on the screen, began her famous career making two-reel comedies for Mack Sennett at the same time Gloria Swanson and Mabel Normand were beginning to "click."

In "Leathernecking" she will share comedy honors with such famous fun-makers as Eddie Foy, Jr., Benny Rubin, Ned Sparks and Ken Murray.

Irene Dunne will portray the romantic feminine lead. Edward Cline will direct.

RADIO FLASHES

By CHARLES LEHMAN

Radio Flashes is an agonizing labor of love for this writer this week. The day is unspeakably dull; clouds hover uncertainly about the Warner Theatre building in Hollywood, and the boulevard's depressing appearance is certainly no incentive to scribblings about radioland. But on with the business of the day:

We drove over to KNX last Monday evening to watch Ambrose Barker and Peg Wynne broadcast "Under the Makeup," a skit typifying backstage life. Barker and Miss Wynne enlisted the aid of Pierre Mellonino, program director of KNX, as well as a radio team known as "Hap and Sap" to put over the weekly feature.

The evening proved interesting enough, and decidedly educational. We sat on a divan in the broadcasting room, and listened to Barker and his cronies go on the air. Each of those participating in "Under the Makeup" had a typewritten script, and it was great fun watching one or the other scramble up to the "mike" as his or her turn came to give forth mouthings. And then, as the party (for such it was) progressed, one of the guests was called upon to give a tap dance. Undaunted, the station had a little girl step up on a board and tap to the music supplied by KNX's Little Symphony orchestra. Of course the unwitting and trusting public never, never realized this deception, but we must say that that particular little girl can certainly dance.

"Under the Makeup" was followed by a short playlet, and then by Calmon Luboviski's Violin Choir.

* * *

The imminent Schmeling-Sharkey fracas, which is still imminent at this writing, but will probably have been forgotten when this is printed, has jammed the works for a number of people. The fight broadcast cut in half the Victor Radio Hour. It was to have presented Schumann-Heink, contralto; Richard Crooks, tenor; Frank Crumit, comedian; Sadah Schuchari, violinist, and other prominent figures. With the fight interruption some of those mentioned may and may not have gone on. At any rate, time will tell, time will tell!

* * *

Speaking of fights calls to mind something interesting. Years ago, in filming Rex Beach's play called "The Spoilers" the script called for a fight between the two leads, played by William Farnum and Tom Santschi. To give the fight the real stuff, these two actually got mad at each other, with the result that after the fight both became rather constant inhabitants of various and sundry hospitals. But there are many who remember the fight, and these claim that it was a great display of loyalty to the public.

Well, as we started out to say, Farnum and Santschi discussed the famous fight on KHJ's Merry Makers' program Thursday evening. Flora Le Breton, known as the "Mary Pickford of England," was featured in a series of cockney songs on the same program.

* * *

The broadcasting of a film on television principles received modified success in experiments conducted in Berlin recently.

A short picture, "Moment Musicale," depicting a singing and dancing act, was televised and received with clarity and definite rhythm. The image was limited to the head and shoulders, and subsequently to the feet of the performers, but in both cases sound synchronization was complete.

This experiment is in direct line with those made here in the United States from the Alexanderson laboratory. In this particular case, however, the European experiment is said to be an advance on its American predecessor, inasmuch as the subject broadcast was apparently a film.

The success of the venture, though, of course, of elementary nature, brings appreciably nearer the institution of telecinema as is is called in Germany.

* * *

Way back yonder, about ten paragraphs ago, we mentioned Ambrose Barker's "Under the Makeup" program, and gave our reactions to the same. It suddenly occurs to us that Mr. Barker has a song, written we presume, by himself, that should prove a decided hit if published for general use. It concerns the pride of a hen laying an egg, and exclaiming: "Can Coolidge do it; can Lloyd George do it; can Hoover do it," etc.; and the hen preens about in evident satisfaction at her lone achievement.

It seems to me that what with a prosperity statement May 1 and a second disastrous crash of the stock market May 2, Hoover has laid more than one egg!

I wonder if baby hens sort of wonder to themselves now and then: "Shall I grow up and be President or just another egg-laying hen?"

I wonder?

* * *

And while we're on the subject of television, and its effect on the theatre, we might as well apologize for the last paragraph, wherein we stated with too much gusto that a showing of a Berlin experiment was above the home product. A minute later we were handed a news dispatch from New York stating that a theatre in Schenectady is going to feature a televised vaudeville act as the first practical step taken in this country toward adapting television to commercial use. The act will be shown on a screen six feet by seven feet and is to be added to the regular program.

Vitaphone Shorts

Several stars and some of the most famous Broadway beauties appear in "The Fashion Mirror," a lavish musical comedy which Roy Mack has produced for Vitaphone Varieties. Barbara Newberry, dancer, who recently married Eddie Foy, Jr., and Jack Thompson of "Fifty Million Frenchmen," are featured, supported by Dorothy Corrigan and Jean Del Val. The bevy of show girls includes Hazel Forbes, Peggy Fish, Leoda Knapp, Drusilla Strain and Marusa Roberti. Original music and lyrics were written for "The Fashion Mirror" by Harold Levy and Neville Fleeson.

* * *

Murray Roth, director-in-chief of Vitaphone Varieties in the East, has just completed a number starring Josephine Harmon, vaudeville headliner recently seen in "Fioretta." It is titled "Harmonizing Songs." Jack King is featured.

* * *

"Everything Happens to Me," comedy by Sam Kopp and Harry Hayman, newspaper men, has been completed by Arthur Hurley for Vitaphone Varieties. James B. Carson, who starred in Jesse Lasky's first big vaudeville ventures, heads the cast which also includes Leo Hoyt, the father in "Abie's Irish Rose"; Sid Gerry, and Lucille Lortel.

* * *

"Old Seidelberg," a one reel light operetta, is one of the newest of Vitaphone Varieties. It is photographed in technicolor and in black and white. The music and lyrics were written by M. K. Jerome and Harold Berg. Carl McBride directed with a cast of 80, among whom the principals are Elsa Peterson, Orville Rennie, Gus Reed and Janet Gilmore. Herman Ruby wrote the story.

* * *

Vitaphone believes it has a new child wonder in 6-year-old Roy LeMay, who makes his screen debut in "Bright Sayings." The youngster's ability to carry a scene with Harry Tighe and Irene Shirley, both stage veterans, caused Director Arthur Hurley to predict a brilliant future for him.

* * *

Broadway stage stars and featured players who have appeared in Vitaphone Varieties during May include Henry Hull, Ruth Etting, Lew Fields, Barbara Newberry, Spencer Tracy, Katherine Alexander, Joe Frisco, Lee Morse, Harry McNaughton, Jack Thompson, Douglas Stanbury, Trixie Friganza, Shaw and Lee, Eddie Foy, Jr., Clifton Webb, Ona Munson, Sidney Toler, Wallace Ford, Roger Pryor, James Dale and Don Cook.

* * *

"The Day Coach," a one reel musical Vitaphone Varieties specialty, dealing with a railway which entertains its passengers, has been photographed in black and white with a cast including the following: Gene Morgan, Billy Gilbert, Ed Clark, Miss Barron, Clyde Hage and 15 extras. M. K. Jerome has written the music and Harold Berg the lyrics for "The Day Coach," Bryan Foy directed.

Dad Says ---

If Congress grants the request, American battleships on any ocean will have the latest Hollywood releases before they are released in some of the principal theatres in the United States and other countries.



Advancement of sound motion pictures has increased the earnings of the industry $500,000,000 a year, Dr. Franklin S. Irby, editor of a trade magazine, told the Society of Motion Picture Engineers in session at Washington recently.

The "talkies" have doubled theatre attendance to the tune of 115,000,000 paid admissions weekly.

It is predicted that 75 per cent of the theatres in the United States will have sound equipment by the end of the year. At the close of 1929 about 9000 theatres out of 22,000 were featuring sound pictures.

The Old Thalia Theatre on the Bowery, New York, whose boards creaked to the trend of America's famous actors and actresses for several generations, is to be a theatre no more. Wrecked by fire last June, the Thalia is to be rebuilt into a garage.

A national chain of theatres, to be devoted exclusively to talking pictures with dialogue in Yiddish, has been started this month, with three houses in New York, according to Joseph Seiden, president of Judea Films.

A Philadelphia judge by the name of Gorden has decided that talking pictures can be used as legal evidence in trials.

Millions of foreigners receive their first and only impressions of this country on the motion picture screen.

The New York Post says: In these days and time, when the luminaries of the legitimate theatre are flocking wholesale to Hollywood and hiring personal press agents to keep the world informed of their progress both in and out of the studios, it is amusing to recall that not so many years ago it was regarded in the theatrical world as something of a disgrace, social, moral and professional, when an actor of repute deserted the stage for the pictures, even if the defection were temporary.

The National Board of Review selected "Mammy" and "The Man from Blankey's," two Warner Bros. Vitaphone pictures, for their Photoplay Guide of popular entertainment films.

A two and a half hour picture-theatre program made up entirely of Vitaphone-Varieties, plus a news reel, is the policy which has been inaugurated by the Fuller's at the Gayety Theatre, renamed the Roxy, in Melbourne, Australia.

UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

The Sophisticated Older Woman

Josephine Brown, who gives such a finished performance as Mrs. Wilton, is one of the original cast of "The Great John Ganton." She was 15 years old when she was given the role of Hester Ganton, and her adolescent soul was fired with envy of the sophisticated older woman who played the heavy dramatic role of the naughty society matron. The clever actress is charmed by the strange twist of fate which has at



last brought her the coveted role. Making her very popular at the Vine Street Theatre.

An amusing anecdote is told about Josephine Brown:

Some years ago when touring in Spain with a selection of French, American and Spanish songs, she opened one night in Seville to a packed house containing a large percentage of typical Andalusian toffs and toughs. Most of them had never seen an American girl in their lives, and, before she could open her mouth, there was a deafening roar of laughter—all kinds of things started flying across the footlights—sombreros, tomatoes and what not. It was a riot. She fled in a panic—theatre clothes—what there was of them, makeup and all—down the Sierpes, where all Seville promenades of an evening, followed by her manager, the box-office men, the police and the guardian civil.

Next morning the management called to cancel her contract. She told them in a torrential flow of Spanish what she thought of them and the whole population of Seville, adding that she was going to appear that night whether they liked it or not and that she, who had in London, in Paris, in New York, done this and that was not going to be run out of a dirty pestilential dago town by a bunch of . . . etc. . . . etc.

That night the theatre was crammed, waiting for her. When she appeared . . . howls . . . roars. She put her hands to her ears and yelled a string of Spanish oaths, calling upon God to witness that they were all a bunch of cads and cowards.

You bet she got them beat. Dead silence. When Josephine Brown was through, she knew she'd got those Sevillanos for keeps. She remained in their city for two months and vows to return there some day.

Miss Brown has been the leading woman for such great actors as William Gillett on the London stage; John Barrymore on the New York stage several years ago when in America; created a great many of Fysher's songs, "A Little Song, a Little Kiss." When this charming actress returned to America some time ago she came directly from Italy to San Francisco, first trip to the Golden West, fell in love with California and decided to stay.

We were happy to learn something of her future plans. Having played in the French version of "Zaza" Miss Brown is now preparing to give the English version about September. Her hobby is dogs and she has promised to give us the life story of her very "famous" dog, the father of 182 children, grandchildren and great grandchildren, and several times an international prize winner.

* * *



MARTHA BOSWELL

Martha Boswell is another of the Southern girls that comprise the famous Boswell Trio of Radioland. Like her sisters Martha is pretty and talented. She syncopates and harmonizes with sisters "Vet" and Connie splendidly each week over KFWB.

* * *

SIGNS WITH CADDO

Malcolm Waite was signed by Caddo Productions for their next picture at Metropolitan Studios.



As luck will have it, the glories of the possible have been Tay Garnett's since entering the directorial ranks for Pathe. He has been allowed to give birth to his "brain children," and to nurture and direct them. One is always more at ease in company with old acquaintances. Mr. Garnett says:

"In buying a story, the producer first considers the delicate diet necessary for the box office. The public now demands a good story. A good story must be handled by good actors. No matter how good the actors may be, they cannot turn out a box office success by saying a few lines and moving here and there in the scene trying to improve a bad story.

"It is a noble and beautiful thing to watch the progress of a drama constructed on broad lines wherein art develops nature; a drama wherein the action goes on to the end with firm and graceful steps."

In glancing over one of Mr. Garnett's scripts we found every word of the narrative described action, and instantly a mental picture could be formed of each scene as it would be photographed by his cameraman. The dialogue was terse and interesting.

In Mr. Garnett's opinion the "talkies" are just beginning to learn to walk without tottering. They have opened one of the most interesting bits of future film history. He hopes to live to see the next great development in this art of arts.

"It is a mistaken idea that hard work is all that is required for success," Mr. Garnett went on. "I have spent more time in my motor boat and in a plane, when I could get one, than worrying over how my story was going to turn out. Best results are always obtained from the fresh, contented, jovial mind; it is more active, the thoughts sparkle with something really worth while.

"I enjoyed making 'Officer O'Brien' with William Boyd, but I believe I was partial to 'The Flying Fool' because I love to be up in the air. My new production, 'Her Man,' now in the making, has given me no little worry from the casting angle. We made tests of every young leading man I can think of for my hero. Can you suggest one with a light in his eyes that would make a girl, reared in the atmosphere of ill-repute, think there really was something worth while in life?"

Instantly we thought of a very fine type in a picture we had been called upon to review at a studio preview. Up went the receiver to order the picture to the studio. Phillip Holmes finally was selected.

Hope we solved this youthful director's worries.

THE BREAKERS CLUB OFFERS FINE PLACE FOR REST AND RECREATION

The Santa Monica Breakers Club, after having been closed three years, has been reorganized under the managership of Harry M. Sugarman and reopened May 24, completely remodeled and redecorated throughout in Spanish style of the medieval period.

Mr. Sugarman, young and enthusiastic, with a reputation for making a success of depleted business enterprises, as evidenced by his experience in reviving a large number of non-paying theatres, has placed the new Breakers Club on a secure basis that hints of inevitable prosperity. The organization owns both grounds and building and is backed by large capital, eliminating many of the growing pains of the new beach club, lessening overhead and making it possible to offer memberships reasonably to the public. Heretofore where a life membership has often come to pertain to nothing more than the short life of the organization, Mr. Sugarman intends to expose what has almost become a precedent in beach clubs to a good case of defeat, innoculating the Breakers Club with the success he has met in other fields.

The main dining room is now being redecorated and will be known as the Silver Palm Room, with John Le Graffe, Maitre d' Hotel, serving delectable food prepared by a chef formerly with the Ambassador Hotel. Among a number of delightful rooms and apartments, card rooms, lounges and a stately old Baronial Hall, it might be noted to the special interest of men, that the Breakers Club makes many tempting concessions to them by way of ultra-private card and smoking rooms. It seemed to us that nothing for the delight, comfort and pleasure of guests has been omitted.

HOLLYWOOD TOPICS

By TOM LEWIS

In rejoicing over their tremendous and unprecedented population gains, Los Angeles and Southern California should pause and give full credit to the one industry that has done more than all others combined to advertise and glorify this wonderland of America. This is the motion picture industry.

No other community in the United States has been so completely and advantageously advertised. No other city has been the magnet for so many eyes. No other state has enjoyed the glamorous appeal of California. Why? Principally because every man, woman and child wants to visit the exact center where the movies are made. Literally, they came by the millions.

Some came to scoff. Others came to benefit themselves and their families. Still others came to drink in the wonders and forever afterward sing the praises of Southern California.

But the fact remains that they came. Many went away. Yet they came back. They always do. They simply could not resist the lure.

If you have any lingering doubts about the people being thoroughly engrossed in the movies, try to get close to an opening in one of our picture palaces some fine night—or some stormy night, either, for that matter—and see what happens.

The night that Sid Grauman made his stupendous reappearance on Hol lywood Boulevard, there was a near riot. This observer, in his wanderings up and down the globe, has beheld some unusual gatherings—but none comparable to this one. The only thing remotely approaching it was celebration of the Armistice.

Countless thousands jammed the streets. Men and women went without dinner in order to be in time. Not only this, but hundreds went to the Chinese Theatre as early as noon. There, on camp stools and soap boxes, they took their determined stand. And there, the police and all other exhorters to the contrary, they remained until long after midnight.

Virtually the same thing happened when the Pantages boys threw open the doors to their gorgeous new palace on Hollywood near Vine. Humans milled in the streets. They were packed like sardines in huge containers. Traffic was blocked. It could not even crawl. Gleaming limousines and shimmying flivvers edged along inch-by-inch. It was some night, some crowd, and some spectacle. Yet it's always like that. Doubtless it always will be like that.

All of which should give our city fathers and our chamber of commerce executives food for thought. No other single factor in community life can do for Southern California what the movies have done. If you doubt this, consider the amazing growth of Los Angeles as against that of San Francisco. When this writer came to California, it was San Francisco, and not Los Angeles, that held the distinction of being the metropolis. It was this way for some time.

Then came the movies and gradual development; then the ever-widening scope of pictures; then the widespread publicity which has encompassed the world; then, eventually, the broadening vision on the part of Los Angeles itself, and the cooperative spirit, "One for all, all for one."

But has Los Angeles done all that she should do in order to take full advantage of this golden lure? Has she always had the wider vision? Has she done all she could do to add her ever increasing share to the world-wide publicity that has played such an integral part in the development of the city and its environs?

Not quite! For a long time her attitude was indifferent when it should have been electric with inspiration. Too often she has been belligerent when she should have been kindly, helpful,.. jealous.. of.. her.. advantage, eager to aid the movies in every earnest endeavor to make this garden spot the greatest drawing card in America. Or, for that matter, the greatest single lure in the known world.

Things are different now, but there is room for improvement, and they could be a lot better.

Not only should this immense city cooperate with the movies in a stronger, friendlier, and far more intelligent manner; but she should originate and perpetuate an annual pageant in honor of the movies. She should put on, every year, a show of shows.

She can, and she should, draft Sid Grauman—that greatest of showmen—to plan and execute the outstanding event of events. She should give Grauman full sway, finance him liberally, and then let him revel in pageantry designed to glorify pictures, advertise Los Angeles, and attract millions of spectators from every corner of the globe. Many who come to see the glories will remain to tell their own stories of the splendor of it all.

Mayor Porter, here is your opportunity to make yourself the most widely discussed chief executive in America. Members of the city council, here is your chance to prove that you are high caliber. Chamber of commerce executives, to you is offered a golden opportunity to attract and hold another million. Pasadena, with its colorful rose tournament and its inter-sectional football classic, has done much to popularize and perpetuate the charms of the Crown City. Other communities have their separate and distinct ways of entertaining and retaining their citizenry.

But we have a golden opportunity, peculiar to our own locality, and offering exploitation second to none in the universe.

What will you do, Miss Los Angeles, to pay your debt to the makers of the movies—that hard-working, faithful, painstaking group of men and women who have done so much to make you what you are today?

THE AMERICAN LEGION STADIUM IS THE MOST POPULAR FIGHT CLUB

Tom Gallery, manager of the Hollywood American Legion Boxing Stadium, sets a fine example for other managers throughout the country to follow—with profit.

Tom has the customers coming with clocklike regularity, whether the show be unusually good or just so-so. The answer to this, most probably, is found in the general efficiency one encounters at the El Centro street home of fisticuffs. Everything seems to move with the rhythm of a military establishment; otherwise that crowd of movie big guns weekly filling the first six rows might not be so faithfully regular; and the same seems to go for the lads in the gallery. Week after week, one finds the same faces in the same places.

The ushers are a mighty important factor in the scheme of things under Thomas. Those lads give one the impression they are receiving one in their own homes. They seem to take a personal pleasure in seeing that everything moves without a hitch: Their loyalty is a thing of pleasure.

The general average of cards at the Legion stadium is more than good; and the customers are never misled. The boxers are put on for what they are worth—no more. The outstanding result of this bunkless policy is that the customers always know what to expect.

The Legion boys are entitled to congratulations from press and public. Their conception of the meaning of the boxing law and the rules and regulations is right. They are showing all boxing promoters that the boxing game can be conducted as any other legitimate business; and that tends to the continued life of the great game of swat and get away.

BUD MURRAY TEACHES TAP TO MRS. IRVING AARONSON

Miss Christine Marson (wife of that internationally known band maestro, Irving Aaronson of Aaronson's Commanders, now playing at Roosevelt Hotel, in the Blossom Room, is the latest pupil studying tap dancing with Bud Murray, principal of the Bud Murray School for Stage and Screen. Miss Marson was formerly a dancing partner of Frankie Farnum, well-known Broadway eccentric dancer, and adds still another name to the fast growing list of famous men's wives, who study tap at the Bud Murray school. Up to date the following names are included in this category, including Laura La Plante(Mrs. William Seiter), Mrs. Ralph Bloch, Mrs. Hal Roach, Mrs. Norman Taurog, four well-known directors of the film industry, and Ruby Keeler (Mrs. Al Jolson), Mrs. Rufus LeMaire and Mrs. Richard Barthelmess.

George Fawcett, in "Swing High," Pathe, met Bryant Washburn, who started his stage career in Fawcett's, "The Great John Ganton," which the actor is reviving.

"Hold Everything Folks"

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Good Talkie Voices Are Naturally Good Says-

Novarro "In Gay Madrid" at Loew's

R. H. Townsend, in Charge of R. C. A. Photophone Here

Good voices on the talking screen are good voices in real life.

Contrary to romantic tales about "mixers," a good voice cannot be made out of a bad voice, according to R. H. Townsend, in charge of RCA Photophone on the Pacific Coast.

A "mixer," for the benefit of the uninitiate, is the man who records the talk for the talkies.

He is not a magician, a clairvoyant, an omnipotent nor a supernatural being. He is a man with a job, a highly specialized one, to be true, but nevertheless a job requiring no occult power. He cannot convert the bray of a donkey into the warble of a meadow lark.

"The yarns one reads about mixers," says Townsend, "are pure bunk. Imagine making an alto voice out of a soprano, a nightingale out of a bullfrog—ridiculous! They may make good reading, but they are hard on the talking stars.

"It would be a crying shame if the public, misguided by these tales, should think that Bebe Daniels, whose marvelous singing has thrilled the world, really has a harsh voice off the screen; or that Everett Marshall is really a basso—not the glorious baritone the talkies crack him up to be.

"The human voice is recorded as is, or as near to that as engineering skill can accomplish. If it enters the microphone as a baritone it is recorded as a baritone, and no 'mixer' nor even a magician could make it otherwise.

"An explanation of the mechanics involved in recording will make clear why this is true.

"Sound is a wave disturbance of the air. The 'mike' is a mechanical approximate of the human ear. It has a diaphram which operates on the same principle as the human eardrum. Sound waves strike it. It vibrates with these waves, and these vibrations are recorded.

"A sound engineer has no more power to distort or change these waves than a person has power to disturb sound waves striking his eardrums.

"One can put his fingers to his ears and diminish sound, but the sound itself—its pitch and general characteristics—will remain the same. The effect concerns volume alone. Only the amount of the sound that reaches the eardrums is diminished.

"That is all a mixer can do—decrease or increase the volume. The 'mike' contains no filters, nor devices to take imperfections from the human voice. The 'mixer's' real job is that of regulating volume, placing microphones to secure the best results. This entails much experience and an extensive knowledge of accoustics.

"When voice waves strike the microphone they cause it to vibrate. These vibrations are converted into a wide range of electrical impulses that correspond to the range of sound. They are the electrical counterpart of the sound.

"The sound waves are not changed into electricity, as intimated by imaginative writers. The electricity is already there. The sound waves merely change the amount of current that flows through the microphone unit.

"Furthermore, the voice is not changed into light, as another popular phrase has it. The voice can no more be changed into light than one's thoughts can be changed into ink. The light, like ink, is merely a recording medium.

"These tiny electrical impulses go into the mixing cabinet. By an arrangement of amplifier tubes, similar to those in your radio, these impulses can be magnified a million times, if necessary. 'Louder' or 'softer' is the sum total of the mixing cabinet's capacity.

"The reason for this amplification is obvious. The microphone circuit current is necessarily small, for its task is a delicate one. It is not of sufficient power to operate the recording device.

"The recording device is a delicate instrument, but simple in principle. Through a system of mirrors and lenses a beam of light is reduced until it is about one-fourth the thickness of a fine hair. The mirror which throws this final beam is fastened upon a delicate vibrator, the movement of which is controlled by the current from the amplifier box. The mixer can increase or decrease this current, thus changing the action of the mirror and consequently the movement of the light beam reflected by the mirror.

"This light beam is directed upon a sensitized film. In simple words, the making of a talkie is this:

"The camera film and the sound film are started simultaneously. As the camera photographs the players the microphone picks up the voice waves, converts them into electrical waves, which are delivered undistorted to the amplifier. The electrical energy from this amplifier causes the recording mirror to vibrate. As the film passes a tiny window in the recording machine, the vibrating light is recorded on it as a continuous, wavy line, which is, in fine, a photographic record of the voice waves. Any attempt to tamper with these waves, to distort or disturb them, would result in only one thing—absolute ruin of the record.

"Let's have no more idle romancing. If the voice you hear from the screen is good, you can rest assured that it is also good in real life."

"PEACE"

"Buried was the bloody hatchet; buried was the dreadful war club; Buried were all warlike weapons, and the war cry was forgotten. There was peace among the nations."—Longfellow in "Hiawatha."

Of such was the keynote and dance given in the ballroom at the Biltmore Hotel by the Academy of Motion Picture Arts and Sciences in honor of visiting European journalists. The flux of all speeches was that the combination of journalism and motion pictures would be the means, eventually of bringing about universal peace.

Andrew Carnegie builded well in leaving behind him the funds with which the Carnegie Endowment was builded and the work done by them in the past has done much for the realization of that ideal. They were the means of bringing to Los Angeles the visiting journalists and the Academy was responsible, in part, for their entertainment.

Representative journalists from Sweden, Holland, Frankfort, Prague, Finland, Hungary, Hamburg, Copenhagen, Switzerland, Sofia, Norway, Esthonia, etc., were present. Louis B. Mayer made a short talk in which he emphasized that foreign productions of merit would always have a warm welcome.

William C. De Mille, presiding, made several witty remarks and reiterated that the motion picture industry was international in its scope. For example, men and women now interested and actually employed in the production in Hollywood were called upon. Oscar Straus represented Austria; Mara Tchoukleva for Bulgaria; Paul Kohner for Czecho-Slovakia; Jean Hersholt for Denmark; Carl Laemmle, Sr., of course, responded for Germany; David Boekman gave us Holland; Michael Curtiz represented Hungary, and Albert Gran Norway; Greta Grandstedt, the blonde beauty, spoke for Sweden, and Sigmund Moos, of Warner Brothers, replied for Switzerland.

These polyglot tongues each gave us a few chosen words in their native language. Felix Salten responded for the foreign representatives and afterwards called upon Dr. Alfred Herman of the "Hamburger Fremdenblatt," who said a few pithy remarks in English. Harry Chandler of the 'Los Angeles Times" welcomed the journalists and John C. Austin, of the Los Angeles Chamber of Commerce, called attention to the remarkable growth of the city, to which he gave full credit to the motion pictures in their giving to the world its advantages.

Here was a gathering of people, all with the paramount idea in mind of "peace on earth; good will amongst men," and much good should result.—ARTHUR FORDE.

Paul Hurst has been signed for his third character performance at the Tiffany Studios in "Why Marry?", a farce mystery by Scott Darling which Frank Strayer will direct. Hurst previously appeared at Tiffany Studio in "Swellhead" and "Hot Curves."

Dorothy Jordan Again Plays Opposite Star

Dialogue pictures with a musical background as atmospheric tunefulness throughout is the aim of Robert Z. Leonard, the motion picture director who is blazing trails with music in the talking film field.

Having directed Marion Davies in "Marianne" and just having screened "In Gay Madrid," Ramon Novarro's new all-talking and singing picture, now playing at Loew's State Theatre, the noted Metro-Goldwyn-Mayer director voiced his observations upon the present limitations of music in talking pictures.

"There is no reason why we have to be bound by the use of music only as interpolated numbers in a picture," Leonard said. "In 'Marianne' we were able to do much with a male singing chorus, and we have been just as successful in 'In Gay Madrid.'

"The stage frequently provided orchestral and singing backgrounds to lengthy dialogue passages, just as the organ or orchestra provided atmospheric music throughout the showing of silent films. This went without question. Why then, in talkies, must there always be an excuse for a song?

"I see no reason why we should not have the same musical license, if it must be called such, and use music in the background through all-talking scenes in pictures—music to match the tempo of the action or dialogue, perhaps soft and sweet in romantic scenes, bold and stirring in dramatic episodes — suitable and fitting scores worked out by capable composers and orchestration experts as the screen play is prepared."

Dorothy Jordan plays opposite Novarro in his new picture and the supporting cast includes Lottice Howell, Beryl Mercer, Nanci Price, Claude King, William V. Mong, Eugenia Besserer, Herbert Clark and David Scott.

As their current stage offering, Fanchon and Marco are presenting their "Cadets" Idea, featuring an all-headline cast of stage entertainers, the Sunkist Beauties, and Georgie Stoll and Band.

CO-FEATURED

Walter Byron, co-featured in the all-talking Movietone romance, "Not Damaged," was a well known British screen and stage actor before he came to America, three years ago.

Others in the cast of this picture include Robert Ames, Inez Courtney, George "Red" Corcoran, Rhoda Cross and Ernest Wood. Chandler Sprague directed.

As their current stage offering, Fanchon and Marco are presenting their "Courtesy Club" Idea, featuring an all headline cast of stage entertainers, the Sunkist Beauties.

Abe Myer Opens New Service In Southland

To Synchronize Pictures With Original Music; Has Great Library

The Abe Myer Synchronizing Service, Ltd., have opened offices at the Metropolitan studios, where they will place at the disposal of producers the finest library of music-write original musical scores so as to do away with excessive world royalty rights now charged producers; in fact they will take care of every musical phase needed to synchronize pictures musically like they have never before been handled since the advent of the talkies.

Abe Myer needs no introduction to filmland. He came with the very first invasion of musical genius' and after establishing himself he went East, where he again entrenched himself in theatrical and cinema circles. Now that he is back and has formed his own company his future efforts along these lines will be watched with great interest.

Hotel Continental,
Paris, France, May 25.

My dear Harry Burns:

Just a line to say we are celebrating our wedding today. "An old story and picture previewed Twenty-four years ago in Indiana, but still good." The film is a bit weak but screen isn't new either. Twenty-four years is a long time for any actor to be married, in Hollywood or elsewhere.

The Mrs. and I went to the Louvre today—a very famous picture house. One gallery was devoted entirely to Rubens. How long has that bird Benny Rubens been in pictures? Some of these were dated 1651—just wait until I see that guy.

Paris is a great place. There are more Francs here than there are extras in Hollywood. The French would make great boxers—both sexes always have their hands out and want to guide you some place. I know a lot of dandy places here myself but I can't pronounce them in French with an Irish dialect. I'll do better in Dublin if I live to get across the Channel.

Paris is full of full Americans. The bars are down, Volsteadially speaking, and everybody is on the imbibe. Water is only used to float boats on the Seine. We went through Napoleon's tomb and palace Saturday—much quicker than he went through Waterloo.

This country creaks with History, Romance and Taxis—millions of them.

Best wishes,
CHARLIE MURRAY.

Enroute through Europe for no particular reason.

Martha Lee Sparks has been signed by Fox for John Blystone's production

"LIKE FATHER, LIKE DAUGHTER" SHOULD BE STORY OF THIS DUO OF PERSONALITIES





CAPTAIN AHRENS and DOROTHY VERNON

About two years ago there was a happy reunion at the home of Dorothy Vernon, for her father, Captain Ahrens, whom she hadn't seen for 27 years, came all the way from Germany to visit her. When she was a little girl she used to run on the beach at Amrum, where her father was the lighthouse keeper—born of Friezen parentage—Germany took over the island as one of its own, built a fortress around the island and forced all of the Friezans to learn German, so when Captain Ahrens came over to visit his daughter, they had many an old-fashioned talkfest in German. He is back on the island once more and Dorothy Vernon now talks German in the talkies.

ENTERTAIN BLIND

A novel entertainment feature was scheduled for members of the California Society for the Blind last Saturday.

Crane Wilbur, stage and screen director, presented his play, "Molly Magdalene," which is to be produced soon at the Mayan Theatre, to the blind audience at the Braille Press. 739 North Vermont avenue.

The play is well along in rehearsal and its talented cast, including Wynne Gibson, Georges Renevant, Hedwige Richer, Gertrude Astor and others will appear under Wilbur's direction in this novel presentation.

Wilbur, with his wife, Beatrice Blinn, has frequently presented dramatic sketches for the entertainment of this group.

OUR ERROR

In reviewing "Night Work," our reviewer, in trying to catch the screen credit in shorthand, made three grievous mistakes: He intended to give credit to Russell Mack as the director of Eddie Quillan's fast-moving funny comedy, and he gave credit to Mack Russell; while Joe Kane was credited as cinematographer when he should have been credited as film editor. John Mescal photographed the picture very well.

"THE SUBWAY EXPRESS"

Richard Curtis who has just completed a four weeks' engagement with Richard Dix in "Dead Game," an R. K. O. production, under the direction of George Archinbaud, has been signed for an important part in "Subway Express" which opens June 30 at the Mason Opera House.

The entire setting of the play is a New York subway car, so this is going to make some of the old standees a little homesick, perhaps. "Subway Express" enjoyed an eight months' run in New York and was hailed as the best mystery play in recent years. Written by Eva Kay Flint and Martha Madison, this mystery play will have a recruited cast from Los Angeles with Ralph Simone, the New York stage manager, staging this thriller.

Richard Curtis will be remembered for his fine work in "Shannons of Broadway," "Phantoms," "The Trial of Mary Dugan." In the "Subway Express" Mr. Curtis is to handle the role of the motorman.

JOINS POLLARD

Red Golden, having finished assisting King Vidor on "Billy The Kid," has been assigned to aid Harry Pollard on "The Great Day," which goes into rehearsal this week at the M-G-M Studios.

"GOD THE ONLY CAUSE AND CREATOR"

was the subject of the Lesson-Sermon Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Lesson-Sermon consisted of citations from the Bible and correlative passages from the Christian Science textbook, "Science and Health With Key to the Scriptures," by Mary Baker Eddy.

One of the Scripture selections included the following account from Luke: "And, behold, there was a woman which had a spirit of infirmity eighteen years, and was bowed together, and could in no wise lift up herself. And when Jesus saw her, he called her to him, and said unto her, Woman, thou art loosed from thine infirmity. And he laid his hands on her; and immediately she was made straight, and glorfied God . . . and all the people rejoiced for all the glorious things that were done by him."

A correlative passage from Science and Health With Key to the Scriptures" presented these words from the chapter entitled "Science of Being": "Physical causation was put aside from first to last by this original man, Jesus. He knew that the divine Principle, Love, creates and governs all that is real."

CARL SIBERT'S PUPILS

In this busy age of voice study, Carl Sibert is guiding his share of prominent luminaries: Bobby Vernon, Raymond Griffith, George Duryea, Grace Stafford, Nora Lane, Dolores Brown (daughter of Melville Brown, prominent R. K. O. director), Earl McCarthy and Pauline McLean.

Mr. Sibert advises: "These stars, some of whom have beautiful voices, are not only developing singing voices but splendidly interesting speaking voices for the microphone."

Earl McCarthy one of the handsomest juvenile actors in Hollywood, is one of this teacher's prize pupils with his rich and very pleasing tenor.

Bobby Vernon, just finished a vitaphone short, "Cry Baby."

George Duryea's recent release for Pathe, "Pardon My Gun."

Nora Lane was heard in Marilyn Miller's great success, "Sally," and several Adolph Menjou pictures, feminine lead. "Night Work," Pathe.

Grace Stafford, featured leads with Henry Duffy Players, remembered in "Broken Dishes."

Pauline McLean, leading lady for Frank Raven in "Salt Water."

Dolores Brown's future looks very bright, according to Mr. Sibert. Beautiful lyric soprano, one of the fresh quality voices.

Nell Enzer and Pauline King show great promise.

AT PATHE

Rockcliffe Fellowes is at Pathe Studios in "Beyond Victory" directed by John Robertson.

Eastern Agents Invade West Coast

Trio Are to Handle Authors, Directors and Leading Actors

The West Coast has once more been invaded, this time by a trio of eastern agents and personal representatives.

Collins, Sullivan and Duffy Agency, Inc., have opened spacious offices in the Roosevelt Hotel (Mezzanine Floor), Hollywood.

The firm will act as artists, authors and directors representatives for all branches of the amusement field including the talkies.

The three are well known in the theatrical and amusement field.

Johnny J. Collins has recently resigned as an executive of the R-K-O booking office in New York and was general booking manager and supervisor for a number of the important theatres in the east.

Joe Sullivan, for the past twenty years has made an enviable reputation for himself in promoting obscure artists to stardom.

Will Duffy, former owner of the Silver Slipper, The Frivolities and other famous nite clubs in New York, is also one of the promoters of Madison Square Garden of Los Angeles which will be erected this fall. Duffy is also manager of Primo Carnera, the giant aspirant for the heavyweight crown of the world.



CLAIRE McDOWELL

Columbia is to be first in the field with a story written about "Our Gold Star Mothers." Claire McDowell has been cast for "The Gold Star Mother," a short subject which the company starts at once at their West Coast studios, under the direction of "Scotto," we learned today.

SHE MADE NEW YORK ADMIT THAT SHE WAS SOME "PEACH" AND CLEVER ACTRESS

When a young actress can go into New York City and make the dyed in wool critics of that metropolis write columns of complimentary things about her beauty and work on stage and screen, she sure must be good enough for producers to cast an eager eye in her direction and to watch her future activities in the Southland.

Such is the personification of charm and sweetness of Miss Geneva Mitchell, who adorns our front page this week. Miss Mitchell came here unheralded, and has cast her lot with the other satelites who wended their way into Hollywood and the talkies, and those who have met her, have immediately started figuring about where she would fit in best in our best pictures.

This young lady's stock will soar higher and higher once she gains the right kind of an opportunity, a picture in which her true talents and ability have ample opportunities to reach the screen. Miss Mitchell is a gifted singer, dancer and actress, who has been leading lady for Leon Errol, Will Mahoney and others. Since coming here she has appeared in features and comedies with great success.

YESTERDAY and TODAY







BOBBY VERNON

FREE LANCING GRanite 3845

Lon Murray Signs to Stage Dances in New York

After being revamped and overhauled for necessary changes, "Hi There" which had its first showing in Frisco last month, is slated for an August opening at the Erlanger Theatre in New York City. Edward Mendelsohn has been retained by Paul Bissinger, the producer, as production director to succeed Alexander Leftwich. Mendelsohn, who has been associated with many New York successes, having been general stage director for Sam Harris at the New York Music Box Theatre for seven years, is a master hand at the revue type of show, and will rebuild "Hi There" along the same lines of his other successes. He is at present driving into New York, and while stopping in Hollywood for a few days with Mrs. Mendelsohn, signed Lon Murray, prominent New York and Coast dance director, to stage the dances of the New York edition of the production. Murray, who is noted for brilliant creations in spectacular chorus numbers, expects to leave Los Angeles for New York the first week in July and will be gone for five weeks. However, his school for stage dancing and dramatics will remain in activity with the same staff of instructors, teaching the regular methods. Ken Murray is definitely set for the New York opening of "Hi There" and Lon Murray announces that the show will feature an "All California Chorus" which will be billed "Lon Murray's Angelines." Any girls who can trip the light fantastic in toe and buck, and have a yen for the big town, apply to Lon Murray. The above assignment reunites the old production combination of three years back when Mendelsohn and Murray handled "Rain or Shine" with Joe Cook at the Cohan Theatre in New York.

CELEBRATE

The seventy-third birthday of Mrs. Mina Crolius Gleason was celebrated at the home of her son and daughter-in-law, Mr. and Mrs. James Gleason, in Beverly Hills Monday.

Open house was held in the afternoon for friends of Mrs. Gleason. A family dinner party in the evening included Mrs. Mina Crolius Gleason, Mrs. Louise Crolius Burns, Mr. and Mrs. James Gleason and Russell Gleason.

Mrs. Mina Gleason was well known on the New York stage at once time. She was later affiliated with her husband in the Gleason Theatre at Oakland.

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MANY A GOOD ACTOR IS WALKING THE STREETS OF HOLLYWOOD IDLE

The other day a very well-known director was given two bit men to use in a talkie. After wasting a couple of hours of the company's valuable time in trying to make inexperienced actors play the roles, he advised the assistant to step outside of the studio gate and see if he could not find a couple of men who could fill the bill.

Looking outside of the studio, the assistant director soon saw two "old-timers." He asked them if they were working and when they almost lost their speech to blurt out the word "NO," they were rushed into the wardrobe room, handed their parts to study and while these two men were putting on their costumes (like real troupers), they rehearsed their lines and as they arrived on the set the director asked them if they could be ready within an hour or two to face the camera. To his amazement, the two men (as if they were one) spoke up and said, "We are ready now." Again to the amazement of the director, the scene was taken in less time than it takes to tell it. While everybody was standing about talking, up steps the sound recording genius. In addressing the director he said: "When you get real actors like those two birds you can make talking pictures. If we had had them three hours ago we would not have gone through all this grief of wasting time and money."

Hollywood Filmograph will gladly give the names of the two men in question who put the bit over if you will just call Ye Editor.

PERSONIFICATION OF BEAUTY

Christina Montt was unanimously chosen one of the fourteen most beautiful women in the world. Latin America's favorite daughter, a niece of the president of Chile, has all the beauty, passion and fire of the Latin women. Brought up in the sheltered, guarded atmosphere of the highest social stratum of Santiago, Chile, educated at the Sacred Heart convent there, an institution which admits none who do not measure up to lofty standards in the matter of high birth, blood and marriage ties.

Christina Montt's grandfather, Manuel Montt Torres, was president of Chile for ten years. Pedro Montt, an uncle, was Chilean ambassador to the United States during Roosevelt's administration and was president of Chile in 1912.

Miss Montt has been all over the world—in all famous capitals where beautiful women are seen. Now she is quite happy in the cinema capital in her charming little Japanese bungalow up in Laurel Canyon taking a rest amidst unspeakable beauty. Several of the big producers have approached Miss Montt with interesting offers, but just at the moment she is enjoying her little bungalow—a lovely jewel in oriental setting.

Articles Filed With State

The German-American Pictures, Ltd., and Pan-Arabian Pictures Corporation, Ltd., have filed articles of incorporation with the secretary of state. Both of Los Angeles.

The German-American Pictures has 1000 shares of non-par capital stock. Trem Carr, Gustav A. Barth, Charles A. Post, George H. Bowles and Victor R. Hansen are the directors. Stock subscribers included the directors and F. Schumann-Heink, O. K. Hunsaker and Fern Andra.

The directors of the Pan-Arabian company, capitalized at $200,000, are: Edward E. Gillett, Tom Davis, J. Haick, Dr. Alexander Mulkie and Charles Andrews.

DRIVING EASTWARD

Mr. and Mrs. Robert Graves are driving to New York for a college reunion with some of Robert's old colleagues. He expects to return shortly and again take up his work on the screen.

HOUSE GUESTS

Arthur Silver, who is very well known in New York City, is the house guest of Mr. and Mrs. Hugh Herbert. Just what his plans are on the West Coast hasn't been given out as yet, but he expects to make announcement very soon.



NAT CARR

Having finished his first comedy for Pathe, Nat Carr is now preparing for the second. According to studio officials the first fun-film which was directed by Ray McCarey, is a "Wow." Acording to the arrangement with Pathe, Nat Carr is at liberty to work in outside studios in between pictures for their organization.

HARD TIMES
AND
PROSPERITY!

(A Safe and Sane Message to Actors, Directors, Writers and Others of the Film Industry)

LET'S BE FRANK!

You are responsible for your own Hard Times and Prosperity!

If, at present, you are engaged, why not make the future prosperous and as secure as the present?

It can be done!

But don't invite the Hard Times of the future by ill-advised investments and expenditures!

Our investment plan *does not include Get-Rich-Quick returns*

It is a safe, normal and guaranteed investment plan endorsed by leading Financiers and Bankers, and a barrier against the onrush of a depressive future

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208 Beller-Gittelson Bldg., 6513 Hollywood Blvd.
HOLLYWOOD, CALIFORNIA

Tren Carr Has Greater Program Than Ever

Hugh Cummings Becomes Pathe Director

Well Known Writer Is Given Chance at Handling Megaphone

Pathe are out to give theatregoers a variety of shorts, and are developing new directors in order to inject new ideas into their pictures. The latest man to become a director is Hugh Cummings, who outside of writing stories was assistant to William Wolfendsen who was in charge of the short reel department up to his resigning his post.

Hugh Cummings directing Arthur Wanzer and Maybelle Palmer, well-known vaudevillians in a short subject at the Pathe studios. Rehearsals are now in order, and the outcome of Director Cummings first comedy will be watched with interest. Kewpie Morgan was the first actor cast in the picture. Scott is assisting Mr. Cummings.

LOLLIER SPONSORED FOR ASSEMBLY SEAT

W. H. "Bud" Lollier filed sponsorship certificate last week for the office of assemblyman in the fifty-seventh district.

Listed among those who are sponsoring Lollier for this office is Phillip Baldwin, for many years an active worker in the fifty-seventh district. Baldwin always has aligned his support to the progressive candidate for office in this district, it is announced.

Other sponsors include Glen Ingies, Leo Daze, Harvey W. Kinkaid, Wayland D. Hendry, A. A. Randall, Orion K. Beeson, C. B. Kirkpatrick, W. A. Graves, A. C. Ellsworth, Pearl S. Williams, Ralph B. Grunauer, Isador W. Birnbaum, Harry M. Cochran, Lional A. Johnson and Edgar V. Stewart, Jr.

On Tuesday evening Lollier was asked to speak before the West Adams Chamber of Commerce on the various problems confronting the fifty-seventh district and the state.

ALMOST

While Sam Kaufman was up at Palm Springs with the Eddie Cantor "Whoopee" Company, he was sitting on the ground and to his amazement found a long rattlesnake, with nine perfect rattlers, winding himself around his limb. Needless to say, Sam soon rid himself of the pest, but he was almost bitten. He was up there for the make-up of the principals.

Daisy Belmore plays a very fine part in the latest Dane-Arthur comedy for Larry Darmour under the direction of Lewis R. Foster.

"THE DEEP DYED VILLAIN"



SAM HARDY

NOW CREATING A GREAT HIT IN "FLORADORA"

STARRING MARION DAVIES

WITH CHEVALIER

Dorothy Christy, who is in "So This Is London?" soon coming to the Carthay Circle, has been signed for Chevalier's new picture and upon completion of this work goes to the New York Paramount Studios for another picture.

DARMOUR'S

Frank Terry, who has been working at the Paramount Studios with Richard Wallace, has been kept busy at the Darmour Studios during the absence of the director on an Oriental trip. Now that Wallace is back, Frank expects to return to the Paramount lot.

To Release Through Tiffany and W. Ray Johnson

Trem Carr, well known independent producer, is producing a series of talkies for release by Tiffany Productions, Inc. Carr is also associated with W. Ray Johnson in the sole ownership of a distributing organization, Syndicate Pictures, Inc., handling another series of features.

Bob Steele, popular young athlete, formerly under contract to F. B. O., is featured in "Oklahoma Cyclone," the first of the series being made by Carr for Tiffany. With Steele are Al St. John, Charles King, Nancy Torres, and Slim Hendricks. J. P. McCarthy is directing. The company is now on location at Oceanside, California.

Trem Carr soon will announce another series of features, which he will produce in the near future. Two of his recent all-talking productions are, "The Phantom in the House" and "Rampant Age." Both of these have had first run bookings in the Fox and Loew's theatres.

BUSY

Al Leichter, for twenty years past a well known producer and booking agent in New York, with a branch office in Detroit, has established offices in Hollywood at which will hereafter be his personal headquarters and from which his wide and varied activities will be directed by him. His bookings will extend to the screen, studios and to vaudeville.

Mr. Leichter, who does business under the name of Al Leichter Theatrical Enterprises and Booking Agency, is now forming a circuit along the Pacific Coast for presentations and vaudeville. Branch offices will also be opened by him in Seattle and Denver in the early fall.

"THE GLORY DECLARED"

On June 23, if all goes well, Ralph Culver Bennett, whose play, "The Glory Declared," will be premiered at the Music Box, will establish a production office in New York with three original plays for presentation.

In his early days Bennett was an actor, a member of the supporting companies of stars such as Margaret Anglin, Otis Skinner, Burr McIntosh and others. Since them he has been an instructor of law.

The cast includes Robert Griffen, Nenette Vallon, Iva Shepard, Stuart McFarland, Robert Wade, Jr., Fritzi Bullard, Phillip Morris and the author. Walter B. Gilbert is staging the play.

GLadstone 3404 New York Office—1560 Broadway Suite 325

AL. LEICHTER

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Can arrange bookings east for standard acts or personal appearances of motion picture stars.

Talent wanted to be personally represented for studios and theatres.

About The *Writing Craft*



WHAT ABOUT IT, MR. PRODUCER?

Since New York City has lost its supremacy in the theatrical production field, practically all of its outstanding stars going over to the talkie, Hollywood trade papers and the local press logically supersede eastern publications as the natural means of announcing studio programs.

This opinion is held by Hollywood business men, who wonder why Hollywood picture producers, to the exclusion of California papers, spend hundreds of thousands of dollars in publications printed three thousand miles from the production center.

Los Angeles and Hollywood business men cannot understand why New York publications should be favored over the community in which the talking motion picture is produced.

The belief held by producers that the eastern trade papers are too powerful in their influence to be compelled to share this big business with California publishers is taken to be evidence that the producers fear the eastern publishers.

Current opinion among local business men is that they are quite capable of protecting motion picture makers with their plants in Southern California from the clubbings of eastern owners of trade papers. In fact many of the business men of Los Angeles and Hollywood think the eastern people are a bit over-self-confident in their attitude and methods.

Southern California, it is felt, is justly entitled to its fair share of the heavy advertising done in the East; and they are going after it. As local business men spending all their advertising money with a few eastern papers and refusing to spend any of it in California, the movie producers place themselves open to criticism. We feel that the business men of Los Angeles and Hollywood are right, and we look forward to interesting developments. The predominance of the eastern papers faces a challenge they cannot ignore.

HOLLYWOOD WRITERS' BUREAU

The Hollywood Writers' Bureau offers the "Widow O'Brien" from the successful stage play "Fun On the Bristol," which had a successful run of two years in England, one year in Australia and four months at the Tivoli Opera House, San Francisco, to capacity business. A riot of laughs with a story.

The Widow is a lovable, eccentric Irish lady and a scream. A laugh in every line.

The Hollywood Writers' Bureau will adapt your plays, or submit your stories to the studios if it meets with their requirement.

Having completed the story of "The Red Sky," Tom Barry, former stage playwright now under contract with Fox-Movietone, plans to leave for Canada within the next 10 days with the unit which will make the picture under the direction of A. F. Erickson. J. Harold Murray will be featured and J. M. Kerrigan heads the supporting cast. It is a story of the romantic adventure from an entirely new angle.

ARTHUR LYONS LEAVES FOR NEW YORK CITY

After a careful survey of motion picture conditions here in Hollywood during the past several weeks, Arthur Lyons, head of the Lyons & Lyons Agency, left yesterday for New York where he will confer with his executive associates.

It is understood Lyons will return immediately and announce extensive plans for the Hollywood branch of the Lyons & Lyons organization.

THE STORY PLOT

By MAIDEE CRAWFORD

Many necessary elements go into the making of a successful motion picture; a drama, a novel or a story: Theme, the dramatic situations, the characterization, the atmosphere.

To corrolate all of these into a well formulated scheme with a systematic purpose is plot. The principal dramatic situation, that which establishes the emotional struggle of the hero in his effort to attain the object of his will is not alone the plot. It is but the probable consequence of all that has gone before. The weaving of all this that has gone before, such as the depicting of characters, the exposition of events that have brought about situations; the motivation of the characters' actions; the painting of atmospheric surroundings must have a natural association with the climax and must spring from the subject or theme of the play. This is what taxes the deftness of the writer, for to attain the most artistic effects the building of this plot structure must be done under the technical rules of the craft that have become recognized as essential to best results.

While it is true some authors may write their story without first making a skeleton outline, they are such as have become so embued with the technical requirements of story construction that they work subconsciously within these restrictions. As a student becomes more and more familiar with the rules of dramatic construction he will write with less consciousness of their existence, just as the piano student at first must hearken to the time beating of the metronome, but eventually comes to measure his time by cultivated instinct.

Henry James, in a long paragraph from the paper on Tennyson's "Queen Mary" (written in 1875), discloses an indisputable insight into the difficulties of the dramatist's art:

"The fine thing in a real drama, generally speaking, is that more than any other work of literary art, it needs a masterly structure. It needs to be shaped and fashioned and laid together, and this process makes a demand upon an artist's rarest gifts. He must combine and arrange, interpolate and eliminate, play the joiner with the most attentive skill; and yet at the end effectually bury his tools and his sawdust, and invest his elaborate skeleton with the smoothest and most polished integument. The five-act drama—serious or humorous, poetic or prosaic—is like a box of fixed dimensions and inelastic material, into which a mass of precious things are to be packed away. The precious things in question seem out of all proportion to the compass of the receptable; but the artist has an assurance that with patience and skill a place may be made for each, and that nothing need be clipped or crumpled, squeezed or damaged. The false dramatist either knocks out the sides of his box or plays the deuce with the contents; the real one gets down on his knees, disposes of his goods tentatively this, that, and the other way, loses his temper but keeps his ideal, and at last rises in triumph, having packed his coffer in the one way that is mathematically right. It closes perfectly, and the lock turns with a click; between one object and another you cannot insert the point of a penknife."

There is undoubtedly no better way to learn the method of building a plot than to follow in the mental pathway of some of the greatest writers.

LYRICS

Anne Caldwell, librettist for RKO, has just completed the lyrics for "Half Shot at Sunrise," one of this company's coming productions.

Miss Caldwell was known as New York's most successful stage librettist before coming to Hollywood a few months ago to accept a contract with RKO. She was at various times associated with Victor Herbert, Ivan Caryll, Jerome D. Kern and other famous producers of musical masterpieces.

SOLARITA

The beautiful Spanish dancer, who has been very popular in Berlin, Paris, Vienna, Budapest, and other parts of the world with her song and dance is making her home at the La Leyenda. Miss Solarita was among the entertainers at the Huntington Hotel, Pasadena, recently. This versatile actress speaks English, French and Spanish fluently. Her grace and charm is winnning wide acclaim.

THE PARIS INN BECOMES MEETING PLACE FOR THE ELITE

Unique amidst the delapidation of Old Los Angeles. In the large Gold Room, which is packed every night, the American Legion Post 54 held their "whoopee party" recently. The spacious polished dance circle in the center serves both for those in formal dress, seated to the right, and informal to the left. Bull Montana is much in evidence twice a week. Doors have had to close every night at 8 o'clock, turning patrons away. The proprietors are: Bert Rovere, grand opera baritone, and singer in the chorus; I. Pedroli, chef, is the man who satisfies the tum-tum.



I. Pedroli



Bert Rovere

Our old friend, Jack T. Arnold, boy of Hollywood, from Brandstatter's, is serving as usual.

Among the entertainers are: Louis Peila, accordionist virtuoso; Lilian D'Andrea, grand opera soprano; Fred Germano, tenor; S. F. Gran; Ma Belle, from Al Jolsons' show, New York, appears in "The Gold Dance" (now in Grauman's prologue at the Chinese); Frank Zolt, baritone (Victor artise), master of ceremonies; Angelina and Velasco, Apache dance; Dave Mack, pianist.

JACK RICHARDSON
(THE HEAVY)
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Pictures---Reviewed and Previewed

Stage Review
"A MAN'S MAN"

It seems that when a good play comes to town Los Angeles shows it. Unfortunate for "A Man's Man" it is playing over at the Figueroa Theatre, where many of the theatre-goers have failed in the past to trod towards, for no good reason at all.

Had Patrick Kearney's play shown at one of the downtown theatres in the charmed circle or in Hollywood proper, capacity houses would more than likely have turned out to see a truly excellent story from the pages of life.

Patsy Ruth Miller is the outstanding star of the play—her performance catches the eye of the "regulars." Next in line is Dwight Frye, who has appeared here locally to good advantage before. Mae Busch again proves that she is equally clever on stage and screen.

Arthur Rankin again clicks in this one, as does Vera Lewis, an old stage and screen favorite. Frank Dawson, Laurette Billivant, Shelia Manners, and Harold Kinney pleased their onlookers and listeners in. Taking it all in all, it was a nice show and it pleased immensely.

George Sherwood, according to the program, is credited with directing the piece and playing the dyed-in-the-wool villain. He made an extra fine job of both tasks. He is a good bet for the tailkies.

Stage Review
"LITTLE HEAVEN"
At The Little Theatre

The drama students of the Hollywood Evening School, known as The Hollywood Playcrafters, gave a brand-new three-act comedy by Olga Printzlau last Friday and Saturday evenings at The Little Theatre. In their third season, this was the fourteenth production.

"Little Heaven," staged by Harold Turney, was splendid entertainment and the work of these students is certainly remarkable. It was two hours of fast and furious fun, especially the second act.

The entire action took place in Angelo Volpini's little grocery store, but to one down and out as Mary Malloy was, it was just a "Little Heaven." Violet Axzelle has a charming personality and spoke her lines with deft sureness. A blonde of the "Follies" type.

Sanford English made a splendid Angelo Volpini, a lovable character.

The capable supporting cast included: Ethel Williams, Jeanette Hirsh, Dorothy Kostow, Ruth Zahnle, Charlotte Pearson, Violet McDannell, Dolly Parisia, Alice Boyd, Harry Putman and Guy Forbes.

These players and "Little Heaven" would likely draw a full house were this put on at one of the larger Hollywood theatres, judging from the splendid representative audience witnessing the initial presentation in Los Angeles.

MAIDEE CRAWFORD.

Review
"AROUND THE CORNER"

Harry Cohn has a prize in those two sterling artists, Charles Murray and George Sidney, the lovable characters who are seen in Columbia's first delivery to R-K-O. Just why the feature is titled "Around the Corner" we don't know, but it could be called "A Round of Laughter," for that is just what it is.

Columbia has given a number of new faces a chance in this one; for instance, Joan Peers, whose clear English accent doesn't seem to fit in this environment. Her work was O. K. Jess De Vorska's character stood out, even with George Sidney being half of the whole show with Charles Murray.

Charles Dealney should have been given more to do, for he is much better than the part afforded him. There was a prize fight, and what have you, worked into the story. Larry Kent, Fred Sullivan, Harry Strang and a cute baby in the picture.

"Around the Corner" was built by Columbia for entertainment purposes. The director made a fine job of it as far as he was concerned, for he brought out the real fine and amusing charactrizations of Charlie Murray and George Sidney, and we ask you what more can anyone ask even of a director these talkie days?

The Dakotas, Australian and Western rope and whip manipulators, open the show with a novel act that started things a going at top speed—one of the male members executing great skill with his handling of the lasso and accurate judgment with his handling of the whip. This artist's cleverness brought for them the applause honor of the bill. Miss "Chic" Cooper, who was featured with them, is a cute little blonde trick whose vivaciousness and beauty lends interest to the act.

Ryan and Noblette are two enjoyable folks with smart repartee. Ryan appears first and announces to the audience, "This is a clean act." He could have added clever, also, and still live up to the billing.

Thirteen men appear in an opening introduction, leading up to the entrance of the great showman and band leader, Henry Santrey, whose immaculate appearance, poise and singing ability are qualities particularly worthy of mention. Santrey has a versatile organization but too much time is consumed with the solos, causing the act to drag in the middle. However, it regains its momentum in the final scene, "Memories of Primrose and West." This minstrel setting is colorful and unique and his dancing team at this point execute a Primrose dance in the modern after-beat rhythm which is a classic. During this scene Ryan and Noblette return and add many laughs with their Spring Dance and prove themselves artists of infinite ability.

The closing number was augmented with the house orchestra and produced a big finale.

CHAD.

Review
"TRUE TO THE NAVY"
At the Paramount Theatre.

Clara Bow in one of the finest vehicles given her so far and one in which she is enabled to demonstrate that she is still one of the greatest bets in the "Talkies."

The direction, cast, dialogue and photography are almost perfect. The story is by Keene Thompson and Doris Anderson is of a girl at the counter of a soda fountain in a drug store frequented by sailors of the United States battle fleet.

The girl makes herself a good saleswoman by telling each and everyone in turn that she will be true to them while they are at sea.

This is all well and good as long as the ships are individually in port, but when the whole fleet is in and sailors from every ship return to claim Ruby it causes a riot. One of the sailors who has the reputation of being a "lady killer" as well as the best gun pointer in the Navy, "falls" for Ruby and she almost gets him to marry her; the rest of the disappointed suitors tell him that she has been the sweetheart of them all. This "sours" him and he "throws her down" almost at the altar.

Her boss, who will bet on anything, hears that huge bets are made on the champion marksman so he puts up a bet with a crooked gambler on the gunner champion.

Ruby persuades him to stop drinking and later on when he finds out that Ruby has been true to him and is not the gold-digger he thought she was, goes back to her and they are reunited.

Frank Tuttle directed the picture and has done a fine piece of work. The dialogue by Herman Manciewicz is bright and snappy and never, for one moment, is there the slightest drag.

Clara Bow is at her best. She looks and acts far better than she has ever done; also she sings a song, "There's Only One That Matters to Me," and we discover that Clara really has a pleasing singing voice.

As for Frederick Marsh, he is "the sailor" to the last word. Quite a long way from his usual society roles to the sailor boy, but he seems to live the part.

It's no use always saying that Harry Green is good. In the parts they have given him so far he is always amusing and in this one he is far funnier than ever.

Adele Windsor as Ruby's fellow worker at the soda fountain is splendid. As for the sailors, Eddie Dunn as "Albert," the "Pee Wee" of Ray Cooke, Harry Sweet as "Artie," Rex Bell as "Eddie" and Eddie Featherstone as "Michael" are characters that could readily be found on any battleship. They put snap and vim into their work.

Sam Hardy as the "Gambler" and Jed Prouty as the "Dance Hall Manager" are perfect, not only for types but for their clever rendition of the parts.

You won't either waste time or money in seeing this one and the Publix Theatres will reap a rich harvest of shekels everywhere.

ARTHUR FORDE.

Preview
"THE MEDICINE MAN"
Tiffany All-Talking Production.
Previewed at Ravena Theatre.

For those who enjoy torture pictures. Betty Bronson does some splendid dramatic acting; heart-breaking screams and sobs under the lash and "iron rule." With so much advertising of "the way to health and strength," "The Medicine Man" may pull fairly well for a change from the more elaborate productions carrying song and dance. Featuring Jack Benny and Betty Bronson, we must say these two saved this from being an uninteresting story. However, it is a shame, though, to waste talent like this in such drab setting.

"The Medicine Man" was adapted from Elliott Lester's play, by Eve Unsell and Ladye Horton, and concerns two orphans (Betty Bronson and Billy Butts) being reared in a small, gossipy town by a very cruel father, made to work in the general merchandise store under a constant dread of the lash, which eventually they both receive more than their share of for no good reason whatso ever except to gratify "this" father's passion for wanting to use the "whip hand" (very convincing portrayal).

Then "The Medicine Man" (Jack Benny) comes to town, makes this little Cinderella and her brother feel they are in heaven for one evening until the "gossipy" neighbors make it their business to inform the "narrow-minded," "self-righteous" father of the scandalous rumor going around—his daughter seen alone with "that" doctor on the side of the lake in the moonlight (an interesting and slightly humorous scene) by the gossipy prim "old maids." Characteristic of the farm country, the father frowns upon the stranger seeking his daughter's hand, preferring to sell her, as he would his merchandise, to one his own age, "Pete" (Adolph Milar, who gave an outstanding performance), to help raise a crowd of children. (We don't blame our pretty heroine from preferring the handsome Jack to her father's choice.) Thanks to the speedy old "Justice."

Billy Butts gave an excellent performance all the way through, and we predict this youngster will be much sought after.

Others handling their respective parts in an excellent manner: Georgie Stone, Tommy Dugan, Eva Novak, E. Olyn Warren, Will Walling, and Dorothy Wolbert.

"The Medicine Man" was very ably directed by Scott Pembroke. Photography, handled by Art Reeves, excellent. Recording commendable.

MAIDEE CRAWFORD.

Stage --- Concerts --- Musicales

Stage Review
"THE SEA GULL"

Reviewed at The Play Shop, 1141 Gower Street.

Presented by Ralph Herman.
Staged by Nathaniel Frank.
Play by Anton Tchekoff.

The night I saw Eva Le Galliene put on "The Sea Gull" in her Civic Repertory Theatre in New York, I sat on a hard, wooden bench in her musty, old atmospheric playhouse. I sat through Tchekoff's four acts gallantly, and with the conclusion of an excellently portrayed performance, I stood and cheered louder than the rest. I then descended with the remainder of the gallery gods to a gaudy 14th Street, and listened to the comments of others in the audience.

And a year leater I watched Ralph Herman's presentation of "The Sea Gull." The Play Shop is on Gower Street, set back a bit from the pavement, and there are little, wooden benches inside. Unlike the Civic Repertory Theatre in New York, Ralph Herman's theatrical workhouse has no gallery, and critics who come too late to catch the start of the first act stand in a curtained doorway in the rear. And I'm awfully glad that the genial and hard-working Ralph Herman allowed me the privilege of watching by far the most superb performance of "The Sea Gull" that it has ever been my good luck to see, even from a curtained doorway!

Russian authors go in a great deal for the futility of life stuff. Some steep their characters in such pathos that the audience loses sympathy, and rebels instantly at the idea of witnessing a continual fight against inevitability. "The Sea Gull" in the hands of sophomoric troupers might easily become sloppy theatre. But last week under the capable direction of Nathaniel Frank, the Play Shop put on a performance that gripped an audience and this critic throughout.

It is difficult to award palms to individuals. But the honors of the evening went to Donella Donaldson for her poignant and touching characterization of a bitterly disappointed young hopeful. Equally brilliant portrayals were achieved by Ari Lorenz as Irina Arkadina, an actress; by Warren Washburn with his sincere delineation of a despised son; by George Dollini as Peter, her brother; by Edith Agins as Nina, a young girl with suppressed theatrical desires; by Blair Kent, as manager of Peter's estate; by Hallene Hill, portraying the manager's wife; by Alessandro Giglio, with his extremely intelligent handling of the luckless role of Boris Trigorin; by Frank Dudley, as the doctor; by Jake Hamilton, a schoolmaster, and finally by Benito Serra, as an idiotic servant.

Any time, any week that Ralph Herman's Play Shop presents as fine a performance and as splendid a cast as it did last week in its presentation of "The Sea Gull," this critic wants the privilege of witnessing the event, even to the extent of standing in a curtained doorway for the first act. And after watching such a gripping performance of Tchekoff's play, it seems to me that standing in a curtained doorway isn't such a bad thing, after all.

CHARLES LEHMAN.

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Review
"THE FIGHT FOR THE MATTERHORN"

At the Filmarte Theatre

Here is a picture that has thrills galore. The Matterhorn, though not one of the highest mountains, is one of the most difficult of ascent and the story revolves around an Englishman and one of the professional mountain climbers.

The Englishman wins and the mountaineer thinks that he has also won the affections of his sweetheart, the village bell.

Such is not the case, however, as the girl has "no eyes" for anyone but her village lover.

The scenery is magnificent and the thrill of an avalanche overtaking the party of climbers, five of whom are hurled to destruction, is truly exciting.

The cast is adequate and the Swiss types of rugged mountain climbers are realistic. The scenes at the village and around the hotel at the base of the mountain are excellent. The direction by Marie Bonnard and Nultie Mulsomma is true to life. Peter Voss as "Edward Whymper," the Englishman, is very fine, and Marie Albani as "Felicatas," the mountain girl, is beautiful as well as a very fine actress.

Alexander Schmidt, Clifford McLaglen, Peter Garetz, Johnson Evald and Hannes Schneider are other members who round out a very fine cast.

"Bali, the Unknown," is a colored picture that is not only interesting but very well directed.

The women of this little known country are beautiful and the scenery is quite interesting. A fine entertainment throughout at the only silent motion picture house left.

Next week we are promised a sensation in the "The Great Unknown," Europe's prize mystery story, as well as "Day Dreams," a short story by H. G. Wells, and produced by Frank Wells, the author's son.

This should be quite interesting as it was directed by Ivor Montague, who is the head of the Film Society of London.

ARTHUR FORDE.

Theatre Review
"MY SON"

Isn't it a strange thing that motion picture producers have allowed such a capable actress as Helene Sullivan to go by unemployed in their talkies? What the studios need is some wide-awake scouts to take in all of the plays that come to Los Angeles and Hollywood—these said self-same gentlemen to look over the latest releases, so that they can report back to the producers and casting offices, the truly fine work that actors and actresses do on stage and screen—if they did this there would be less need for importing a lot of artists from all parts of the world. Here is a chance to look 'em over at the Music Box as a starter.

Martha Stanley wrote "My Son." Only an authoress with a great soul could write about the heartaches of such a mother as Helene Sullivan portrays. She proved so human in her characterization, that the son, who was played by Herbert Clarke, created the feeling that he was an awful weakling, and you wanted to thresh him to the very last inch of his body.

Elise Bartlett seemed more at ease in the part of the flapper girl who causes the youth to forget his mother and everything that his careful raising, environment of a father's guiding hand until his very last day of existence. Miss Bartlett was superb; never before locally has a part suited her like this one.

Boyd Irwin, who also staged the play, was seen as a Portuguese lover in excellent fashion; a bit melodramatic, but, however, pleasing to the eye and ear. Marion Clayton, who played the young sweetheart, was sweet, demure, and loveable—she has a soul and she pulled on our heart strings. J. Lee Morris played the sheriff, with an air of sureness of his task. Eric Snowden, as the old captain, at first found difficulty to get into the role, but later came back fine and dandy. Mears Pitcher and Justine Wayner helped matters along in the play.

Stage Review
"THE QUEEN'S HUSBAND"

Reviewed at the Pasadena Community Playhouse.

Directed by Gilmor Brown.

Charles Levison, associate.

Robert Sherwood's brilliantly satirical pen was never better than when he wrote "The Queen's Husband." Most of Los Angeles' theatre patrons are familiar with the plot of this clever comedy, since its production here by Horton. However, we doubt not that many of them are trekking to Pasadena to enjoy again the difficulties King Eric VIII has to get in his game of checkers, trip to the zoo, and other plebian items that warm his heart and, incidentally, the ire of Queen Martha.

The play is really clever. When we say that, we are saying enough to praise it. So many plays today are not clever. The lines cause an almost continuous ripple of laughter.

King Eric VIII is deliciously portrayed by Charles Levison, and we can think of no one who could better delineate the bored royalty. Martha Deane is aggressive Queen Martha, and does exceedingly well in the part. Next in attention is John Duncan, who is Phipps, the checker expert servitor. Sherwood Walgamott is blustery and amusing as General Northrup.

The romance is injected by Ruth Covell as Queen Anne and Laddie Knudson as Frederick Granton. Murray Yeats makes a hit of the part of Prince William. Albert Willard, Harry Shumway, Betty Cox, Cornelia Ayres, Paul Huston, Fred Moore and Ralph Neff complete the cast.

We are thoroughly enthusiastic about the Community Playhouse production of this splendid play. Taste has been shown throughout in casting, settings, and everything else that goes into the construction of a good play. An interesting evening's entertainment is provided.

HAROLD WEIGHT.

JEANETTE MacDONALD

Charles Ruggles, who recently completed a featured role in the Paramount musical talkie, "Queen High," left for Hollywood June 11 on the Twentieth Century. He is scheduled to play in "Honeymoon Hate" with Jeannette MacDonald.



Jeanette MacDonald

Upon completion of this talker Ruggles will return to the Paramount New York studio to resume work under his contract which was recently renewed. "Queen High," in which Ruggles plays the same role in which he appeared on the New York stage, will soon be seen at the Paramount Theatre. The last Ruggles picture to play Broadway was "Young Man of Manhattan," in which he was continuously intoxicated as in his past successes.

ALICE IS BUSY AT MAJOR STUDIOS

Alice Stumbs is keeping busy at the major studios ever since she left the musical comedy fold for pictures and is making good. Since coming to the Southland she has appeared at the Darmour, Christie, and Columbia studios, and has some very fine work lined up to follow.

STORIES NOVELS SCENARIOS

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Let's See··· Who's Who

By HARRY BURNS



ALAN BROCK

Who is now working over at Paramount in their adaptation of the immortal "Huckleberry Finn" story, is an accomplished young man.



Alan Brock

Brock plays character juveniles, has played them for five years. He is 21, a finished pianist and a splendid actor.

He has excellent microphone technique, a splendid voice and a wealth of radio experience over national networks from New York. Tiffany brought this young man out to Hollywood from New York to play in the picture version of the stage play, "The Medicine Man." Brook played one of the leads in the play when it was presented in New York.

He speaks three languages fluently. While in New York he had parts in "Four Walls," "Aloma of the South Seas," "Window Panes" and other plays and pictures.

Other pictures Alan Brock has played in include: "The Texan," "Madame Satan," "Gentlemen of the Press" and "Jealousy."

When not working at Paramount studios young Brock appears in plays presented by The Play Shop at 1141 Gower street. He is playing the lead in the play "Ghosts" by Ibsen which Ralph Herman's Players are presenting from June 24 to July 3, inclusive.

PATSY RUTH MILLER

Scoring the biggest hit of her stage career, Patsy Ruth Miller is now appearing in "A Man's Man" at the Figueroa Theatre, Miss Miller has during her idleness been studying voice and singing, and her closest friends were surprised at the marked improvement that she showed the opening night of the play before a packed house.



Patsy Ruth Miller

Patsy Ruth Miller has a number of times proven a very capable stage actress here under the Henry Duffy banner. Prior to that she appeared in a theatre movement show at Beverly Hills. This, coupled with the silent and talking pictures that she has appeared in, should make her a very valuable asset to the roster of the major companies, the bigger the better for all concerned.

Pretty little June Clyde, talkie ingenue, has won a featured role in Radio Pictures' romance with music, "Half Shot at Sunrise," in which Bert Wheeler and Robert Woolsey, ace comiques of "Rio Rita," and "The Cuckoos" are featured. Miss Clyde came to RKO from musical comedy and made good with a bang in "The Cuckoos," in which she played opposite Hugh Trevor. She recently had a featured part in "Midnight Mystery." June is of the latest type of screen charmers, who is just as sweet off the screen as she is on.



June Clyde

IRENE RICH

Irene Rich stood up for one entire day this week. A black velvet gown which the actress wears in "On Your Back" is cut tight to the knees, where it flares away in long train and flounces. To preserve the line, Miss Rich stood during the entire day, until her scenes were completed. "Now I know how it feels to eat off a mantle," she remarked as she sank into a chair at 5 o'clock.



Irene Rich

Miss Rich is planning the homecoming of her daughter, Frances, who returns Saturday from the East to spend the summer with her mother.

Miss Frances Rich is a junior at Smith College.

RUSSELL GLEASON

"A chip off the old block" applies to James Gleason and his son Russell. The boy is certainly following in Dad's footsteps.



Russell Gleason

Both are under contract to Pathe, and both are working in the same picture "Beyond Victory."

Russell Gleason is one of Hollywood's favorite juveniles, since his good work in "All Quiet on the Western Front," and James Gleason was long a stage favorite before entering pictures.

JOSEPH HENABERY

Harold Shumate, whose production of "The Love Trader" has been finally edited and will be previewed in San Bernardino today, will start preparations immediately for his second independent production.



Joseph Henabery

In "The Love Trader" Shumate features Leatrice Joy, Henry B. Walthall, Chester Conklin, Barbara Bedford, Roland Drew and Noah Beery, with Joseph Henabery directing. In his new vehicle, also to be made at the Metropolitan studios, Arthur Carew will have a prominent role, with Patsy Ruth Miller starred. Negotiations are now in progress between Shumate and William J. Cowen for the direction of the second opus, a Shumate story entitled "Honeymoon."

Shumate has signed to provide a series of short novelettes to the Saturday Evening Post, the first already having appeared in a recent issue.

LUTHER REED

Director-scenarist, has returned to the R. K. O. studios after a brief trip to New York.

Reed has resumed work on the adaptation of "Babes in Toyland," which will be his first attempt at adapting one of Victor Herbert's successes. His latest musical, singing and dancing picture, "Dixiana," an original by Anne Caldwell, was recently previewed and it is predicted will rival the success of "Rio Rita" and "Hit the Deck," two of his outstanding pictures of the past year.



Luther Reed

RALPH INCE

Building up a reputation of being one of the most menacing heavies in the talkies, Ralph Ince can be looked upon this coming year, as one of the busiest individuals, because he can play in so many different characters, rather than sticking to a single type of work.



Ralph Ince

"The Big Fight," which is now clicking throughout the country, has made new admirers for him, as has "Numbered Men" which is just as different as day and night.

Ralph Ince's experience on stage and screen coupled with the fact that he was one of our leading directors for years, gives him a better understanding of what is wanted of him when he faces the eagle eye of the cameras.

HOWARD HUGHES SECURES EXCEPTIONAL VOICE

In keeping with his policy of having the best obtainable in connection with "Hell's Angels," Howard Hughes made a test of several voices to make the trailer which will be sent all over the world. Final decision selected John C. Fowler for the part of the announcer and now Mr. Fowler's fine voice will be heard in describing the opening of "Hell's Angels" at Grauman's Chinese Theatre. J. C. (Jack) Fowler, as he is well known to thousands of theatregoers, has had one of the most varied careers of an actor of stage or screen. Featured and starred on the stage for over twenty years, beginning in 1889, he played throughout every State east of the Rockies and finally made his way to Broadway and played with the David Belasco company for two years and then was leading man in the principal stock companies of the East for five years. After several seasons as a star, playing such characters as "Uncle Josh" in "The Old Homestead" and "Lord Chumley," English comedy, two widely different parts requiring dialects totally different, Mr. Fowler retired from the stage entering the real estate business and afterwards being correspondent for several large city newspapers and then manager of chambers of commerce and state fair associations. During the world war Mr. Fowler was chairman of the Four-Minute Men and made public addresses to thousands of people almost nightly. Seven years ago Mr. Fowler entered moving pictures and has played many responsible parts in support of the leading stars of the screen. Since the talkies Mr. Fowler has played a number of talking parts, being able to give a characterization to his voice to suit any kind of part whether aristocratic, western, business or professional, pure English, or Cockney, or Limey, Scotch, Irish or other dialects. Having played over one thousand parts of every description on the stage Mr. Fowler is well qualified for the talking screen.



J. C. (Jack) Fowler

GEORGE STONE

Looking and working better than ever, George Stone has just finished a fine part in "Beyond Victory," directed by John Robertson at the Pathe Studios.

Certain producers are right now figuring on George to play in some very big pictures; his voice has proven in keeping with his fine character acting.



George Stone

Although small in stature, little George seems to do things in a big way, so much so, that he has built up quite a colony of friends among producers, directors and casting directors in film circles.

HOLLYWOOD filmograph

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Edwin Carewe Intends To Retire Soon

Buster Keaton To Stay With M. G. M.

Slated to Direct "Resurrection" Next; Then Last Picture

Edwin Carewe is directing his first talkie, "The Spoilers," for Paramount, and from present indications he will make this his greatest effort as a director. He intends to direct "Resurrection" for Universal, and will follow this with one more picture either for Paramount or the big U, and he then intends to retire from active work, go to Europe, and after a year's rest he will be ready to make known his future plans.

Director Carewe informed Ye Editor of these facts at the Paramount location of "The Spoilers," where he has been working for ten days with a company that has cost Paramount over $25,000 per day to keep in operation.

In discussing the talkies Director Carewe said that he never had such an easy time of it since he became a director of features; that the oral films offer greater opportunities for telling a story and to work in dramatic effects and moments into the story.

"Inside the Lines"

....Many scenes of intense dramatic suspense are included in Roy J. Pomeroy's current picture, "Inside the Lines," now in production at the RKO studios, according to information. The story, by Earl Derr Biggers, concerns a famous spy operating in Gibraltar and his ultimate capture. Pomeroy won his first directorial recognition in directing "Interference," one of the pioneer all-talking pictures.



REGIS TOOMEY

prominent youthful stage and screen player, has been signed to play an important role in a picture for Warner Brothers.

He is to portray a featured part in the Vitaphone production, "Romance of the Rails," according to announcement from Darryl Zanuck, associate executive.

"Romance of the Rails" is to be a leading production on Warner Brothers' program. James Hall has already been assigned to the male lead.

William Wellman, having completed the direction of "Maybe It's Love," is to direct. Maude Fulton is preparing the screen play.

Edward Sedgwick to Continue to Direct His Comedies

The bond of friendship existing between Louis B. Mayer and Buster Keaton has won out for M-G-M, and Buster Keaton is not going to leave that organization after all. He is to continue for another three years. Edward Sedgwick, who has made Buster's best comedies, is also to remain with the company as the funmaker's director, the pair get along so fine and have been so successful that it is only right that they should continue to work together.

It was Louis B. Mayer who always has had great faith in Buster Keaton as a comedian, and has for years been working the comedian's film problems out for him, and when Buster let it be known that he intended to go to Europe and upon his return affiliate with another company since his contract with M-G-M was up, Louis B. Mayer called Mr. Keaton in and he not only gave up the trip to Europe, but agreed to make his last picture into a Spanish version, like he did "Free and Easy," which was the next to his last fun-film he made on the lot.

AL FREMONT PASSES AWAY —WELL KNOWN ACTOR

The many friends of years' standing of Al Fremont, one of the founders of the Troupers' Club, will miss him, as he passed away suddenly last Monday, after attending dinner of the Troupers. Beloved by every one that knew him, he gave his best at all times and we will all miss him.—YE EDITOR.

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HARRY BURNS, President and Editor
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KEEP ON TRYING

Our old sporting friend is full of ideas for editorials; now he reminds us that Hollywood has more than its share of quitters. "They remind me of the Jim Jeffries-James J. Corbett fight," says he; "that time Corbett punched the California Grizzly for 23 rounds, making him look like a sucker. But Jeffries was in there throwing that terrible left; throwing and throwing it, never for a second missing a chance to connect with the shifty Corbett's chin. During those 23 grueling rounds Jeffries took enough punishment to kill a dozen ordinary men; but he never stopped throwing that left. A close observer swears Jim tried five hundred times during the fight. History tells what happened—he finally connected; and when he connected, the fight was over; Corbett was knocked out and Jeffries retained his title."

"That's a fine picture of physical courage," we commented; "but Hollywood motion picture actors and workers in general are called upon to show courage of a different kind. They——"

"There's only one kind of courage," broke in the old sporting man. "It's the determination to keep trying; no matter how hard and heavy the wallops, keep trying—until you are not only down, but completely out."

This sounded convincing; however, we thought we detected a flaw in the logic; hunger. When a man is hungry his courage wavers. We said so.

"That's right," agreed our friend. "But, remember that Jim Jeffries kept on trying: That's the big thing. If a fellow keeps on trying, something will happen—he either wins, or takes the long count. The result is decisive, if you get my point."

Yes; we got the point: The decision; one way or the other, the decision. There's something to that. The wavering mind of the losing fighter ceases to waver. A decisive ending of his battle clears the atmosphere; and he either renews the old fight or starts a new one in another direction. There must be a fight: Life is a fight. All of us must go on fighting. There is point in recognizing the futility of attempting the impossible. A fight for a good cause, completely lost, with no hope of successful renewal, belongs in the red column; and it is a wise fighter who turns to another arena. But the fighter, if he has courage, will fight until the final, totally decisive knockout. This is the gist of the sporting man's philosophy; and we are inclined to agree with him.

Hollywood—motion picture Hollywood—presents a field of human activity in which the major part of the workers are what the picture men call "miscast." In plain English, about sixty per cent of the motion picture Hollywood workers—or, more properly, would-be workers—are facing a totally hopeless fight: They are going to be knocked out. And they are going to be knocked out because their talents and abilities are overmatched. They are trying to lick a game for which they are wholly unequipped. Many of these people have taken the long count so many times they are "punch sluggy," as our sporting friend puts it. They are hopeless. Others have been knocked out enough time to warn them that they are completely outclassed and should try another kind of opponent. These two classes seem beyond reasoning with: We are going to leave them here.

This brings us to the people with a legetimate right to expect work in motion pictures. Many of them are despondent; almost ready to quit. To all such we say: Keep on throwing the left—and the right. Fight. Fight until you can't fight another lick. Keep on trying. You KNOW you have the talent, the ability and the RIGHT to work in motion pictures. Armed with this knowledge, you are armed with the weapons more than half winning the battle: The rest is a matter of dogged courage; the will to fight to a decision beyond all doubt.

It is the right of every experienced player in Hollywood to fight to a showdown. No man, or group of men, has the right to deny the experienced worker a reasonable explanation why he, or she, cannot work. If there exists a logically explainable reason, the worker has the right to KNOW what it is. In its absence the worker, if he is the right kind, will FIGHT on.

Real courage is the finest quality possessed by man. The courageous man (or woman) will not tolerate injustice in any form, and will FIGHT the unjust, regardless of their wealt hor power and disdainfully unmindful of consequences. This is the quality behind everything the human race has accomplished since it issued from the ooze of those far distant days when the earth was a-borning. It is the quality giving to the weak the right to survive; because courage implies mercy; charity, and the willingness to fight for the rights of all. It is because of the nobility of pure human courage the less courageous share with the best—that they live. In all other animal forms courage is a mixture of savage cruelty which destroys the weak.

So we find our old sporting friend a correct appraiser of his fellow man. His stories of the prize ring; tales of dauntless courage and butterfly lives, hold the ear and give us something to think about. His homily on courage, as he says, should apply to Hollywood motion picture actors legitimately fighting for their right to work in their chosen profession. We share his advice never to quit while the long count remains untolled. Keep everlastingly after things. Don't quit. Keep swinging lefts and rights; bore in and FIGHT until the victorious end—or the last second of the long count. KEEP ON TRYING!

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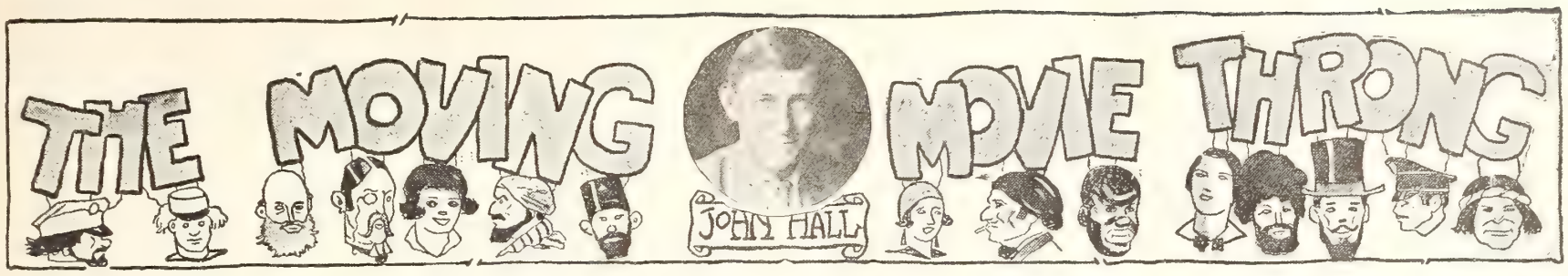
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Somewhere in Hollywood and unknown genius waits:

* * *

He—or she—is going to snatch away a lot of mental baby milk bottles and toss out tons of mental swaddling clothes.

* * *

Mental perambulators shall be discarded; ga-ga talk stopped, and the road to Intelligence pointed with signs and arrows.

And when these things come to pass; when our cinch-playing, never-take-a-chance Movie Mogul Mental Giants are surprised from abysmal dumbness to something like plain old commonsense, a lot of real Hollywood brainworkers are going to come into their own.

* * *

The handwriting is on the wall. Coming events cast their shadows before. The Law of Compensation is inexorable. You can't fool all the people all the time. The pitcher always goes to the well once too often: All these new and original thoughts have been the work of "geniuses" who were paid enormous salaries by the aforesaid Movie Mogul Mental Giants.

* * *

The massive brain of a Hollywood "genius" (promoted from private secretary to "genius" overnight), we are told, had the amazingly brilliant thought of changing "Sex appeal" to "Production values," thereby becoming a savior of movie morality. He is an uplifting "genius."

* * *

The "Road to Mandalay" has allure at its end. The "little green cap" of the siren dips and bows and beckons to the "Tommy Atkins" of the movie. And the "Tommy Atkins" of the movie is a Movie Mogul Mental Giant. "There ain't no Ten Commandments" in his psychology—and he has an awful thirst for what "Tommy Atkins" gave to the gal with the "yaller petticut," if you get the point. No? Well, then: the Queen's shillings. The allure of the movie gal is just that, no more—and to hades with how it comes in!

* * *

Now there DO be finer things; and the one great big thing about our modern civilization is the fact that moguls of OTHER great American industries have discovered same. There be things above and beyond the value of money: And recognizing and LIVING these things miraculously CREATES oceans of the "filthy lucre"! Yes messieurs et madames! It is true!

* * *

This is ONE thing our as yet undiscovered Hollywood genius is going to SELL to our MOVIE MOGUL MENTAL GIANTS.

* * *

Hidden in the heart of this is the germ plasm of COMPENSATION; the INEVITABLE result of all men and all things. It is so ordained that the complex shall become the simple; that man shall know that which he knoweth not. And the actions of man make the brew from which shall come the quotient of his works. The easy way becomes the hardest: The hardest way becomes easiest—and the inevitable compensation points the fact.

These things are known to the real intellectuals starving in Hollywood. To the Movie Mogul Mental Giants, they are non-existant. They are not green caps.

* * *

Mental swaddling clothes, baby milk bottles, "production values," green caps and "yaller petticuts" litter the "Road to Mandalay." Our Movie Mogul Mental Giants, like the fog-weary "Tommy Atkins," look for a "cleaner, greener land"; but in the looking they are blind to the good things at hand. Surrounded by the very best, they look afield; because by looking afield they think they shall find something with a green cap and a "yaller petticut"—something cheaper—And the irony is that they DO.

* * *

Playing with their mental milk bottles; wrapped in their mental swaddling clothes, they go about their mental perambulations looking for green caps and "yaller petticuts"—for less money, or for more glory, entirely overlooking the fact that what they seek is here in Hollywood—starving under their infantile eyes; crying to them for an opportunity to give of their talents that the talking motion picture shall be both a great credit and a great profit. Seemingly, they cry in vain.

* * *

The Movie Mogul Mental Giants DO find the jade with the green cap, the "yaller petticut" and the allure: And they DO put what they find on the screen; and it is all they looked for and found—NOTHING.

Now and then a real Hollywood mental worker receives a crust; and when he, or she, finishes the job—we have a real picture.

The yet undiscovered Hollywood genius is going to SELL this truth to our Movie Mogul Mental Giants.

* * *

NEW MAN; NEW IDEAS:

"Eisenstein (director of Potempkin, imported from Russia to direct for Paramount) insists that types are more important than anything else in a motion picture and that inexperienced people give the best performances."—News item.

Don't get excited: Maybe the above is not what the press agent makes it seem to be. Give Eisenstein a "break." All the others have tried to show us something; why not Russia? New men; new ideas.

Prop Men Seek Charter From Labor Unions

Convention Held Here Will Likely Bring Them Results

Feeling that they are as much to be recognized by the I. A. T. S. E. as the studio carpenters, grips, electricians and other technical branches of the art of picture making. The studio property men at the recent convention here approached President Canavan and Secretary Carruthers anent giving them the necessary recognition and a charter, and from one on the inside the powers that be among union circles are looking with favor upon the men who have given so much to the studios and received so little as to actual pay at their present scale.

Checking up some prop men on a location job, Hollywood Filmograph found where the men worked 39 hours out of 48 hours in one instance, while in another instance the men put in 80 hours in five days' time; the head prop man received $45 per week while his assistants received $35 per week. The common laborers brought out from the studios earned more than these skilled workers, who started their day off at 5:30 a. m. and worked some days until 7 and 8 p. m., all without a murmur, and probably saved their wages ten times over during the day by knowing just what was wanted and where to get it for the director and company.

Newlyns Are Back in Hollywood

Of interest to hundreds of their Hollywood friends is the announcement that Mr. and Mrs. Thomas J. Newlyn, famous Beauty experts and the discoverers of NEWLYN'S BEAUTYPEEL, have recently returned to Hollywood and opened up offices at 6038 Hollywood Boulevard. This preparation is a harmless, painless, non-acid lotion, guaranteed to "unmask your hidden beauty" and make you look years younger.

This preparation has been on the market for ten years and has been successfully used by thousands of people in all parts of the world.

* * *

Natalie Kingston has finished a fine part at Fox's under the direction of John Blystone.

Stuart Erwin Plays Fine Part in Chevalier Film

A double guarantee of comedy has been given by Paramount in announcing that Stuart Erwin has been added to the cast of Maurice Chevalier's next starring picture, "The Little Cafe," which enters production at once at the Hollywood studios under the direction of Ludwig Berger.

Erwin, screen-famous ever since his creation of Axel, the football-playing demon in "Sweetie," has just completed a featured role in Clara Bow's new starring picture, "Love Among the Millionaires." Prior to that he was sent to Paramount's New York studios for a part in "Dangerous Nan McGrew," with Helen (Boop-a-doop) Kane.

"The Litte Cafe" is from the stage play by C. M. S. McLillan and Ivan Caryll. Percy Heath and Vincent Lawrence, the well-known Broadway playwright, prepared the screen adaptation and dialogue. Lillian Roth and O. P. Heggie are in the featured supporting cast with Erwin.

Walter S. Wills Prepares for Busy Season

The summer classes for children at the Walter S. Wills Hollywood School of Dancing will start Monday, June 30, immediately folowing the final week of school. This was the announcement made yesterday by Walter S. Wills, executive head of the school, who declares that the children's classes will start one week later than those composed of adults.

There will be classes for children for both beginners and advanced pupils. The classes will include tap, acrobatic, soft shoe, eccentric, waltz clog and ballet. There will also be individual lessons for advanced pupils every day and evening.

For children just beginning Mr. Wills has created a combination ballet and acrobatic class in the endeavor to enable them to absorb both forms of the terpsichorean art. Mr. Wills is enlarging his staff of teachers for the children's division.

Browsing Around With The NIGHT HAWK



Skipper Ben Frank will swing his tropical paradise, The Cocoanut Grove (Ambassador Hotel), into a midsummer jubilee of song and festivity next Friday night (June 27), when Ted Fio-Rito will fare forth with his renowned orchestra which has proved a sensation in San Francisco night-club circles. Grasped by his gracile fingers, the baton of Ted's will draw forth the latest and arresting melodies of song and dance. His superb band is said to be entirely different in its work from any other organization of its kind that has ever discoursed dance music on the Pacific Coast, and therein lies the secret of Fio-Rito's drawing power and popularity. Added to their melodic effusions, some of the more gifted members of the orchestra contribute unique stunts that are said to go over great with cafe-dansant patrons.

Fio-Rito and his marvelous band will hold the boards for two weeks, then in will step the popular Gus Arnheim and his orchestra. Gus has long been a great favorite with Cocoanut Grove patrons, many of whom are already bespeaking reservations for the opening night, which will take place on July 11. With Gus comes the clever Eddie Bush with a bag full of new offerings. Gus's opening will have all the eclat of a gala night and unless all signs fail, it is sure to draw a capacity attendance. At the Grove during the current week, Dolores Del Rio lent the charm of her presence, gallanted by John Farrow, and, oh, how tendrely Dolores clung to Johnny as he undulated her through the mazy errors of that latest waltz gem, "I'm Dancing With Tears in My Eye, 'Cause the Girl in My Arms Isn't You."

Dolores is very popular with the boys of Johnny Hamp's matchless orchestra, and Johnny gladly responds to her many request numbers. Then there were Colleen Moore, Betty Compson, Sid Grauman, Mickey Neilan, Miss Mooney, Hugh Trevis and Thelma Todd. Last Friday night a party of thirty of New York's millionaires, many polo experts being among them, held forth at a banquet table spread under the famous water falls. Lowered lights in this romantic recess steeped everything in a violet nebula, but lighted candles placed at regular distances across the festal board threw across the faces of the banqueters a luminous fog in which were suspended mayn disembodied smiles. To the merrymakers in the offing it had the effect of an enchanted charmber.

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Saturday night at Olsen's (just below the lighthouse glare of the M-G-M Studio)—oh, what a night! How Georgie, old boy, rams 'em in, slams 'em in and jams 'em in! The merriment goes into high about 11:30 o'clock, and from then on the ample pavilion swings into a continual merry-go-round of uncontrolled gayety. Hats off to Ed Beck, known as "The Daddy of the Cabaret." Ed is a full brother to Larry Ceballos when it comes to furnishing a program of scintillating thrills. Beck's latest is "Lovelight by Candlelight," into which he swings his inimitable Faceoscope Flashes, and which soon shoot the paid customers' (masculine, mind you) blood pressure up to 250 Fahrenheit.

Oh, boy!—just imagine sixteen lovelorn maidens in gossamer pajamas (all of 'em little darling baby dolls) shuffling around in the dark toting a lighted candle overhead and calling, in the agony of their dear little hearts, "Where is my boy friend tonight?" We shouted in prurient lustihood, "Night Hawk speaking," but they all hung up on us. George Murphy and Jack Shutta are still the night club Kings of Komedy. Their latest scream, "The Poor Castaways," is enough to put a smile in Calvin Coolidge's face.

And when they sing, "As They Threw Him in the Ditch, They Shouted, 'There Goes the Son-of-a-Gun!'" Jack Schulze's swell modernistic ceiling is almost ready to drop from its moorings. The folowing are some of the smart cracks that shot through the Night Hawk's cauliflowered ear as he moved with steady and cautious tread through the chattering pandemonium: "I wonder how my old gal looks tonight"; "Tuck in your bead and blow"; "Bring me the sad news (check)"; "Gee, what a frail she is!"; (A dago quarreling with his fly-by-nighter wife)—"I no wantee you to makay de whoopee—I wantee you to makay de wapee!"; "So you're still working on that same face!' (this from a jealous blonde to her rival, who is pushing a pink compact overtime); "Ah, take your rubber heels out for a walk"; Boy friend, please eat before you come over"; "Ah—he's a human lavalliere, for he's around your neck all the time"; "She lost her job at the five and dime because she couldn't remember the prices"; "Say, Big Boy, give my respects to the warden"; "She's a love-sick sil, and gives twenty-four hours' service"; "Ah, let him stay there, he's house broken"; "I like you, baby, 'cause you're just a pure home girl." Among the midnight revellers were Bert Roach, Edmund Burns, Sally Blane, Ken Harlan, Mack Sennett as a ringsider, Sam Shipman, Ralph Graves, Bobby Agnew, Carol Lombard, Arthur Lake and Frankie Richardson.

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LE ROY BAGLEY

MORTUARY - AMBULANCE SERVICE

5440 Hollywood Boulevard **HOLLYWOOD**

Now, me lads and snooping bimbos, just step over with me into the Blossom Room and I shall try to spiel off to you just what took place last Monday night, as Al Kingston and Aaronson's Commanders swung into their valedictory. Al dished up a palatable mess of entertainment—one that would tickle the palate of the most squeamish gourmet. The festivities started at 11:35 o'clock sharp and we were pleased indeed to see the Grand Vizier Mustapha Lou Anger, back in the old lookout chair. The popular Billy Joy, brother of the well-liked Leatrice Joy, was the high muckie-muck of ceremonies. Billy began by presenting Carlotta Miles, a comely blonde, who went over big with several song selections. Followed then in quick succession excellent contributions by Lou Hanman and Berne Grossman, Edith Hanman, Ida May Chadwick (setting 'em a-thrill with a pair of tempestuous heels), Ben Bernie (orchestra king of wise crackers), Lillian Roth (guest of honor, kicking in with two superb numbers, one of 'em a dramatic knockout), Sid Gerry, and Joe Frisco, who made a great and instantaneous hit with his humorous persiflage. The Night Hawk greets Joseph as the most original and spontaneous (this last word is a pip for you, Joe). Then Lord of Misrule, Billy Joy, proposed to speed the parting guests and the packed room gave three cheers for the Aaronson Commanders. And, oh—what an assemblage of celebrity, on and off the screen!

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Topping all in feminine loveliness was the beautiful Lillian Gilmore, titian-haired bird of paradise, in a form-fitting symphony of green satin, attentively gallanted by Joe Seitman; ye Filmograph Editor, Harry Burns, streaking through the mazes of a waltz with his charming wife, to the melting strains of "I'm Dancing With Tears in My Eyes, 'Cause the Girl in My Arms Isn't You"; Willie Bernstein; Prospective Assemblyman Milton Golden; Edmund Lowe. talkie big shot; Rex Lease; Lina Basquette; Doug Fairbanks and Mary Pickford; Sid Grauman; George K. Arthur; James Hall; Merna Kennedy; Dave Landau, with Evelyn Pierce, who made a big hit in "Once a Gentleman."

Roscoe Arbuckle and the stunning brunette, Rita La Roy; Ted Fio-Rito; Ben Vandyke; Joseph Von Sternberg; Betty Boyd; Leon Cuttler; Betty Pierce; Joe McCloskey; Bobby Vernon and his better seven-eighths, playing foxtrots off the boards; Leo Silberman; Jackie Fields; James Cornelius; Ruth Clifford; John M. Stahl; Roxana Ray; Eph Asher; Arthur Caesar, and Carl Laemmle, Jr. Oh—let's not forget Ben Bernie, one of the outstanding hits of the evening. His sly jape of asking the Aaronson lads to do him a favor by playing out of tune (Ben's band succeeded them the following night) was met with shouts of delight. He also went over the top when he declared that the band leaders now in Los Angeles had all entered the smiling contest, and that poor George Olsen would have to start from the scratch.

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Star System Will Continue—Lee Marcus

Herd Instinct Will Keep Theatre Alive Forever, Says Executive

Declaring in a recent interview given F. Edward Herbert of the New Orleans Times, that the herd instinct in the human race will keep the theatre alive forever, that the common man enjoys a luxury of entertainment denied kings and queens of yore, and that the star system is not doomed, as many have prophesied, Lee Marcus, executive vice-president of Radio Pictures, has revealed the inner mental slant of a motion picture executive called upon to grapple with the problems confronting an industry whose investment runs into billions, and particularly, the activities of Radio Pictures headed by Joseph I. Schnitzer, president.

"Neither the radio or the automobile or any other attraction will replace the theatre in the life of the world," says Mr. Marcus. "During the first inception of the radio there perhaps was a noticeable 'stay home' movement but the herding instinct in human beings brings them to the theatre and they will continue to go there. Our modern motion picture and vaudeville houses are palaces of amusement. Two hundred years ago kings and queens were not accustomed to the palatial splendor of the modern motion picture theatre which is thrown open to the public at nominal prices.

"A man likes to be with his fellow men. In the days before prohibition it was not the fact that a man could buy a glass of beer at the corner saloon that made the saloon a gathering place. He could buy a can of beer for 10 cents and remain at home and drink it. It was the fact that at the saloons friends congregated. He was able to mingle with his fellow man and secure the companionship which he desired. Through the medium of the theatre men are able to congregate and to mix and mingle. The instinct to herd is not new in humans; it is as old as civilization itself and as long as it continues men will gather in central places.

When asked concerning the progress and advance of sound picture, Mr. Marcus declared that while progress has been phenomenal and more rapid during the last year, talking pictures were still in their swaddling clothes.

"Radio Pictures in the last month developed two important cogs in the ultimate perfection of the talkies. One is a microphone which is able to register the voice at a distance of thirty-five feet. Heretofore 'mikes' have been strung on running wires and carried overhead. Besides proving very unsatisfactory the running 'mikes' also distracted the actors themselves. The second accomplishment has been the regulation of volume. The loudest voice can be registered moderately and in proportion and in turn the necessity of operators in booths in the theatres to regulate the reproduction of the sound has been eliminated. This means much to the audience itself."

"Radio Pictures stand supreme today. With the complete resources of the General Electric Company, Westinghouse Electric Company, Victor Talking Machines and the Radio Corporation of America, Radio Pictures have at their disposal the greatest facilities for the development of the talking picture industry," says Mr. Marcus.

"And what about the individual stars," he was asked.

"First of all the play is the thing," he answered. "A great star cannot make a success of a poor story but the individual star will always remain. You cannot blot out individuality and personal achievement. There will always be players who will appear more than others, and as long as there is that personal appeal there will be the demand for stars.

"Radio Pictures is looking to the future and uncovering new talent as rapidly as possible. From the legitimate stage we have recruited many stars, but this does not mean that we are not on the lookout for even those who have not had stage or screen appearance.

"With the elimination of the tricks of the studio in making actors and actresses work and the sob music for the emotional scenes, the players must do the work now. The talking pictures have brought to the screen real actors and actresses and there is always room at the top for the good ones."



"The Three Bad Men," which Fox Films produced as a silent picture, in which Frank Campeau, J. Farrel McDonald and Tom Santschi played the leading characters, is being prepared by Fox as a talkie, we learned. What a great combination this trio was then and are today. Campeau just finished in "Abraham Lincoln," under the direction of D. W. Griffith, at the United Artists Studios. Playing General U. S. Grant, according to those on the inside, Campeau gave his greatest screen performance in this characterization.

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George K. Arthur, one-half of the comedy duo of Dane and Arthur, has suddenly blossomed out as a composer and lyricist. "Why Leave Me?" one of the popular song hits of the day, is the product of Arthur's hitherto unknown talent, and it will be heard for the first time in pictures in "Knights Before Xmas," a Darmour-Radio comedy, in which Dane and Arthur are starred. Incidentally, it was Lawrence Tibbett who first sang the song at a private hearing in New York City immediately after the song's publication.

"LITTLE CAESAR"

....Ralph Ince has been assigned one of the big plum parts of the year in "Little Caesar," which First National is to produce under the direction of Mervyn LeRoy... The work of Mr. Ince in talking pictures has been of such a sensational nature that the Warner Brothers have seen fit to select him for this production.

Ferika Boros has been signed for a fine part in "Little Caesar," at the First National Studio under the direction of Mervyn LeRoy.

Fox Studio To Move To Movietone City

Means Tremendous Saving and Concerted Activity

Movietone City, the monumental new studio in Beverly Hills, will become the seat of all production of Fox Film Corporation by January 1, next, Winfield Sheehan, vice-president and general manager, announced today.

The two separated Fox Film studios will be combined, Mr. Sheehan explained, to conserve time, money and to increase the efficiency of talking picture production. Five million dollars will be spent in the next six months in the additional Movietone City development for new buildings and landscaping.

This move, it is pointed out, eliminates two overheads, unifies all elements of picture making in one compact organization and does away with duplication of every department at each studio.

The new scheme, it is estimated, will in the course of two years repay the amount invested in consolidation of the two plants.

The Hollywood studios, located at Sunset Boulevard and Western Avenue where films have been produced since 1917, will be abandoned within the year with the exception of the film printing plant and color film laboratory. This studio will be partially utilized after January 1, but will be completely abandoned after June 1, 1931. The recently completed laboratory will, in a few years, be removed to a site reserved for it at Movietone City.

The sixteen-acre site at Sunset and Western, fifteen years ago a lemon grove, will be developed as a modern business center with a limit height modern hotel, a de luxe theatre, to be operated by West Coast Theatres, and other buildings. This development will return a substantial commercial income to the treasury of Fox Film Corporation. Part of the space will be leased to Fanchon and Marco for a costume manufacturing center, a dancing school and a studio for staging their productions.

Movietone City, by January 1, 1931, will represent in land, equipment and buildings a $25,000,000 plant, being the largest and most complete talking picture studio in the world, linking art with science, which harnessed with electricity, crystalizes in entertainment for the season.

Several of Hollywood studio buildings will be moved to Movietone City, having been constructed with that idea in mind. Savings in steel from the large stages will conserve more than $175,000. Equipment also will be moved, the only additions being where departments are expanded.

All projection and photographic equipment for Movietone City will be supplied by General Theatres Equipment, Inc., and all sound units by Western Electric.

A studio planning committee, headed by Sol M. Wurtzel, superintendent of production, with George L. Bagnall, comptroller, as vice chairman, is consulting with the architects and builders, working out plans for development of Movietone City to a maximum of efficiency.

Asa W. Hudson is the architectural engineer in charge.

With the unification of the studio at Movietone City, an industrial center running from Santa Monica to Pico Boulevards along the public golf course, will be constructed. It will house electrical property, scenery, wardrobe, make-up, maintenance, carpenter, machine, sound and all other departments. They will be so placed that the latest development of "time and motion study" will find expression in greater studio efficiency.

Tremendous building activity already is under way. Thirty-six new buildings, including a four-story administration building extending virtually the entire width of the studio fronting on Pico Boulevard, will be erected during the next six months.

An unusual feature of Movietone City will be carrying out of an elaborate landscaping plan, already begun under the direction of R. K. Chara, landscape artist. Thousands of dollars will be spent for additional shrubs, flowers and trees to make the studio a park of natural beauty as well as an efficient screen production plant.

In the center of the park a sculptural art fountain will be placed and dedicated. Conceived by a famous Italian sculptor, the statue of four feminine figures symbolizes Electricity calling to Music, Art and Drama.

Additional buildings to be erected during the next six months will bring nearly twenty acres under roof. All buildings, of concrete and steel fireproof construction, are planned to admit a maximum amount of sunlight through imported glass especially designed to admit the most beneficial rays.

The following 36 buildings are now under construction, or planned for completion by January 1:

Administration, five sound-proof stages, scenic studio, scenario, new bungalows, test stage, music, dressing room, cutting room, generator, school, property: receiving, rental, mill, canvas shop, blacksmith and tin shop, plaster shop and yards, miniature shop, grip department, sound device, electric lamp docks, garage and transportation, police and fire department, gate: timekeepers', camera repair shop, publicity, greenhouse, parking station, ten additional vaults, additional scene docks, additional electrical research, laboratory, Cafe de Paris and wardrobe.

Through a deep gully which now bisects the studio, Country Club Drive will be extended as a city thoroughfare and two ornamental concrete bridges, to cost $40,000 each, will span the Drive. Joseph Urban is designing the bridges in the modern manner. One will be dedicated to "science" with busts of Edison and Bell artistically placed thereon. The other will be dedicated to "art" with one sculpture representing drama and the other the emblem of music.

LITTLE STORIES

By ARTHUR FORDE



JOHN ROBERTSON

"MASTER—One who commands; a leader or ruler; a teacher; one eminently skilled in anything; to execute with skill."

So quotes the dictionary, and if anything fitted anyone it is John Robertson, that master director.

John had no ancestors whose traditions fitted him for the stage, but was born in Ontario, Canada, of a quiet Scotch family. However,, John Robertson had inherent genius and while still in his "teens" went to New York determined to try his luck on the stage. His lucky star was in the ascendant and he played leads with many stars, including the immortal Maude Adams.

His is a master hand, and while watching him direct his newest story at Pathe Studios, "Beyond Victory," we realized with what ease he grasped every angle of the "game." He was certainly busy when we called on him but had time for a hearty handshake and regrets that he could not chat on the subject dear to his heart—the gradual building up of his story.

While the story is of the war, it can hardly be called a war story. Such veteran players as Lew Cody and Rockliffe Fellowes were rehearsing their lines on the set when we called. BUSY is the word. Here was John consulting with the cameraman as to the best camera angles; the light expert, as to the amount of light necessary; and the recording expert—and who is more important these days?—as to the placing of the "mikes," and that's what spells "Success."

John Robertson's first assignment was with Goldwyn, where he directed Madge Kennedy in "Baby Mine." Then for several years with Lasky, where he directed John Barrymore in one of his greatest successes, "Dr. Jekyll and Mr. Hyde," also "Sentimental Tommy," regarded as one of the most beautiful pictures ever produced. Mary Pickford then came under the expert hands of John Robertson, and "Tess of the Storm Country" was the result. After this the Metro-Goldwyn-Mayer Studios, where Greta Garbo, Lillian Gish and Ramon Novarro were allowed to receive his expert attention.

Europe was the only field left for John to conquer and there he proceeded to establish a production company of his own.

However, at this point the "talkies" entered and John hurried back from Europe, where he affiliated himself with the Universal Company and produced many of their recent successes.

Pathe, on looking around for a man to direct their most important production, "Beyond Victory," could see none other than John Robertson for this important task, and that is where we located him recently.

CREATING FINE CHARACTERS

Chris Martin is creating some very fine characters in our talkies. Upon finishing in "Billy the Kid," directed by King Vidor at M.-G.-M., he was immediately signed for "Her Man" at the Pathe Studios, directed by Tay Garnett.

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FADS AND FASHIONS

F. AND M. INVADES FASHION FIELD THROUGH NATIONAL TIE-UP—OVER 400 F. AND M. MODE SHOPS TO OPEN AUGUST 1

According to the Los Angeles offices of Fanchon and Marco, the Fox circuit stage producers will enter into, what might be termed, a revolutionary national tie-up with several cooperative dress manufacturers starting August 1. Based upon an advertising slogan of "Fanchon Decrees the Fashion," the manufacturers will place four new styles of frocks, dresses or gowns each week in 417 specialty shops bearing the F. and M. "Brand" name. A real innovation in fashion marketing will result from the simultaneous release of these styles all over the country.

These establishments will be located in over 366 cities and towns, and will be known as "Fanchon and Marco Mode Shops." Many of them will be entirely new concerns, it is announced, although a majority of them will be of long standing in their representative communities, and will merely change their firm name to be able to tie in with the very elaborate national publicity and advertising campaigns planned for this unique exploitation gag.

The world-wide following of motion pictures has made Hollywood the acknowledged fashion capital and it has long been a known fact that the merchandising world has been on its toes for just such a hook-up. The stage producers of "Ideas" seem to have copped the fashion twist with all the garnish and prestige, as their modes will be designed personally by Fanchon, manufactured, and shipped from Hollywood.

Each new mode will have a definite release date over the entire country, so that the frock presented for the approval of Hollywood fem stars will on the same day be introduced in "Oshkosh." Gowns are to be styled for every occasion, including sports, street, party and evening wear.

This stage production will portray Fanchon and her assistants in the various phases of designing and creating the gowns, embellished with singing, dancing, and comedy throughout. The finale will be a lavish fashion revue, with Sunkist Beauties modeling original and striking creations depicting every style and season, in the setting of an ultra-moderne Mode Shop.

There will be four widely-heralded style shows each year, staged simultaneously throughout the country by Fanchon and Marco stage units, announcing and showing the styles of the particular season. The close cooperation existing between theatre and store, in towns where Fanchon and Marco shows play, will enable the merchant to have never-ending source of publicity. Each week, the Fanchon and Marco Sunkist Beauties will model the current new mode and exploitation stunts will be arranged to benefit both theatre and store.

Newspapers will carry syndicated fashion articles by Fanchon. Special rotogravure will be furnished the press throughout the country. Radio broadcasts and contest of every variety will arouse public consciousness to Fanchon and Marco Modes and acquaint women of the innovation of introducing the latest Hollywood styles everywhere.

FACES OF MOVIE CELEBRITIES PAINTED BY NOTED ARTIST FOR CHINESE THEATRE CURTAIN.

Xavier Cugat, noted portrait artist, has been retained by Fox West Coast Theatres to paint eighty facial portraits in full colors which shall become part of a novel curtain which Harold B. Franklin has ordered for the Chinese Theatre. The portraits will be of the motion picture celebrities, and will be hung upon the gigantic curtain to greet the audience, and supply them with the pleasant diversion of identifying their favorite stars while awaiting the performance.

Added to the many novel features, such as the autographs and hand prints of stars stamped into the cement of the forecourt of the Chinese, the unusual curtain will make the Chinese Theatre one of the foremost sight-seeing places of America. The complete set of eighty portraits will be completed not later than June 15, of this year, and Xavier Cugat has agreed not to repeat his modern creation in the southern part of California for a period of one year from the completion of the portraits.

"MADEMOISELLE MODISTE" BECOMES "THE TOAST OF THE LEGION"

First National's forthcoming production of Victor Herbert's light opera, "Mademoiselle Modiste," will bear the title "The Toast of the Legion." It was directed by William A. Seiter, and the cast includes Bernice Claire, Walter Pidgeon, Edward Everett Horton, Claude Gillingwater, Frank McHugh, Judith Voselli, June Collyer, Albert Gran and the Sisters G. It is all in Technicolor. Walter Pidgeon, the leading man, also appears with Vivienne Segal in "Bride of the Regiment," and Bernice Claire is prima donna of "Song of the Flame."

Mrs. Birdie DeBolt, wealthy Honolulu woman and wife of a retired United States judge, has turned motion picture actress.

Mrs. DeBolt came to Los Angeles recently to visit Hawaiian friends. A few days after her arrival, Paramount began casting for "The Sea God," a romance of the Pacific Islands, which features Richard Arlen and Fay Wray.

The friends of Mrs. DeBolt were called to the studio and she accompanied them. When she left she was signed for the part of a native lodging-house keeper in the film.

Mrs. DeBolt is a native Hawaiian, but has spent much time in the United States. Her husband was a United States Judge in Honolulu for twenty years.

The United States Senate threw out the dial telephone because of its complexity. Los Angeles and Hollywood citizens haven't made such complaint, but merely because they are accustomed to the use of this type of telephone doesn't make it possible for them to talk to their motion picture favorites. As a matter of fact, it's impossible to get most of the stars on the wire. Only a small minority of screen personalities have their names listed in telephone books, a survey shows.

The zeal and regularity with which fans and salesmen pursue stars for pictures, autographs, souvenirs, advice, and with great opportunities of investment, is largely responsible for the "unlisted" numbers. It isn't a matter of snobbishness that inspired players to keep their telephone numbers from the public; it is for efficiency. Players have little time between pictures and they want to enjoy these welcome rests. During shooting schedules interruptions may prove disastrous to an actor or actress.

Ruth Chatterton wears two wigs in "The Better Wife," her current Paramount picture, and the wigs tell the story of her character transformation in the film.

One of the wigs is "peroxide blond," which she wears when she is a cheap little social outcast, and the other is the properly cut and hued hair of a correctly groomed woman of respect.

Dorothy Arzner, who directed Miss Chatterton in "Sarah and Son," is directing "The Better Wife." Clive Brook is co-starred with Miss Chatterton.

Evelyn Brent will play the feminine lead in Rex Beach's "The Silver Horde," opposite Joel McCrea, according to announcement by William Le Baron, vice-president in charge of Radio Pictures productions. "The Silver Horde" is to be filmed largely in Alaska, with the salmon industry as a background. George Archainbaud will direct.

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27 Directors To Make Paramount Features

Pollard Directs Joan Crawford at M-G-M

Stage and Screen Megaphone Wielders Share High Honors

Representing a combination of screen and stage directorial talent, twenty-seven directors will guide the production of the 1930-31 screen product of the Paramount Publix Corporation.

From the ranks of stage directors and producers have been gathered such men as George Abbott, John Cromwell, George Cukor, Edwin Knopf and the Schwab and Mandel producing combination.

Working at the same studio with these directors will be such successful screen megaphonist as Dorothy Arzner, Ludwig Berger, Otto Brower, Edwin Carewe, Lloyd Corrigan, H. D'Abbadie D'Arrast, Sergei Eistenstein, Cyril Gardner, Louis Gasnier, Edmund Goulding, Victor Heerman, Rowland V. Lee, Ernst Lubitsch, Lothar Mendes, Fred Newmeyer, Edward Sutherland, Norman Taurog, Victor Schertzinger, Edward Sloman, Frank Tuttle, Josef von Sternberg and Richard Wallace.

Paramount Publix is utilizing the talents of these directors both singly and in combinations for the production of its product.

The combination of stage and screen talent has been used successfully during the past year and will continue to be employed in a few instances during the 1930-31 season.

The plan was inaugurated when John Cromwell and Edward Sutherland worked jointly on "Close Harmony" and "The Dance of Life." Both are now directing singly, having learned from one another the technique of the talking screen.

Three other stage-screen combinations will be used on the direction of several pictures during the coming season. One will combine the talents of Otto Brower and Edwin Knopf. These men, who co-directed "Light of Western Stars" and "The Border Legion" recently, will work on "Fighting Caravans" and "Spanish Acres," the first starring Gary Cooper and the second starring Richard Arlen. Brower became a director last year, after having served as an assistant for a number of years. He directed the westerns, "Avalanche," "Sunset Pass" and "Stairs of Sand." Knopf began his career as a stage actor and after serving as stage manager for David Belasco produced several Broadway successes, including "The Big Pond." He came to Hollywood and served as stage technician on several productions before being made a co-director with Brower.

Another combination will include George Cukor and Cyril Gardner, who will direct Cyril Maude in the film version of the stage success, "Grumpy." Cukor directed such New York stage successes as Ethel Barrymore in "The Contant Wife," Laurette Taylor in "The Furies" and "The Great Gabby," and Jeanne Engels in "The Cardboard Lover." In Hollywood he has worked on numerous talking productions, including the dialogue direction of "All Quiet On the Western Front." Gardner is a former film editor who has directed silent pictures. He worked on many talking pictures, including "Innocents of Paris" and "Street of Chance," before directing the Spanish production of "The Benson Murder Case."

A third combination will be that of Laurence Schwab and Lloyd Corrigan on the technicolor film version of the Schwab and Mandel golf musical comedy, "Follow Thru." Schwab produced many musical comedies with Frank Mandel in New York, including "Queen High," "Good News," "The Desert Song" and "New Moon." Corrigan formerly was a screen writer and stage actor.

Although the entire product for 1930-31 has not been announced, most of the other directors have been assigned to work for next season's Paramount Publix product.

George Abbott, who co-authored and directed such stage plays as "Coquette," "Broadway" and "Love 'Em and Leave 'Em," will follow his screen directorial work on "Why Bring That Up?" and "Half Way to Heaven," by directing Claudette Colbert and Frederic March in "Manslaughter," and the production of "The Sea God," featuring Richard Arlen and Fay Wray.

Dorothy Arzner, Paramount's only woman director, will have two major assignments in the direction of Ruth Chatterton and Clive Brook in "The Better Wife," and "The Right to Love," starring Ruth Chatterton, from Susan Glaspell's story, "Brook Evans." Miss Arzner directed Clara Bow in "The Wild Party" and Ruth Chatterton in "Sarah and Son."

Ludwig Berger, noted European director and concert master, and director of "The Vagabond King," is to direct Maurice Chevalier in the musical production, "The Little Cafe."

Edwin Carewe, famous as a director-producer of such screen successes as "Redemption" and "Ramona," will direct the outdoor film of Rex Beach's "The Spoilers." His cast will include Gary Cooper, Betty Compson, Kay Johnson, William Boyd and Harry Green.

Sergei Eisenstein, European director, has been signed by Paramount Publix to direct in Hollywood. Eisenstein produced such pictures as "Potemkin" and "Ten Days That Shock the World."

Edmund Goulding, having scored with his stories, "The Devil's Holiday," starring Nancy Carroll, and "The Trespasser," starring Gloria Swanson, is to direct the film version of his own play, "Dancing Mothers."

Victor Heerman, director of "Ladies Must Dress" and who recently worked on certain features in "Paramount On Parade," is to direct the Four Marx Brothers in "Animal Crackers."

Fred Newmeyer, whose success includes "Warming Up" and "The Rainbow Man," is to guide the production of the Schwab and Mandel musical comedy, "Queen High."

H. D'Abbadie D'Arrast, well known for such pictures as "The Magnificent Flirt" and "Dry Martini," will film his own story "Laughtor," with Nancy Carroll and Fredric March.

Rowland V. Lee, whose recent work includes "Ladies Love Brutes" and "The Return of Dr. Fu Manchu," will include the direction of "The General," in which Walter Huston will carry the leading role.

Ernst Lubitsch, director of "The Love Parade," will have another musical romance, "Monte Carlo," featuring Jack Buchanan and Jeanette MacDonad. He will also direct a Maurice Chevalier vehicle.

Victor Schertzinger, whose list of successes is long, will be in charge of two productions, "Heads Up," a musical comedy starring Charles "Buddy" Rogers, and "Rose of the Rancho."

Edward Sutherland, director of "Fast Company," "Burning Up," "The Social Lion" and others, will pilot Jack Oakie through "Merton of the Talkies."

Frank Tuttle, who is now directing Clara Bow in "Love Among the Millionaires," will direct Charles "Buddy" Rogers in "Molinoff." He will also do "The Scarab Murder Case," having been responsible for both "The Greene Murder Case" and "The Benson Murder Case."

Josef von Sternberg, director of "Thunderbolt," who recently returned from directing Emil Jannings in Berlin, is to make "Morocco," featuring Gary Cooper and Marlene Dietrich, German star.

Richard Wallace, of "Innocents of Paris" reputation, is to handle two pictures, Moran and Mack's "Anybody's War" and "Lost Ecstasy," with Nancy Carroll and Richard Arlen.

Other directors who will later be assigned are Edward Sloman, director of "The Kibitzer;" John Cromwell, director of "Street of Chance;" Louis Gasnier, who directed "Slightly Scarlet" and "Shadow of the Law;" and Lothar Mendes, director of "The Marriage Playground."

DIRECTOR OF DIALOGUE

Hugh Herbert is the director of dialogue on "The Railroad Man," which George B. Seitz is directing for RKO. He has just returned from Montana and Chicago, where the company has been shooting exteriors.

"The Great Day" Was Tremendous Success on N. Y. Stage

Harry Pollard is directing Joan Crawford at M-G-M in "The Great Day," by William Carey Duncan and John Wells. With music by Vincent Youmans, adapted for the screen by Willis Goldbeck and James Montgomery.

The cast as selected so far consists of Joan Crawford, Lucien Littlefield, Johnny Mack Brown, John Miljan and Cliff Edwards.

Director Pollard is making his first picture away from the Universal lot in years.

MAKE-UP ARTISTS

Walter Heermann and Armand Triller are the make-up artists working on the set on Tay Garnetts picture, "Her Man." Both are members of the Motion Picture Make-up Artists' Association.

THEATREGOERS HAVE A GREAT OPPORTUNITY TO VIEW DIRECTOR'S FITTING CLIMAX TO HIS BRILLIANT CAREER.

With "Swing High" now showing at the Orpheum Theatre in Los Angeles, theatregoers have an opportunity to see what Father Time has done for Joseph Santley, who for years was a ruling Broadway stage star, director and producer, and who after proving that he was a fine screen director at the Paramount Studios in Long Island by directing the Marx Brothers in "Cocoanuts" he came to the West Coast for Pathe, and has given amusement-seekers the finest treatment of a circus story that has been given, especially since the advent of the talkies.

Director Santley's picture and highlights of his career adorn our front cover this week. He is one of the most conservative of men, and, unlike the broadcasting of his accomplishments pictured, he is the quiet, easy-mannered man who believes in allowing his actions and work to speak for themselves, and those who view the picture this week will have to admit that he has brought to light Helen Twelvetrees, the Pathe star, at her very best. As he has with Fred Scott, Dorothy Burgess, George Fawcett, Bryant Washburn, Little Billy, and many others in the picture.

Helen Twelvetrees, when she finishes in "Her Man," under the direction of Tay Garnett, will again be directed by Joseph Santley in "The Price of a Party," which is now in preparation at the Pathe Studios.

"Ingagi" Producers Defend Their Stand

President of Corporation Reveals Some Interesting Facts

June 14, 1930.

To Whom It May Concern:

To meet the attacks made upon the public exhibition of the talking motion picture film, "Ingagi," undoubtedly resulting from either the deliberate or inadvertent misquoting of the statement of facts at any time heretofore made by me, as president of Congo Pictures, L'td., its producers, I deem it necessary in an effort to clarify any existing confusion or misunderstanding on the part of the public and such others who may in any manner be concerned therein, to make the following statement of facts:

It is not and has never been the intention or desire on my part or that of the producers of "Ingagi," to either misrepresent or in any manner mislead the public in connection with the public exhibition of the "Ingagi" film, and if any misrepresentations or misleading statements were ever made of and concerning the film, they were made by over-zealous house managers, publicity agents or representatives without the sanction or knowledge of its producers, over whom the producer exercises no control, in their effort to induce and persuade the public to attend the exhibition of the film under the license usually taken by the showman, and which has ever been the practice in connection with all forms of entertainment offered to the public.

Representing the producers of "Ingagi," as its president, I desire to be committed unqualifiedly to the statement and representation by me at any time heretofore made, namely:

That eighty-five (85%) per cent of the "Ingagi" film was made by various expeditions on the African and East Indian continents; most of which was originally sold to the Ince Film Library and others, and from whom in turn Congo Pictures, L'td., acquired title; that in assembling portions of the film made by the several expeditions, it was found necessary to include the element of story entertainment in proper sequence and use of the theme or story based upon the tribal legend described by generally conceded authentic writers upon the subject and which may be found in any well equipped library throughout the world.

This portion of the film which was made in Hollywood under the supervision and direction of Wm. Campbell, prior to the acquisition of the film by Congo Pictures, L'td., constitutes not more than fifteen (15%) per cent of the entire "Ingagi" film as publicly exhibited.

So much for the question of authenticity and any representations made regarding it.

There is but one other issue involved in which the public could be normally interested and that is the question of censorship based upon its basic object and purpose of not permitting the public showing of any play or motion picture that tends to corrupt the morals of the youth and others, and in this regard we wish to be committed to the statement that there is not a single scene in the entire "Ingagi" film that comes within the basic object and purpose of censorship in this day and time of our present civilization, based upon standards that include a desire for knowledge of and concerning the generally unknown human and animal life, in the more remote and not generally accessible parts of the world.

In conclusion, as the issues have evolved and are now fairly formed, it would seem logical to conclude, from the fact that this film has been showing unmolested in many cities throughout the United States since early in April of this year; that it consistently furnished a great degree of innocent entertainment to the public generally; that the sudden avalanche of attack is instigated by a source representing those who find that their theatre box office receipts are materially affected through the public showing of "Ingagi" throughout the country.

I hope, in the very near future, to establish to the patrons of motion picture theatres and the public at large, the real motive on the part of those desirous of and attempting to crush and prevent the continued public exhibition of this highly entertaining motion picture film, "Ingagi," and thereby for the first time, through this instance, bring to public notice the insidious and pernicious methods employed against all independent efforts and enterprises in the film industry, now resulting in its almost complete annihilation.

Respectfully,
CONGO PICTURES, L'TD.
By N. H. Spitzer, Its President.

TO OPEN NEW ACTING AND WRITING ACADEMY HERE SOON



EDWARD CLARK

for 35 years a well known Broadway actor, author, director, producer, and at present engaged on the writing staff of Paramount Studios, is leaving that organization to open an academy of stage and screen arts at the Little Theatre, located at 8620 Sunset Boulevard. In addition to teaching stage and screen players, Mr. Clark will present full-length stage plays every month, so that studio executives and theatrical producers can keep in touch with the development of the academy and its players. Some of the stars who have appeared in his plays, under Mr. Clark's direction, are Louise Dresser, Ernest Torrence, Frank Fay, Nancy Welford, Lowell Sherman and George Bancroft.

$35 BIT IN "HELLS' ANGELS" IS WORTH $3500 TO PRODUCER

Just at a time and moment when "Hell's Angels" needed a good hearty laugh to break the monotony of too heavy dramatic treatment, Howard Hughes, producer-director, injected a piece of by-play with Granville Davis playing the part of a waiter. Mr. Davis received, we learned, $35 per day for his bit in the picture. He did a nose dive with a tray of dishes that was worth $3500 to the production at that very time. Howard Hughes was so elated with the scene that he felt the actor was underpaid, so he gave him an additional day's work—in the parlance of the studios he "Carried" Granville Davis on the payroll, although he didn't work.

CAST SPLENDID ACTOR

First National has cast Theodore Von Eltz for a splendid part in "Kismit," starring Otis Skinner, under the direction of John Francis Dillon.

SPEED

A new color printer has just been perfected at the Harriscolor Films Laboratory which can turn out 50 feet of color print per minute. This printer has a new patented shuttle mechanism.

IN "ADIOS"

Barbara Bedford has been cast for a very fine part in "Adios" at First National, starring Richard Barthelmess, under the direction of Frank Lloyd.

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Eisenstein Russian Director Arrives

Patricola Discovered "Black Bottom" Dance

Is to Make His First American Picture for Paramount Here

Sergei M. Eisenstein, who has developed the dynamic school of motion pictures while producing in Russia such silent films as "Potemkin," "Ten Days That Shock the World" and "Old and New," has arrived in this country under contract to Paramount Publix Corporation to make one talking picture a year for several years. He arrived in company with Jesse L. Lasky, first vice-president in charge of production, and will depart in a couple of weeks to Hollywood, where his first film under the new contract will be made.

Eisenstein was born in Riga, Russia, in 1898. His father, a civil engineer, sent him to school to prepare at an early age for a career similar to the paternal one. Following the regular course at technical school he entered the Institute of Civil Engineers in Leningrad.

Here he concentrated on mathematics and on architecture, in which an aptitude for drawing which he had been developing asserted itself. Another interest asserted itself, which had been growing in fascination for him and which could now be given free rein, away from parental influence. This was a devotion to the circus and the experimental little theatre.

They were diversions which he never considered seriously at the time. But in 1916, when he became interested in the Renaissance, and took to studying the life of Leonardo da Vinci, he began to apply his architectural training to designs for the theatre. At the same time he encountered Freud's book, "Concerning the Childhood Reminiscences of da Vinci," which led him to a study of the great psycho-analyst. The materialistic portion of Freud's teaching has had a great influence on Eisenstein's work.

In 1918 he joined the engineering corps of the army, and saw service for a year, building fortresses. He continued his aesthetic self-education while in the service, and in 1920 he began work as an artist with one of the theatrical companies connected with the army, and painted pictures, scenes and train carriages, besides organizing club performances. Meantime he became interested in the Japanese theatre and studied the language.

Demobilized in 1920, he entered the academy of the General Staff, in Moscow, working in the Japanese section, and at the same time took up the duties of manager of the art decorative section of the first workers' theatre, the Proletkult. Here he dramatized and staged Jack London's story, "The Mexican," winning favorable notice. Meanwhile he left the academy.



A year later he joined Meyerhold, leader of the advanced theatre in Russia, working on new methods of staging as assistant director. Meyerhold did not appeal to Eisenstein as radical enough in matters of the theatre, and they parted company. Returning to the theatre of the Proletkult, he took the comedy of the classic writer, Ostrovsky, "It is a Good Horse that Never Stumbles," and produced it as a circus farce, winning further success by his originality of treatment. He also did this in 1923 as his first independent picture.

After presenting "Listen, Moscow," he undertook a new departure in production, carrying the theatre into industry by producing "Gas Masks." This was an outgrowth of his interest in the reflexological school of Prof. Ivan Pavlov, which led him to stress the psychological aspects of drama. In "Gas Masks," laid in a gas factory, Eisenstein endeavored to remove the artificial aspects inherent in the theatre and recreate the play as a fusion between artist and public by recreating the life of the factory.

While doing this he realized that he wanted to be closer to life—to growing things, to the masses in the streets. He recognized that in order to go further he would have to leave the theatre entirely. Study of the cinema convinced him that only in the medium of the film was complete detachment from artificiality possible.

In 1924 he made "The Strike," the first example of his "mass" method, in which he struck out decisively from the film technique of the period, using the mass, instead of a single individual, as his hero. In 1925 he developed this treatment further with "Potemkin," filmed in Odessa during three months and originally designed as a part of a general film dealing with the entire 1905 Revolution.

Following this he began work on "Old and New," but suspended this to do the picturization of John Reed's book, "Ten Days That Shook the World." Following this he finished "Old and New," depicting the industrialization of a Russian village.

In addition to these activities he has been teaching the theory and practice of motion picture directing at the State Technical Institute of the Cinema in Moscow, and has been head of the Cinema Division of the Psycho-Physical Laboratories organized to study the reactions of the spectator. Besides this, he has been preparing a number of books on the screen and interesting himself in sound movies, in which he believes lies the future of films.

"I have always endeavored," he says, "to discover and introduce new forms and methods of cinematography, and I am now attempting to compose a combination of the silent film, the chronicle and the absolute film. My future work will be directed along these new methods."

Back in 1926, Via a Little Colored Lad Who Aided Him

The man who discovered the "Black Bottom" and who brought the "Charleston" to the stage, Tom Patricola, vaudeville star, and for six years with George White's "Scandals," is appearing with Ruth Chatterton and Clive Brook in their current Paramount co-starring picture, "The Better Wife."

Patricola discovered the "Black Bottom" in 1926 in St. Louis through a negro boy who was his dresser.

"Vic, my dresser, was quite a boy to step around nights," Patricola says. "One day he showed me a few steps he had picked up at a party with friends. I learned them and kept them in mind. Later, in New York, I showed them to George White. I had no idea of using them on the stage and simply showed them to White because they were so unique. A few months later White called me in his office and said, "I want to show you the dance you'll do in our next production.' What he showed me was the 'Black Bottom.' He had remembered the steps and made them into a complete routine."

Patricola introduced the "Charleston" in 1925 in White's "Scandals" and the "Black Bottom" the following season.

Patricola was born in New Orleans, the son of Louis Patricola, one of the best known players in vaudeville. When he was a year old his mother took him to Italy where he remained until he was ten. Returning to this country his father began teaching him music, the mandolin, violin, guitar, and singing. A few months later he joined his father's act which already included his sister, who is still starring in vaudeville and is known simply as Miss' Patricola.

The Patricola family continued as an act until the death of the father and the marriage of the sister. In 1923 Patricola started six years of appearances in the "Scandals" as comedian, eccentric dancer and mandolin player. He came to Hollywood last year and has appeared in five pictures.

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Review

"DANCING SWEETIES"

At Warner Brothers' Hollywood Theatre.

"Dancing Sweeties" brings to the screen the joys and tragedies of the younger generation. The story is sentimental and obvious but it is directed and acted with such sincerity and understanding that one thoroughly enjoys the picture.

Grant Withers as Bill Cleaver, works at a soda fountain in the day time but at night he comes into his own, for then he is the big shot of Hoffman's Dance Pavilion. He has won many silver loving cups and is always looking for new cups to conquer. He has no competition until Needles Thompson (Eddie Phillips) appears on the floor one night with a new partner, Molly O'Neil (Sue Carol). By a ruse Bill gets Molly to dance with him and they dance off with the cup. Then, when the couple scheduled to be married that evening at the dance pavilion, refuse to go through with it, Bill and Molly with the bravado of the very young, take their place and receive a furnished apartment as a gift. Then the fun starts as they plan to "dance through life."

Grant Withers was splendid throughout the entire picture. Sue Carol was charming as the girl who found that she preferred housekeeping to dancing. Others in the cast who gave very credible performances and added much to the entertainment value of the picture were Eddie Phillips, Edna Murphy, Tully Marshall, Margaret Seddon, Adamae Vaughn and Sid Silvers.

"Dancing Sweeties" was capably adapted for the screen by Gordon Rigby and Joseph Jackson while Ray Enright is credited with the direction.

Also on the program was a Vitaphone short, "The Royal Four Flusher" with Eddie Buzzell and a Technicolor novelty, "Japanese Bowl," which was one of the most colorful bits of entertainment that we have ever seen.

B. M. ELLETT.

SHOOTS

Len Powers is shooting for his old pal and co-worker of the Hal Roach days, Director Lewis R. Foster at the Larry Darmour Studios.

AMBASSADOR

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WORLD'S FAMOUS ORCHESTRA

FILMLAND ENJOYS ITS MOST BEAUTIFUL WEDDING AS BEBE DANIELS AND BEN LYON SAY "I DO"

Happiness reigned supreme in the hearts of those who gathered to see and hear Bebe Daniels and Ben Lyon speak their best lines in their lives when they joined hands in the Beverly Wilshire Hotel Saturday evening and answered solemnly to the questions we all must answer some day when we go to the altar of matrimony and pledge to love, honor and obey the one nearest and dearest to us. Hollywood Filmograph extends our best wishes, through its Editor and Publisher, Harry Burns. We never felt happier than we did in this instance, which we reveal in printing these pictures of the happy event in the lives of this charming young couple, who are beloved by the motion picture industry and the world at large, especially since they have said the words, "I do," in the presence of the greatest gathering of satellites who ever attended a wedding such as this in film circles.



Mr. and Mrs. Ben Lyon



Bebe Daniels, Radio Pictures' star, became the bride of Ben Lyon on the evening of June 14th at one of the most impressive ceremonies Hollywood has ever witnessed. From left to right are: May Sunday, Adela Rogers Hyland, Lila Lee. Diana Fitzmaurice, the matron of honor, Louella Parsons, Bebe Daniels, Ben Lyon, Rita Kauffman, Constance Talmadge, Marie Mosquini, Betty Compson.

"Creco" Offers New Lighting Equipment

Paramount Uses Millions of Feet of Lumber

Claim It Will Do Much to Revolutionize Light System

What bids fair to bring about the dawn of still another revolution in the motion picture industry is a new baby sun-arc lamp just perfected by Creco, Inc., of which the popular young electrical wizard, C. Slim Roe, is the head. This particular piece of lighting equipment is interesting for many reasons, but chiefly because it threatens to displace the incandescents which have come into such general use since the advent of talking pictures, for this is an arc which is as noiseless as a lamp can be, it being possible to set it up as close as two feet to the microphone without it making its presence heard in the least way. Wherein it is vastly superior to the incandescent for photographic purposes is, it radiates the violet rays so indispensable to good "shooting" and of which the inkies are not capable.

Recent tests on sound stages of major studios disclosed the rather astonishing fact that even hard-boiled soundmen could be fooled, because on several occasions one of these Creco Mutes was kept in full operation during recording processes among incandescents and no one even discovered it was an arc, its silence being 100 per cent perfect. As soon as it became known that such a lamp had been developed at last, the reception it was accorded became genuinely enthusiastic and orders for it began to pour into the Creco offices, forcing Mr. Roe to put 20 men to work building them as fast as possible to meet the demand.

Both the design and the construction of the Creco Mute are replete with revolutionary novelties, all calculated solely to make certain the eradication of noises coincident to all previous motor-driven arcs. In the first place, there is no intermittent feed on the positive head, this movement being continuous and devoid of clicks. Simultaneously, there is absolute silence in the gears, which have been constructed scientifically so as to avoid back-lash or looseness at any time. A secret formula is responsible for a brand new material out of which these gears are made, metal contents being relegated to the background and a practical way being provided for self-lubrication right out of its own ingredients. Specially constructed choke coils stops all carbon noises, sputtering being made impossible.

The problem always inevitable when tending high intensity heat is the matter of the expansion and contraction of metals influenced by it. This has been met in a unique manner, the secret of which Slim Roe is not prone to divulge, but outside experts agree that the friction producing mechanism of this baby arc remain precisely the same under high heat conditions as it does when stone cold. This must be regarded as a surpassing victory for electrical science.

Further insurance of complete silence was attained by dispensing with metal brushes and using a special composition therefor. In short, every element which entered into making the established arc lamps noisy has been eliminated, according to the claims of those who have tested this Creco Mute.

All those who know Slim Roe, and his friends are legion in the film industry, give him credit as a genius in succeeding in developing such a lamp at a time when both the soundmen and the cameramen were all but in distress over the impossibility of having quiet and violet rays at one and the same time due to the necessity of using incandescents on sound stages, where in most instances arcs with their superior violet ray lighting had to be barred owing to their obstreperous conduct. It seems that all this woe over bad photography because of the yelllow flat lighting of the inkies will soon be at an end, thanks to the Creco Mute.



JOHN MILJAN

M-G-M just signed John Miljan to a new long-term contract. This happened while he was working on "Remote Control" with William Haines—and now he has just been assigned another fine part in "The Great Day," starring Joan Crawford. John Miljan is on his way to greater success since the talkies came to life than he has in all the years he has been in pictures.

IN "REMOTE CONTROL"

Heinee Conklin, who did such an excellent piece of acting in "All Quiet on the Western Front," is working in "Remote Control" at the M-G-M Studios under the direction of Mal St. Clair.

SPANISH DANCER COMES TO SCREEN

Seventeen, brunette, and very pretty, Conchita Montenegro, Spanish dancer, stage star, and model for some of the most famous artists of Europe, has arrived at the Metro-Goldwyn-Mayer Studios to make a talking screen debut.

Senorita Montenegro, who has been a stage celebrity since the age of thirteen, was recently placed under contract to appear in Spanish productions.

Miss Montenegro was born in Balboa, Spain, posed as a model for the famous painter Zuloaga, and first went on the stage as a child dancer, becoming a sensation in European theatres. She then branched into dramatic work. Her appearance in a Spanish silent picture won her her present Metro-Goldwyn-Mayer contract.

* * *

Alex Gerber, well-known New York producer, is in town arranging some of his business matters with the local studios for the production of some of his plays and act.

* * *

Luther Reed will start soon on the adaptation of "Babes in Toyland," the operetta which he will translate to the screen this summer for Radio Pictures.

B. P. Schulberg Cites Lineage Used by W. Coast Studios

Four million, six hundred thousand feet of lumber played an important part in creating the motion picture entertainment brought to the world by Paramount's Hollywood Studios during the past year, according to figures presented to B. P. Schulberg, general manager of west coast production for the company.

Lumber, it was emphasized in the report, ranks with human emotions, skilled energy, film, and textiles, as a major commodity without which motion pictures hardly could be produced.

Of the footage listed in the convention report, the major part was used in the construction of settings for pictures. It represents a close approximation of the annual lumber consumption at the west coast studios and does not include the footage used in the extensive permanent construction program carried out during the past year. This building was done for the company by outside contractors.

It was pointed out that each feature picture requires from twenty-five to sixty settings. These vary from royal palaces to western frontier houses. Each requires lumber.

Oregon pine, white pine, redwood and spruce are used in set construction. The detailed report compiled by the studio purchasing agent, L. H. Buell, lists the year's consumption in approximate round figures as follows: Oregon pine, 3,000,000 feet; redwood, 1,000,000 feet; white pine, 300,000 feet; spruce, 300,000 feet.

The Oregon pine is used for the rough, heavy construction work. Redwood plays the more showy role in the films as it is employed for all surfacing and so comes under the direct eye of the camera frequently. White pine and spruce are utilized for lighter rough construction. Thousands of feet of spruce also go into the construction of film shipping boxes.

Several thousand feet of hardwood, not listed in the detailed report, is consumed each year for panelling, flooring and in the construction of special furniture. Large quantities of wood lath and redwood shingles also swell the unlisted lumber consumption.

To 150 carpenters, employed at the studio carpenter shop, goes the mammoth task of transforming the millions of feet of lumber into finished settings.

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John Stahl's Next One To Start At Big "U"

Green To Direct "Egg Crate Wallop"

"The Lady Surrenders" Is Title Selected

According to an announcement by Carl Laemmle, Jr., "The Lady Surrenders" will be the next picture to go into production at Universal studios.



John Stahl

"The Lady Surrenders" has been adapted from the John Erskine novel, "Sincerity," by Arthur Richman and Gladys Lehman.

The picture will be directed by John Stahl and will be the second on the list of special productions for the 1930-31 program which Universal has planned. The cast has not been announced.

Famous Meglin Kiddies Soar to Success

Jessie Draper First Meglin Dancer to Click

Ethel Meglin's Kiddie Revues are today supreme in the entertainment world. One after the other they click with exhibitors throughout the country, and the Tec-Art Studios are exploiting them through Dallas Fitzgerald in the East.

One of the latest Meglin Kiddie Revues is called "Hello Sunshine" and it is being shown in principal theatres throughout. And now Jessie Draper, the first Meglin Kiddie to reach the top, is back in Hollywood after two years of playing the big houses in New York. Miss Draper is back for more routine instruction with Ethel Meglin, after which the comely and talented dancer departs for Berlin, Paris and London under contract for personal appearances in each of the points named.

And while we are on the subject of famous Meglin kiddies, we might as well mentioned the Lansdale brothers, Bill and Dyke. They are clever tap dancers and among the most talented of the school's students.

Then there is 12-year-old Patsy Henkle, a clever girl who specializes in soft shoe steps, waltz clog, buck and wing and military tap. Patsy is blonde, and a cute entertainer.

Billie Sorensen is only five, but already an accomplished dramatic and expressive actor. He, too, can tap well, and demonstrates his ability in the Meglin Kiddie Revues.

BACK SOON

Nat Ross is coming back very soon with some plans to make short reelers for some of the major companies.

A LECTURE on CHRISTIAN SCIENCE Entitled CHRISTIAN SCIENCE, THE REVELATION OF DIVINE LOVE

By CHARLES V. WINN, C. S., of Pasadena, California
Member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

A Christian Science lecture is a joyous occasion. Its invitation is, in the words of the Scriptures, "Come now, and let us reason together."

Mankind is seeking the truth and those who seek aright can never seek in vain. The very fact that so many attend these lectures is self-evident proof that on one point we are all agreed, that is, we are all seeking good. Fundamentally we all have one prevailing motive, namely, we are all seeking happiness or harmony. All human effort is induced by one all-impelling desire, to attain that which will improve our condition or gain more of that which is desirable and satisfying. Even what is wrong and mistaken is impelled by the belief that something is to be gained or secured that will be advantageous. It is only when we begin to consider what is really worth while, what is truly satisfying, what really brings permanent and abiding harmony, that our paths diverge and separate. So divergent have our paths become that the theories of the human mind as to how harmony is to be obtained are almost legion. The very fact that humanity is still searching and striving for peace and satisfaction gives indisputable proof that we have very largely missed the way.

To a race groping in bewilderment and confusion for some way out of its difficulties and troubles, Christian Science comes with its healing message and says that there is a way out of all confusion and failure, sin and despair; that it can and will unfailingly prove to every earnest seeker a demonstrable way to attain peace, health, and life eternal.

CHRISTIAN SCIENCE DEFINED

Mrs. Eddy, the Discoverer and Founder of Christian Science, in one of her writings (Rudimental Divine Science, p. 1), defines Christian Science as "the law of God, the law of good, interpreting and demonstrating the divine Principle and rule of universal harmony." For anyone in nineteen words to convey to humanity a greater hope. a greater assurance, yea, a greater certainty that the way of salvation has at last been found, would be impossible. Here we have the unqualified assertion that our harmony is not a matter of chance or uncertainty, but that it can be obtained through a definite knowledge of law, as divine Principle and universal rule. Science tells us that the two great characteristics of a law are universality and permanency, and the inspired Leader of Christian Science in conformity with true Science tells us that we can understand and demonstrate a law of God, a law of good which will universally and permanently establish and maintain our well-being. We know that a real law is impartial and ever-operative. that it is always dependable, and certain in its results: surely we could have no greater blessing than to acquaint ourselves with such a law.

GOD IS GOOD

Another most helpful truth about God is that God is good. Mrs. Eddy says in "Miscellaneous Writings" (p. 13), "Seek the Anglo-Saxon term for God, and you will find it to be good;" not that good is only an attribute of God, but that infinite good is God. When this truth was first given to the world it brought down a storm of criticism. but repeated proofs of its truth have caused it to so leaven religious thinking that many most eminent religionists are accepting it. We have always believed that good was an attribute of God, but we also thought of God as having other attributes and that He sometimes sent us evil. Christian Science declares and demonstrates that God is the very infinity of good: that He is the only Creator, power, presence, basis, and origin of all that truly exists. He knows nothing about evil, does not create it, does not use it for any purpose, but is entirely, wholly, and completely good. This means that Christian Scientists are endeavoring to manifest good. hence that God is always on our side. His power is always exercised for the welfare and sustenance of His creation; and His changeless plan, purpose, and rule is beneficent, merciful. and only operates to promote that which is good. Every Christian Scientist remembers with joy how his burdens and fears began to drop away when he first learned that God is wholly. unchangeably, and eternally good.

TO NEW ORLEANS

B. B. B. has received word from Mayor Wambly in New Orleans that he would like to have B. B. B. bring three stars to the Crescent City next week to appear as added attractions to the great spectacle, "The Fall of Pompei," which is to be a great event in the Southern city.

ENTERTAINED MAYOR ROLPH

At the luncheon tendered Mayor Rolph last week at the Alexandria Hotel, Maurice Gebber staged a show in which B. B. B., Leonard Stevens, Marjorie Moore, Madeline McKenzie and others entertained the new candidate for Governor of the State of California. Senator George Rochester acted as Master of Ceremonies.

Grant Withers Plays Leading Role in Warner Feature

Grant Withers found a tough job on his hands when he returned from his vacation in Colorado to Warner Brothers' studio to prepare for his forthcoming Vitaphone production, "The Egg Crate Wallop."

Immediately upon arrival, he was introduced to Tony Stabenau, noted professional heavyweight prize fighter, with whom he is to exchange punches in the big fight scene in the picture. Then they were both handed gloves and told to go to it and get in fighting shape for the production which is scheduled to start this month.

Having been an amateur boxer, Grant has no compunctions about mixing it. But he immediately despatched a property man for a training helmet and nose guard, insuring himself against accident before actual filming and recording starts. Now they go several rounds daily.

Withers enacts the role in "The Egg Crate Wallop" that served Charles Ray as one of his greatest silent starring vehicles. Marian Nixon has the leading feminine role opposite Withers. Alfred E. Green is to direct. Arthur Caesar is writing the screen play and dialogue.

Alan Brock to Play Lead in Ibsen's "Ghosts"

Juvenile Character Actor Now in "Huck Finn"

The other day Ye Editor sent a representative of Filmograph over to The Play Shop to watch the work of Alan Brock, as Oswald, in that theatre's rehearsals of "Ghosts." Brock has the lead in the production, and from what was gleaned from the rehearsal, he promises to do full justice to the role created by Ibsen.

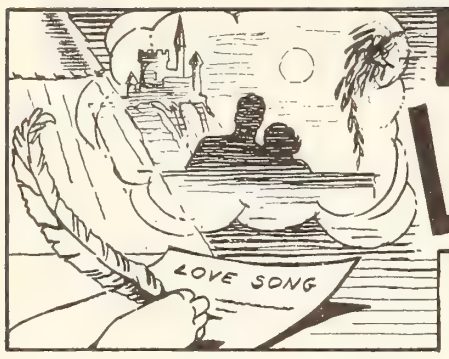
Brock is playing a part in Huckleberry Finn at Paramount. His costumes are unique inasmuch as they remind us of Richard Barthelmess in "Tol'able David."

Our advice is to reserve seats at the Play Shop for its presentation of "Ghosts" and in this way catch a glimpse of Alan Brock at work. Irene Rich, Ralph Ince, Helen Chandler, Olga Printzlau, Rollo Lloyd, Dolores Mendez, George Abbott, John Cromwell, Lillie Hayward and James Cagney are some of the prominent people who have promised to watch Brock in "Ghosts."

CAN'T FOOL US

Thelma Todd is wearing a beautiful black wig in "Her Man," directed by Tay Garnett at the Pathe Studio.

DON DONAHUE
EXposition 2707



LYRICS & MUSIC



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DAUGHTER OF WILLIAM DE MILLE IN LOS ANGELES FOR DANCE RECITAL

With an enviable reputation of her own as a dancer, Agnes De Mille, daughter of William, arrived in Los Angeles this week for her first professional appearance here.

Leaving Los Angeles four years ago with her mother, Mrs. Anna George De Mille, Agnes De Mille went abroad to continue her dancing studies under Thamara Karsavina in London, and Volarime (Pavlowa's partner) in Paris.

Miss De Mille made her professional debut in New York two seasons ago, and took that village by storm. One critic calls her "the outstanding exponent of the idiomatic American dance."

Miss De Mille's friends and relatives in Los Angeles will have an opportunity of seeing what the young artist has achieved next Tuesday night, June 24, at the Windsor Square Theatre, when Agnes De Mille appears in dance recital, assisted by Warren Leonard, with Louis Horst as accompanist.

"U" SONG WRITERS COMPOSE 2,000 MILES OF MUSIC

If all copies of the published music of Lou Handman and Bernie Grossman, Universal song-writing team, were laid end to end, the first piece would be in New York and the last in Denver.

Calculating the total number of sales from their music, they estimated that during the last ten years twelve million copies of their forty most popular numbers have reached the American public.

This list includes some of the best-known selections of their period, several of them reaching the million-and-over mark. "Melancholy," "Little Grey Mother," "Blue," "Lovey Came Back," "We're Going Over" and "My Sweetie Went Away" are some of their "hits."

Mr. Handman started as a "plugger" of songs in New York movies in 1918, and wrote his first song, "Give Me a Smile and a Kiss," in 1919. Mr. Grossman's first selection was "Memories," which he wrote for a fraternity play in New York.

They are now writing the melodies and lyrics for Universal Pictures. The "heavier" tunes are composed by Sam Perry and Heinz Roemheld of the Universal music staff.

Universal recently acquired a partnership in the Handman, Kent and Goodman Music Company, and will publish for market distribution all music from Universal productions.

"That Homestead Steady of Mine," from the "Czar of Broadway," is one of the late compositions of Handman and Grossman.

LON MURRAY SCHOOL TO HAVE AIRY ROOF GARDEN

Lon Murray, former dance director of the New York Winter Garden, The Century, and Geo. M. Cohan Theatres, and co-stage producer at the RKO Theatre here, now director of the Lon Murray School for Stage Dancing and Dramatics, at 3416 West First Street, makes the announcement, which he feels is one of the most important since the opening of his organization, first because it deals with the welfare and health of all his pupils, and secondly because his will be the only school in Southern California embracing such a feature. It is an open-air classroom on the roof of his present building. The structure will have an ideal Oregon pine floor 25 by 60 feet of clear space. It will be glass-enclosed when desired as protection for inclement weather, while a canopy will cover the entire overhead. Pupils will thrive on the circulation of fresh air and enchanting surroundings. New classes in tap, off-rhythm and ballet will commence at once for the open-air department.

One of the world's most famous opera stars, producers, musicians and recording experts has been added to the music department at the Metro-Goldwyn-Mayer studios in the person of Andreas Dippel, veteran of the Metropolitan Opera House and once administrative manager, tenor star of a hundred operas, pioneer opera star to record for the phonograph, and one of the outstanding musical personalities of the day.

Dippel, who started his career in 1897 as leading tenor in the Municipal Opera of Bremen, Germany, has sung in London, Paris, New York, Chicago, Beyruth, St. Petersburg, and many other cities. He was organizer and general director of the Chicago Grand Opera Company, and as an impressario was responsible for the rise of Titta Ruffo, Luisa Tetrazzini, and other famous singers.

Starting as a tenor in opera, his administrative genius soon resulted in his becoming singer-manager at the Metropolitan, followed by the post of general director of the Chicago opera. Early in his career he appeared on phonograph records, paving the way for other opera stars, including Caruso, who followed.

In 1924 he became interested in talking picture experiments, working with the De Forest Phonofilm Company, for whom he recorded the first complete act of "Rigoletto" for Latin-American release. He recorded the musical arrangement, by Dr. Hugo Reisenfeldt, of UFA's German picture "Siegfried," based on the story of the Wagnerian Opera, installed the first talking picture equipment on a passenger ship, and has been experimenting in the recording of music at the M-G-M studios.

EDDIE MILLER HAS HAD A GREAT CAREER

Edward (Eddie) Miller studied voice culture under the guidance of Cantor Spivak, a graduate of the Royal Conservatory of Vienna, and one of the greatest Cantors of Europe. Under his intelligent guidance Eddie was soon a luminary in various choirs of East Side synagogues.

His first professional venture was with Klaw and Erlanger in "The Prince of India." He was no time attracting the attention of managers and producers, and his next step was with Lew Dockstader's minstrels. For two years he worked shoulder to shoulder with Al Jolson and Neil O'Brien. The sweetness and tremendous volume of Eddie's pleasing voice soon attracted international attention and he was next signed by Morris Gest and featured in "Come Over Here Revue," which was played in Hammerstein's Opera House in London.

His next contract was for five years with the Messrs. Shubert and was featured for three years by them in "The Passing Show."

In addition, he has just completed two singing shorts for Paramount, which are not yet released.

His first motion picture was for Warner Brothers, singing the theme song for "Noah's Ark."

Alexander Gray has found a clever way to perfect the four languages which he studied in school. He hires his servants of nationalities whose tongue he speaks. He recently discharged German help for Spanish, feeling that this was the language he needed at this time. Alexander sings in four languages.

MAKES FIGHT REALISTIC

There is one sequence in "Sweethearts on Parade" wherein realism that was unintentional made a retake necessary.

The scene calls for a street fight between a sailor, Ray Cooke; a marine, Lloyd Hughes, and three soldiers. Marshall Neilan, who is directing the scene, called for action and started the cameras grinding.

The boys were mixing it in convincing style when Cooke's opponent literally flew out of the scene. Cooke, who is quite a boxer, forgot himself for the moment and later apologized for "socking" his opponent so hard. the "receiver" took it as part of the day's work.

Alice White is starred in "Sweethearts on Parade" which Columbia is releasing. It is being recorded by Western Electric at the Metropolitan Sound Studios.

"HELL'S ANGELS"

The first "guest star" event to be staged in the Blossom Room of the Roosevelt Hotel since the advent there of Ben Bernie and his Roosevelt Orchestra will take place next Monday evening, when "Hell's Angels" Night will be featured. Honored guests at the affair will be the principal players in the Howard Hughes epic of aerial warfare, and it is expected that a majority of the film colony's most popular celebrities will be on hand.

On the program of entertainment which is to be staged a variety of selected acts from the prologue to "Hell's Angels" at the Chinese Theatre will be presented in the Blossom Room through the courtesy of Sid Grauman. Featured also will be Ben Bernie and his band playing new dance numbers and offering musical and other diversion.

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Fitzmaurice To Direct "Lilli" At U. A.

Columbia To Have Foreign Production Units

Says Very Few Words Needed In Talkies

Agents Fighting One Another For Business

Evelyn Laye Sails for America to Star in Goldwyn Feature

Samuel Goldwyn recently announced that Evelyn Laye's first starring picture under the Goldwyn banner would be an ultra-modern operetta entitled "Lilli" with an European locale.

Miss Laye sails from Cherbourg soon aboard the Isle de France. She will spend one day in New York City and arrive in Hollywood on June 27.

Pending her arrival, Nacio Herb Brown and Bruno Granichsaedten are collaborating on the music for the operetta, the lyrics of which will be written by Edward Eliscue. George Fitzmaurice, who will direct the production, is polishing off the final details of the story which was written by Louis Bromfield and adapted by Sidney Howard.

No members of the cast of Miss Laye's first starring picture have as yet been selected although the picture is scheduled to go into production July 1.



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To Send Personnel Abroad From Hollywood Workers

Columbia Pictures Corporation, announced Mr. Joe Brandt, president of the company, who is in Los Angeles to attend the Western Sales Convention of his organization now in session at the Roosevelt Hotel, Hollywood, is completing plans looking toward the immediate establishment of a foreign production unit in both Germany and France, with the possibility that a similar unit may be organized later on for England.

Foreign screen talent is to be featured, with foreign stars under foreign directors. Executive and supervising personnel will be enlisted in Hollywood and sent abroad. American directors will be engaged to supplement and assist foreign directorial brains.

Administrative activities in conjunction with foreign production will be under the direct supervision of Harry Cohn, who is also in complete charge of production at the Hollywood studios.

"Multi-lingual production in Hollywood may be feasible," said Mr. Brandt, "but it is my belief, based on what I have observed during my recent investigative trip abroad, that the best results will be attained only by the working out of a plan such as we have outlined for Columbia.

"By producing abroad for the respective markets involved, we identify ourselves definitely and psychologically with the motion picture industry of Germany and France—as the case may be. We shall not be limited so far as available players are concerned, and we are more certain to produce pictures that will be acceptable to the foreign countries under discussion than if we were to attempt to carry on such production in this country."

Columbia's foreign plans will parallel its production policies in the United States. The outstanding stage successes of Germany and France will be acquired, to serve as the basis of production material, and foreign stories and novels will also be bought.

Playwright Agrees With Director on Paramount Feature

Vincent Lawrence, well known Broadway playwright now in Hollywood doing dialogue for the sound screen has a theory that dialogue should be written for the camera as well as for the people who will play before it.

"Pictorial values remain as the screen's chief source for pathos, drama, comedy and other emotional revelations," Lawrence states. "Words that the camera alone can speak—lines that the lens alone can show, should be sought for constantly by all writers of dialogue for the screen. If entire scenes can be played without a word being spoken by the players and the story advance just the same, there is no reason or excuse for spoken lines."

Lawrence's theory coincides perfectly with that held by Ernst Lubitsch, noted film director, who has voiced it ever since the adoption of the sound device. Accordingly, Lawrence, who wrote the dialogue for Lubitsch's new Paramount production, "Monte Carlo," prepared a "script of few words," as he himself describes it. As an indication of this economy of dialogue, but two words are spoken in the first six pages of the script, although the scene is an elaborate wedding ceremony with hundreds of people participating.

They Need Code of Ethics by Which to Deal With Studios

The much discussed and argued situation is getting worse than ever. The men are fighting among themselves and need a set of ethics by which to govern their business.

As much as some of them fight the studios tooth and nail to see that the studios live up to their contracts with their clients, they break faith and their word with one another and the studios until there seems to be little honor among themselves and the artists that they represent.

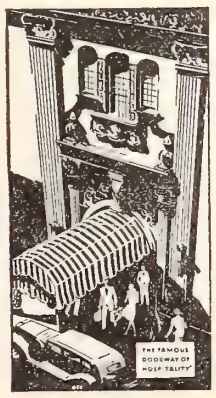
It is getting to be a cut-throat business—in many instances the actors suffer, for they tell certain actors to break contracts with other agents so they can raise their salaries, and when the producers won't pay the raises, the actors walk the streets.

Agents have come to the point where they disregard artists' contracts with other agencies, and are getting into all sorts of complications, and Hollywood Filmograph feels it is about time that something be done to protect all concerned, especially the innocent actors who listen to the men who are supposed to know and who are making it difficult for them to continue serving the industry and their own best interests.

PROMOTED

Maurey Eastman, who has been a lieutenant in the naval reserve has been promoted by an act of congress to Lt. Commander. This means that he will have to serve on a man of war for 15 days each year and be at the beck and call of the government at any time that they see fit to call him into action in time of war. This 15-day period he must spend aboard a destroyer in the Pacific Coast waters.

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Mitzi Green At Age of Nine Gains Stardom

Paramount Has Clever Quartet of Women

Fred Scott Lauds Mary Lewis Opera Star

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Has Had Interesting Career; Played Vaud. When 3 Years Old

At the age of nine years, Mitzi Green has reached a goal hundreds of persons strive in vain through a lifetime to attain.

When she was three, Mitzi was appearing in a vaudeville act and getting a regular salary in a pay envelope of her own. Three years later, her name was spelled out in theatrical electric lights.

When she was eight, she signed her name to a long-term contract with Paramount.

Today, at nine, she is playing the part of Clara Bow's little sister in the red-haired star's new picture, "Love Among the Millionaires," and is sharing honors with the supporting cast of such seasoned players as Skeets Gallagher, Stuart Erwin, Barbara Bennett, Theodor von Eltz and Charles Sellon.

With a record like that for the first nine years of her life, Mitzi has set a fast pace for herself to maintain. That she shall maintain it is the ambition of her parents, Joe Keno and Rosie Green, former vaudevillians. Mitzi herself is too busy with the present to give much thought to the future.

Her days are as full as those of anyone in Hollywood. From four to five hours each day she works before the cameras or in rehearsing lines for her part. School takes up her time for three hours each day. She attends classes at the little schoolhouse on the Paramount lot.

Then there are dancing and French lessons to be taken. A little later on, she is to start vocal lessons. For recreation, she has discarded dolls in favor of tennis, swimming and horseback riding.

Mitzi's education is being directed with an eye to the future. The player who can speak two or three languages already has a distinct advantage over the one who is familiar with English only. That explains her French lessons. When she has mastered French, she will take up Spanish. She still is at an age when it is possible to acquire new languages without an English accent.

IN "KISMET"

Lorin Raker has been cast for "Kismet," starring Otis Skinner, at First National, under the direction of John Francis Dillon.

Each Has Proven Her Ability in Chosen Department

Not all the glamor of motion pictures is registered before the cameras. Four young women in Hollywood have found the romance of success and achievement in the machinery that propagates the screen entertainment for the world. They are Dorothy Arzner, Henrietta Cohn, Irene Francis and Rachel Smith, all of whom are pursuing varied and interesting careers at the Paramount Studio in Hollywood.

According to production executives of the Paramount Publix Corporation, these four women are examples of the opportunities open to the fair sex behind the camera lens.

Dorothy Arzner is Paramount's only woman director. She toiled six years before her directorial ambitions were realized. Her first position was with Paramount as a stenographer, where her promotions were rapid and varied. She was a reader, cutter, script clerk and writer in turn, but always the goal of directing was before her. Miss Arzner's final success is a noteworthy achievement, because of the prejudice entertained by producers for women directors. Her opportunity came through B. P. Schulberg, general manager of west coast production. After viewing the final print of "Old Ironsides," which Miss Arzner had cut, he offered her a contract to direct pictures for Paramount. Since that day, three years ago, Dorothy Arzner has "megaphoned," "Fashions for Women," "The Modern Commandments," 'Get Your Man," "The Wild Party," "Manhattan Cocktail," and "Sarah and Son."

Henrietta Cohn holds another "only woman" position, that of business manager. She earned her present laurels after ten years as secretary and assistant to Schulberg. Because of her executive ability she was made a manager of production, work that requires accurate account of every penny expended on the pictures assigned to her. Miss Cohn is a shining refutation to the argument that women make poor executives.

A street car ride capitulated Irene Francis into the vortex of motion pictures. She saw the looming stages of the old Paramount Studio from a Hollywood street car, and obeying a sudden impulse left the car, walked up to the studio information desk, and applied for stenographic work. After eight years the results are gratifying, for Miss Francis is manager of Paramount's reading department.

Rachel Smith left the University of western Australia with the definite intention of teaching school. A vacation trip to California changed the detail of her plans. She was placed in charge of the educational and child welfare work at the Paramount Studio and manages a six-room schoolhouse and nursery on that lot. Supervised by the Los Angeles Board of Education, she cares for children ranging from a few months to eighteen. The educational work starts with kindergarten grades and is completed by a college preparatory course.

Sang With Her Before Oratorial Society in Handel's "Messiah"

Mary Lewis may be a grand opera singer, but she is not "Grand Opera."

So declares Fred Scott, himself a singer of note and now a featured film player for Pathe, now appearing in "Swing High," directed by Joseph Santley, at the Orpheum, in voicing his assurance that Hollywood's latest synonym for "high hat" does not apply to this beautiful Metropolitan opera star.

Scott sang the leading masculine role opposite Miss Lewis in Handel's "Messiah," when it was given its last annual presentation by the Los Angeles Oratorical Society.

"In several years on the opera and concert stage, I have never seen a prima donna as democratic as Miss Lewis, or as universally beloved by the subordinate singers in the company," declares Scott. "She is one individual who takes her work seriously, but not herself. Enthusiastic and sincere in everything pertaining to rehearsals, she was at the same time bubbling with friendliness and gaiety. I hope I may have the inspiration and pleasure of working with her again, either in a singing and talking picture or on the stage."

Miss Lewis and Scott have been renewing acquaintance since the diva signed a contract to appear in Pathe pictures. She will begin her first film very shortly, now that she has returned from New York, where she recently fulfilled a contract for several starring appearances at the Metropolitan Opera House.

At Music Box in Hollywood, With Fine Cast

"The Glory Declared," a new and unusual play by Ralph Culver Bennett, will have its first presentation on any stage at the Music Box Theatre in Hollywood on Monday eveing, June 23.

A religious theme has been used by Mr. Bennett as a basis for his play. The author has been impressed all his life by the fine work for humanity performed by the Salvation Army and particularly overseas during the World War. He has embodied this idea into "The Glory Declared" and a powerful, stirring drama is the result. The play has been endorsed by the Salvation Army, the Church and Drama League of America, and the Federated Council of Churches of America. The play is free from dogma or creed and carries only a broad, universal lesson.

Mr. Bennett is a graduate of Yale, 1906, and has been a special lecturer in law at the Universty of California, the Johns Hopkins University, Oregon State University and the University of Texas. He earned his way through college by acting with such stars as Burr McIntosh, Margaret Anglin, Otis Skinner and others.

In the cast are Robert E. Griffen, Fritzie Bullard, Iva Shepard, Nenette Vallon, Philip Morris, Ray Largay, Robert McWade, Jr., Stuart McFarland and the author. Walter B. Gilbert, former director for Henry Duffy, is staging the play. The engagement will be for two weeks only.

MOVES

Hillis Hooper, secretary-treasurer of Fashion News, the talking fashion authority of the screen, announces the removal of their offices from Western avenue to the Tec-Art Studios.

Besides their suite of offices at the studio, the company has also leased one of the sound stages on which they will build their own sets for their fashion displays which are filmed in technicolor. Meredith Fulton will continue in the capacity of chief director.

Virtually every star in the film capital has at various times posed for Fashion News in their screen display of the latest vogues in milady's gowns, hats and furs.

RADIO FLASHES

By CHARLES LEHMAN

And now it's my turn to bow low and let my forehead touch the cold, cold ground three times. It seems that I anticipated a bit in last week's Radio Flashes, and proclaimed loudly that William Farnum and Tom Santschi were going to discuss a certain fight the two had had on KHJ's Merry Makers' program. I found none other than Wheezer, of Our Gang fame, looking up at the "mike" and eyeing it rather unconcernedly. But Wheezer didn't prove the trouper we had expected, because to questions put to him he missed out on cues and often just didn't answer at all. Well, as we started out to say, William Farnum and Tom Santschi never put in an appearance, much to our embarrassment.

Can't we be friends, boys?

* * *

Tuesday evening, after we trod the boards in a play called "The Last Supper," and presented at the Play Shop, we donned street clothing again and beat it over to the Cocoanut Grove, at the Ambassador Hotel, as the guest of Tommy Wallace, night announcer of Station KNX. We danced to Johnny Hamp's red hot gents and then followed Tommy up to a special broadcasting room to watch Jean Cowan and Norman Bennett put across some excellent numbers. Tommy proved the ideal host, even to the extent of announcing to those listening in that "We have with us tonight Charlie Lehman, radio editor of the Hollywood Filmograph, and his sister, Helen Traver."

Thanks, Tom! We certainly appreciated your efforts in our behalf. And that goes for Jean Cowan and Norman Bennett as well.

* * *

Let's jump back to the Merry Makers' program at KHJ for a moment, since I forgot to mention Elvia Allman.

Elvia is the tall girl who sings excellently, and is a natural comedienne. The night we sat and watched her work, Elvia was giving out a recipe for serving and making boiled owls palatable. Needless to say, those who listened in the studio laughed uproariously at Elvia's antics.

Now for a wave length sketch of Miss Allman:

Elvia laughed when she told me she played stock in Hoboken. She is bigger than any girl you ever saw, and twice as funny. Several years ago she understudied the leading lady in a play starring Charles Bickford. Elvia got a violent crush on Charlie, and what she hoped would happen to the star is unmentionable. However, the play lasted a week, and the crush about as long.

Elvia is called the surprise package at KHJ. She has been a staff entertainer over there for almost three years. She likes the stage, and will soon return via Ralph Herman's Play Shop on Gower Street.

Watch out for Elvia on KHJ's Makers' programs.

* * *

Another Briton comes across! Flora Le Breton, on the Merry Makers' program at KHJ, sang several cockney songs that delighted Radioland immensely. Miss Le Breton lives with her mother in Hollywood, and is a traveler of note.

The day we took pencil and pad and rang Miss Le Breton's door bell, we experienced a little shiver of fear. After all, here was a young and beautiful English lady with a perfect grasp of the King's language. And there were we with a decidedly New Yorkish accent, a pee wee stature and a noncompoop's ability at repartee. But bravely we forged ahead, and in no time at all Flora Le Breton made us feel as comfortable as possible.

She is beautiful, a blond and the possessor of a marvelous voice. She is acrobatic, and delights in showing friends photographs of herself in various and sundry poses.

Miss Le Breton has done much broadcasting in England. She deplores the advertising piffle that we hear so much on the air today and told us that in England all radio stations are owned by the government and all advertising matter is kept completely from the programs.

Ah, these English ladies!

* * *

Well, it seems as though Radio Flashes got the jump on every paper and radio column on the Pacific Coast when it told about that theatre in Schenectady that was to be wired for television. The newspapers hereabouts are just breaking out with the details. The outlook for the talkies may be as serious as that for the silents if television does succeed in getting a footing here and a footing there.

We told you so, we told you so!

* * *

Weeks ago we predicted the success of Ripley's Believe It Or Not Shorts, being shown on the screen throughout the country. And while his radio broadcasts continue, let us all march down to Warner Bros.' Hollywood Theatre and watch the mob gather its forces for a last concentrated effort to see the first of his series of cartoon shorts. "Believe It Or Not Ripley" is a pet of this column.

* * *

WITH NEILAN

Max Asher is back in pictures. He just finished in "Sweethearts On Parade" at the Metropolitan studios, under the direction of Marshall Neilan.



ERVILLE ALDERSON

Recent Productions
"Guilty"—Columbia
"Song of the Flame"—First National
"Bad Man"—First National
Now working in "Adios," First National, starring Richard Barthelmess, under the direction of Frank Lloyd

UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

BETTY ROBERTS, R-K-O'S B. Z. "ED"

From Switzerland comes news our good friend Robert Hichens (author of "The Bacchante") has just sold the British rights to one of his stories for four thousand pounds. Wonder what this author is going to ask for "The Bacchante," excellent novel, that has been so widely read.

After a brief experience as a musician, during which he wrote and published many lyrics and several short stories, Mr. Hichens turned his attention entirely to literature. One of his critics has acutely said: "None of Hichen's contemporaries is his superior in keen, witty analysis of character, in subtlety of feeling, in all the arts of modern story-writing."

Konrad Bercovici (author of "The Volga Boatman") writes from New York City: "Have just sold a story to Universal for John Boles, Lupe Velez and Jeanette Loff and Metro-Goldwyn-Mayer are going to remake "The Volga Boatman' with Lawrence Tibbett."

"Conquered," by Konrad Bercovici, has great possibilities for the producer looking for another big story of "The Volga Boatman" type. In this the Italian lad places his people in the limelight.

Such writers like Paul Deresco Augsberg (from among the "Big Four" class) has given us some excellent stories lately—"Batavia Bound," "When a Man Bites a Dog," and Miss Roberts tells me she has these stories under consideration.

Mary Synon, of the Red Book and Smart Set contributors, writes along the lines of everyday folks, and Betty Roberts advised R. K. O. owns one of her stories. We have enjoyed "No Margin" and "Have You Met My Mother?" (a racetrack story).

The 1930 Scotland Yard Prize was captured by Mignon G. Eberhardt: "While the Patient Slept." This is a corking good bet for someone.

From Mexico City comes an interesting letter from Emma Lindsay Squier, advising she and her cameraman are shooting up the town to find her "Lost Turquoise" (another story which will hold the reader's interest and would make an excellent "talkie").

"Romantic Samaritan," by Vivien Bretherton, is just a little "Different" by Ellen Hogue and Clara Wallace Overton, has put a "Big Red Ribbon Round the World" because Hendrick Van Eaghen wrote such a wonderful war story, "Soldiers' Mothers."

Some write for posterity, some for the day, the moment. Such writers as these, we believe, posterity is apt to put into its pocket. Betty Roberts thinks R. K. O. will beat "old man posterity" by bidding a little ahead of time.

"THE TRAGEDY OF LIFE"

Again it has happened! Something new under the sun! For six months Tom White and his associates toiled to picturize story and scenario, "The Tragedy of Life," by James and Helen Warwick, portraying a pathetic romance of tragic realism true to modern life in Japanese dialogue.

At the George Eastman Laboratory this week the picture gave fulsome indication of popular reception in this country as well as in Japan, where release is planned this autumn after preliminary running here. By and large, the cast of nine players, supported by upwards of 100 characters, have succeeded in establishing a new record not lightly ignorable by alert producers.

Carrying a well-woven plot scheme, interspersed by enough dramatic moments, the story exemplifies the inevitable fatalism so dear to the oriental heart.

The acting, taken individually and analytically, suffices, viewing the sympathetic characterizations of two or three of the principals. Mention should be made of J. Matsumoto, who accurately delineates the character of the father, Doctor Yoshii, who sacrifices home and fortune for the welfare and future success of his young son, Hitoshi Yonemura, a boy actor, who, considering his tender years, acquits himself with remarkable self-possession.

With the locale in modern Japan, the tale revolves around the struggles of a renowned physician whose surgical ability is eclipsed, but he realizes in his son a restoration of the family name.

James Wong Howe's photographic ingenuity should not be overlooked, for much of the beauty of the "Tragedy of Life" depends upon his skill. Thomas Joseph Hayashi as associate director superintended the synchronization of Japanese dialogue, and, according to opinion, did it with careful accuracy.

The players are as follows: Jackyo Matsumoto, Noboru Okawa, Hitoshi Yonemura, Ruth Washizu, George Codama, Josephine Yamaoka, Nuri Tsichiya, Teruo Maeda, Gosuke Wawae and 100 others.

* * *

Carroll Clark has built some remarkable sets for Director Tay Garnett, who is at present at work on "Her Man," with one of the greatest all-star casts ever assembled at the Pathe studio.



Time and tide are not the only things that wait for no man, according to Edward H. Griffith, Pathe director. Hothouse roses may be included in the list.

A gorgeous mass of yellow rosebuds was one of the "props" needed in a drawing room sequence of "Holiday," the screen version of the New York stage play which Griffith is directing. Several shots were made of action taking place in this set, and then some trouble developed in the sound mechanism.

When work was resumed two hours later it was found that the golden buds had opened so much that they looked utterly unlike the flowers used in the earlier scene. The terrific light of the incandescents had promoted an artificial development, which, once started, continued rapidly. It was necessary to phone a rush order to the florist for a new bouquet.

Ann Harding has the leading role in "Holiday," which Horace Jackson adapted from the Philip Barry play. Many notables surround the blonde Pathe player, including such favorites as Mary Astor, Edward Everett Horton, Robert Ames, Hedda Hopper, Creighton Hale, Mabel Forrest, Hallam Cooley, Audrey Forrester, Monroe Owsley and William Holden.

EDWARD H. GRIFFITH

NOBLE WORKING

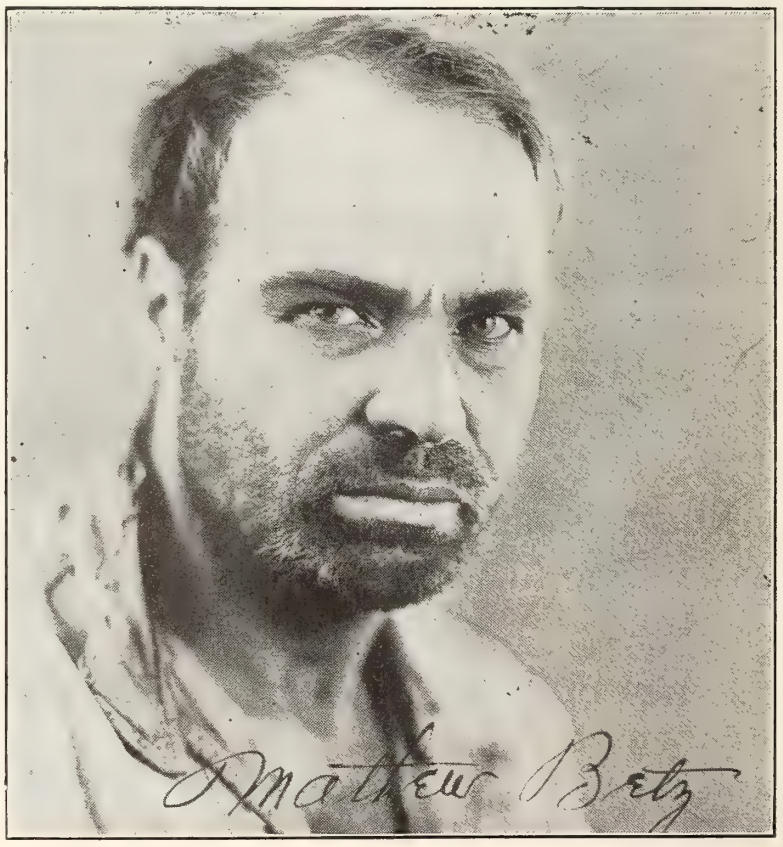
Noble Johnson plays an important part in "Kismet" at First National starring Otis Skinner with John Francis Dillon directing.

* * *

Lloyd Corrigan is one of the few film writers to become a director since the advent of talking pictures. He is now co-directing "Follow Thru" with Laurence Schway for the Paramount Studio.

READY CASH

Sidney D. Cohen should be labeled "The Ready Cash Man" for he operates the Pacific Diamond Co. and has plenty of cash on hand at all times and many of the Hollywoodians and those who live in L. A. are making a track for themselves to his place of business, where he has operated over a period of twenty years and has made many friends.



With the opening of "The Big House" at the Criterion Theatre, we find Mathew Betz playing one of his typical parts. Right now he is working at the Pathe Studios in "Her Man," directed by Tay Garnett, with Marjorie Rambeau, Helen Twelvetrees, Ricardo Cortez, Phillips Holmes, James Gleason, Harry Sweet, Franklin Pangborn, Thelma Todd, Patricia Caron, Ruth Hiatt, Frank Hagney, Allan Sears, Mike Doulin and many others to come into the story later.

Ben Bernie Greeted by Greatest Turnout of Celebrities Ever at the Roosevelt Hotel

By ED O'MALLEY

The culled sovereignty of Cinemaland, rising as if in one accord, pealed the air with ecstatic shouts of "Jolson," "Cantor," "Frisco" and "Chevalier," as the mightiest field that ever faced the barrier in a screen classic majestically swept down the final quarter of the Hollywood Roosevelt Speedway in the million dollar Mark Twain Handicap. An eighth out it seemed for a spell as if a blanket would cover the quartet of careering thoroughbreds at full stretch. For a moment it looked as if Cantor, in a snug position against the rail, had a slight advantage, but Frisco, moving with the speed of a Parthian arrow, drew alongside and looked him in the eye. On, on they came, ever the patter of their blue-blood toes clipping fractions of seconds from all former records.

The packed grandstand fairly trembled with detonating explosions of solicitation. "Oh, you Chevalier," "Oh, you Chevalier," burst forth in overriding shouts from many parts of the serried mass of spectators, but the gallant steed was seen to falter and slightly sprawl, dropping back to Frisco's saddle girths—the killing pace had begun to tell. Suddenly, out of the flutter of jockey colors, Jolson poked his aristocratic nose!! He was on the outside, free from interference. Jockey Sande was about to swing the whip, but it was needless; for Jolson, thundering down the final sixteenth in the sweeping strides of the famous Man o' War, began to poke daylight at his field. "Jolson," "Jolson," "Jolson," impinged the air in frantic surges (Ruby Keeler's voice highest above all); and oh, how the mighty full brother to Gallant Fox responded with a rattle!!

In the final hundred yards of the popular course, Jolson fairly ran away from his spent field, and laugher home by six open lengths amid a welter of ear-stunning shouts. Cantor, hanging on with grim determination, finished second a length before Frisco, whose tail lashed Chevalier's foaming sides. Louella Parsons placed the gorgeous floral horseshoe around Jolson's neck. The glistening steed with thoroughbred characteristics grew restive under adulation and began to caracole and curvette, but soon began to quell his fiery spirit when the lovely Evelyn Brent softly patted his sleek withers. Bob Goldie was complimented for his perfect work at the barrier, and presiding judge, Lou Anger, and his associates, were congratulated on all sides for bringing off the greatest screen classic in Movieland.

Ben Bernie and his swagger band of musicians discoursed dulcet melodies in the Blossom Room of the grandstand of Hollywood's renowned Roosevelt Speedway. It was Ben's opening, following in the wake of Aaronson's Commanders, and Benny, old boy, went over with a bang! Bernie is a running fountain of wit, japes and wisecracks—in this peculiar line as a jazz maestro he is in a class by himself. And all this came off last Monday night, and will go down in cinema history as the greatest gala, night-club affair ever pulled off in our fair halidome. The wonderful entertainment tendered by Al. Jolson. Eddie Cantor, Joe Frisco and Maurice Chevalier will long remain in the memories of the privileged patrons who packed the room to repletion.

At 11:40 o'clock, sharp, Bernie started festivities with a little yarn about a friend of his that was great in pulling off bridge parties, but wasn't so successful in the one he pulled off under the Colorado street bridge, which was stopped, as he was about to finesse, by a big, burly motorcycle cop. Then in quick succession came delightful contributions by Margerie Le Voe. Dorothy Lynn, Madeline Parker, Oriel Craven, Rose Perfect (wonderful soprano), Frederick Fradkin (violin virtuoso). Sigmund Romberg, Russell Bennett, and Bernie's orchestra take off on—"He's a Great Big Man From the South." The patrons then gave three hearty cheers of welcome to the Bernie Band; Bennie himself responding with about six of the opening bars of Fritz Kreisler's "Caprice Viennois.'

In the various excursions of our eyes we ran across, Joe Spagat (George Olsen's right hand bower) and party; Florenz Ziegfeld and his wife, Billie Burke; Jack Warner and his wife entertaining a party of thirty; Arthur Forde, famous dramatic critic; Mrs. Tom Mix; Jack White; Ray Hallor; Lou Anger and his wife, hosts to Lawrence Lewin, William Hasberg and Mrs. J. C. Haggerty; Frank Fay; Johnny Hines; Al Kingston; Carmel Meyers; Gwen Lee; Sam Holland and party; Roscoe Arbuckle and Rita La Roy; Mack Sennett; Doc Martin and his charming wife, Louella Parson, queen of cinema critics; June Collyer; E. C. Mills; Bert Wheeler; Eddie Kane; Daryll Zanuck and wife; Don Lee and Don Lee, Jr.; Lou Shurr; Doc Reisenfeld; Alphone Strahl, prince of maitre d'hotels.

Frank Orth and his clever wife, Ann Codee, both of whom made great hits in Orth's comic one-reeler, "Taking Ways"; Sid Grauman, monarch of showmen; John E. Brown; Frank Orsatti; Sam Shipman; Lillian Gilmore; Mosconi Brothers; Manager Frank Cummings, Jr., and his charming wife; Rufus LeMaire; Harry Santley and Fritzi Silvers of the William Morris office; Nacio Herb Brown, greatest song writer of 'em all; Laura La Plante; Lina Basquette; Dick Whiting and wife; Mrs. Mosconi (Margaret Young); Dave Palter; Danny Murphy; Jerome Kern; Sid Silverman, of Variety; Walter Catlett; Paul Engstrom and big party; Maurice Gebber, King of Furs; Grant Withers, Loretta Young and Inez Courtney (one of the screen's youngest big shots); Ben and Bill Goetz; Mary Brian; Mr. and Mrs. Herman Politz, and last, but not least, the famous submarine wisecracker, B. B. B. Oh, yes, handsome S. S. Stickney had charge of the paddock and sure kept the popular enclosure free from touts and walking bureaus of information. Hurrah for Ben Bernie and his great band of instrumentalists, for they sure have come to stay.

Preview

"BROKEN WEDDING BELLS"

Dane-Arthur Comedy.

Previewed at Wilshire Theatre.

A Larry Darmour Production.

Lewis R. Foster, Director.

In the opinion of this reviewer, Larry Darmour let the supporting cast "walk away" with the Dane-Arthur comedy, "Broken Wedding Bells."

Dane is the big "boob" of giant strength and only needs to put over a few facial gymnastics to bring the house down, but in this comedy he was made a "wallflower" while the fireman, Irving Bacon, put all the laughs in his pocket, assisted by Fern Emmett as his "Wife."

Arthur was not at his best, due to the handicap of the situations.

Daphne Pollard, the bride, certainly had her patience tried by the insistent Dane and Arthur refusing to leave the radio without hooking 'em up in the middle of the night, disturbing the landlord to exasperation. Making the newly married couple appear to be on the "battlefield" before the strains of the wedding march died away.

Harry Bowen, the husband, a bit bashful about asserting himself as master of his house, balanced each little situation for his share in the comedy.

An original idea was brought out in the radio tubes refusing to be murdered after the fireman had busted their elegant cabinet-home into "smithereens." Then the fun-makers learned the fireman was the one to whom the radio should have been delivered, and the fireman passed out "cold" without signing on the dotted line. Too bad, maybe he came to later.

Don't miss this comedy. We really liked it.

* * *

Review

"DAY DREAMS"

At the Filmarte Theatre

A whimsical vision of a London slavey and H. G. Wells, one of England's best known authors, was responsible for the story.

Certainly a novelty in every letter of the word and a picture from which we could get many pointers.

The types were marvelous and the fantastic sets were thoroughly in keeping with the story.

Frank K. Wells, the author's son, was responsible for the production, and some very weird shots showed that he was the master of his illustrious father's ideas.

Ivor Montague, who is the head of the Film Society of London, directed, and when such men become interested in cinematography we may feel sure that some novelties will ensue.

John Loder, that well known English actor, was starred in the "Great Unknown," based on Edgar Wallace's story, "The Sinister Man."

A weird, melodramatic picture, which, although, given the first place on the bill, was easily outclassed by the short subject.

Next week we are to see a Russian film by that master director, S. M. Eisenstein, who has been brought to Hollywood recently.

Will You Be One?

WE NEED 1000

Good Friends to help us by sending in $10 for a three years' subscription to Hollywood Filmograph—this money is to be used for a special fund to make this publication an international medium—the most powerful of its kind. JOIN THE HOLLYWOOD FILMOGRAPH BOOSTERS' CLUB—send in your $10 today.

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Riesner To Direct Dressler-Moran

Famous Comedy Director Given His Next Assignment

Finishing "Like Keily Can," which is said to be one of the funniest comedies that he has made up to date at the M-G-M, Charles (Chuck) Riesner has been given his next assignment by the powers that be down Culver City way, when he was handed the script to direct Marie Dressler and Polly Moran in their next fun-fest.

With "Caught Short," which he directed, sweeping the country with success, in fact breaking all records wherever the picture is showing, M-G-M figured that Director Riesner knows this comedy duo better than anyone else, hence his being given his present story.

GOLD STAR MOTHERS TO BE HONORED ON THE SCREEN

Mothers of soldiers who died in France are soon to be immortalized on the screen. The vehicle will be a short subject entitled "A Gold Star Mother," and is to be produced by Columbia Pictures. Color photography will prevail throughout, Harriscolor being the method used.

Shooting started Monday with Aubrey Scotto directing. Twenty bona-fide Gold Star mothers appear in the play and several hundred American Legion men take part in the parade scene.

The story has been handled with great delicacy, and presents the mothers in a decidedly appealing and sympathetic light. Drama in the ordinary sense of the word has been ignored—the authors relying entirely on human interest touches for their effects.

INDEPENDENTS SIGN WITH MEYER SYNCHRONIZING CO.

Announcement comes from Abe Meyer, president and general manager of the Meyer Synchronizing Service, Ltd., that within the past week many big line independent companies have signed with them to supervise and score exclusively all productions.

Among the new accounts are: The Christie Film Co., Lloyd Hamilton Productions, Metropolitan Studios Industrial Department, Rogell Productions, Ltd., Halperin Productions, Inc., Brown-Nagel Productions, Robert C. Bruce Outdoor Talking Pictures, Inc., and Phil Ryan Productions.

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EDWARD SEDGWICK

The success of Buster Keaton can, in a great measure, be laid to Edward Sedgwick, who directs his talkies at M-G-M, both in English and Spanish. Not that Buster wasn't a success up to this time, but he has to have a man who has a sense of humor and who knows audience reaction to fun-making antics, and Director Sedgwick is that man; and Buster Keaton's personality never came to the surface in better form than in his late pictures, which the pair have contracted to continue to make at that studio.

"HER MAN"

Frank Hagney, on finishing in "Her Man" at Pathe, goes to First National for "Sit Tight," and follows this with "The Egg Crate Wallop" for the same studio.

WORKING AGAIN

William J. Dyer is once more at work. This time in "Her Man," directed by Tay Garnett at the Pathe studios.

ZASU PITTS ADOPTS MOTHERLESS CHILDREN

In this age of small families or no family at all, Zasu Pitts, known off screen as Mrs. Tom Gallery, is an outstanding person. She is the mother of one child and has adopted five others.

Miss Pitts' first venture in adopting children occurred at the death of Barbara La Marr, when she took her friend's adopted son to raise.

Recently, at the death of her sister-in-law, Miss Pitts adopted her brother's four motherless children. They are en route to Hollywood from their former home in the East, and Zasu and her family await their arrival with eager anticipation.

The actress is at present playing an important role in the Universal picture, "Little Accident," with Douglas Fairbanks, Jr., and Anita Page in the leading featured roles and William James Craft directing.

STARTS JULY 5TH

Louise Fazenda will celebrate the day after Independence Day by starting her first production in the series in which she is to be starred by Larry Darmour. On July 5th Miss Fazenda commences work in "Pure and Simple," a two-reel comedy, under the direction of Phil Whitman, and following this short she is scheduled to make five others, all of which are to be released by R-K-O. The series has been held up pending the completion of Miss Fazenda's work in "Leathernecking," now being made at the Radio Studios.

Various Moods of Clara Bow Set to Music

Clara Bow has during the past few weeks been the unsuspecting subject of one of the strangest bits of research ever conducted in Hollywood. L. Wolfe Gilbert and Abel Baer did the research work and their goal was the expression of the Bow personality in music.

When the red-haired star's singing talents were discovered, preparations for a musical romance as her next starring vehicle were started. Gilbert and Baer were assigned to write the melody numbers for the film, "Love Among the Millionaires."

It is their theory that screen melodies, to be fully effective, must fit the personalities of those who sing them.

Study Clara's "It"

Consequently, they embarked upon a quiet study of the "It" girl. A studio projection room served as their laboratory part of the time. They ran all of the pictures Miss Bow has made in the past three years.

In an unobtrusive way, they carried their research further by talking with the star at every opportunity and drawing out her views on many subjects.

Survey Brings Results

All of the time, they were careful not to let Miss Bow know that, figuratively, her personality was under the dissecting knife. To have done so, might have robbed her actions of spontaneity and defeated their purpose.

With their personality study completed, they wrote the song numbers for the picture. They were familiar with the range of her throaty contralto voice and with the way in which she acts out her songs. This knowledge, combined with that they gained during their research, enabled them to write the songs directly for Miss Bow.

Edward Laemmle, who some time ago changed his name to Edward Lawrence, is celebrating two events. One, signing of a new contract with Universal whereby he is to produce a big epic for that firm, and the other the arrival of a baby girl in his family, which is sufficient to make Mr Laemmle happy.

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Stage and Screen The Same For Artists

Same Average Working Weeks; Salaries Double in the Talkies

A check-up of what difference there might be in the stage and screen employment situation here and in New York City, we find that stage players average about 12 weeks' working time out of the year in and around New York. The balance of the time they are either idle or rehearsing in plays that flop or last about four weeks or more.

The studio situation is in such a state here, that the majority of actors fail to work over three months out of the year, which places them in the same category as the New York actors, only the difference in the salaries are just about double in talkies to what the stage producers are paying their actors.

Hollywood producers have learned these facts, and have tightened up. Only some of the agents have worked their "pull" on the inside to get some of the big money for their clients. Chiseling seems to be the word necessary to use as to some of the tactics employed with the producers paying the freight, and the actors getting very little for their true efforts by the time certain factions get theirs for fixing certain contracts.

GEORGE BANCROFT PLAYED VARIETY OF PARTS

George Bancroft has played a greater variety of screen roles than any other star of the motion picture world today, according to Hollywood wiseacres.

At the start of his career he was a screen cowboy; a rider in the sheriff's posse, or at direction, one of the bandit gang. This choice of part was deliberate with him. He, a well-known actor of the legitimate stage where he had scored considerable success in such plays as "Paid In Full" and "The Trail of the Lonesome Pine," had come to Hollywood at a time when western pictures were very much in vogue. He saw cowboy roles as being a certain path to the ultimate goal he had set for himself to reach.

From screen villainy Bancroft quickly became one of the screen's best-known western villains. It was his work as the "laughing killer" in "Code of the West" that brought him to featured prominence.

From screen villainry Bancroft stepped into a comedian's shoes. He played a character comedy role in "Old Ironsides," and another in "The Rough Riders," and in "Tell It To Sweeney" he did a straight comedy part teamed with Chester Conklin.

Bancroft's work in "Underworld" introduced him in this type of characterization and won him his greatest fame up to that time. Since then he has been Wall Street operator, military officer, ship's stoker, dock worker, Italian immigrant laborer and society man.

Pierre de Ramsay is at present engaged in his fourth consecutive picture at M-G-M.



Who will be our next Governor of the State of California? That already is becoming the burning question of our "Natives" when Mayor James Rolph, of San Francisco, dropped into Los Angeles and at the same time threw his hat into the political ring as a candidate for this office.

He paid a visit to Uncle Carl Laemmle and his young son. Here we find among those present Florenz Ziegfeld, who sold the "Show Boat" picture rights to Carl Laemmle and Universal sharing the spotlight with His Honor the Mayor, who San Francisco has held in office 20 years, and alongside of Mr. Ziegfeld is Maurice Gebber, one of Rolph's staunchest boosters in the Southland.

The first bombshell was exploded in the Governor race at the Alexandria Hotel Friday when almost a thousand loyal boosters broke bread with Mayor Rolph. They sang a song specially written by B. B. B. and Leonard Stevens boosting him for the highest office in the state.

Talkies Bring New Foreign Invasion of Hollywood

There is another "foreign invasion" of the films under way.

That is the contention of Delia Magana, the "Louise Fazenda of Mexico," who is heading the new invasion.

This youthful but famous Mexican comedienne has been signed by First National to do the Spanish version of "The Bad Man," with Antonio Moreno, Rosita Ballestero and other Spanish-speaking players.

Miss Magana has learned English rather well in seven months, and is spending every spare minute with her teacher, to take her place in talking pictures as a comedienne.

"Beyond doubt many Spaniards, Mexicans, Frenchmen and others will come directly to the screen from the foreign stages, as talkie players have come from your New York," Miss Magana declares.

"Their work in foreign versions of pictures made in Hollywood gives them—what do you call it?—the—the foothold, the meal-ticket—while learning screen technique and English. The foreigners already on the screen when the talkies came were pantomimists. Naturally they were the first to be crowded out when talkies came, as they were not stage actors and spoke very bad English."

Yola d'Avril, on the screen during silent days, "came back" in French versions of pictures, and perhaps that will bring back former silent film actresses, Miss Magana admits. Miss d'Avril is also perfecting her English.

Another phase of the problem is seen in the fact that Billie Dove and Loretta Young are racing to learn French, so that they may do French as well as English versions, and Alice White is rapidly mastering Spanish and refurbishing the Italian she used to speak with her grandmother, who is of that nationality.

....Senorita.. Magana.. has.. done.. one Spanish version of an English production during the five months she has spent in Hollywood... She is 19 years old, and has been on the stage in Mexico Cty, first as a comic dancer and singer, then a stage comedian, since she was 12 years old.

Her background is particularly colorful, for her father was a Spanish gypsy and her mother an Indian woman. She was featured in the Theatre Lyrico of Mexico City at the time Lupe Velez appeared there. Her first dancing and some of her stage work, however, was done in Spain and Paris.

Beauty Contest Winner in Foreign Productions



DIANA DARDO

a beauty contest winner in the State of Pennsylvania, plays the part of a sophisticated young woman in the big Italian talkie "Georgette and Company" being made at the Tec-Art Studios.

This talented young actress has already done some fine work in silents and talking American pictures, and in this production, which is an adaptation of a successful Italian stage play, Diana Dardo, surrounded by a modernistic atmosphere, has an opportunity to show, once more, her unusual qualities, which are so much required in handling such roles.

And many more parts will be handed to this attractive player, in American talkies, too, for she speaks and sings also in perfect English and has an outstanding screen personality of cosmopolitan touch.

BARITONE SIGNED FOR PICTURE WORK

George Houston, dashing baritone who recently completed a year in the leading role in "New Moon," has been signed by Metro-Goldwyn-Mayer to play romantic singing roles in forthcoming musical productions.

Houston was a leading figure in the founding of the American Opera Company. He is the son of a New Jersey minister and was an evangelistic singer, a sailor, French soldier and school teacher before launching his stage career. Houston is a close friend of Lawrence Tibbett.

Educational Made "Variety" Their Keynote

Entertainment for the Masses Is Aim, Says Pres. Hammons

The kids who used to enjoy the wild and woolly westerns, and almost any other kind of motion picture that had action rather than words, and who are now practically going hungry for motion picture entertainment, are not being forgotten by E. W. Hammons, president of Educational Film Exchanges, Inc. Mr. Hammons stated that "while youngsters may not be able to appreciate many of the present-day sound features, they do understand comedy, and next year there will be plenty for them to choose from."

Educational, the only major producing and distributing company in the world engaged exclusively in short feature activity, recently strengthened its position in the short subjects field by the affiliation of the Educational and Metropolitan sound studio properties, and now announces the most ambitious line-up of its career for 1930-31.

According to the announcement, Educational will have 114 short features, of which sixty-four will be two-reel talking comedies, and fifty one-reelers. With Mack Sennett and Al Christie, two of the foremost comedy producers, under contract, and a notable list of players, including Andy Clyde and Marjorie Beebe, lined up, the comedy situation for next year loks like an auspicious one.

Mack Sennett will personally be in charge of the twenty-six Mack Sennett Talking Comedies which comprise the largest individual series on the program. Al Christie will produce three of the remaining six series of two-reel talking comedies, which will be released under the series names, Mermaid, Lloyd Hamilton, Tuxedo, Ideal, Gayety and Vanity Talking Comedies.

This line-up will run the gamut of comedy, from straight, unadulterated slapstick to the subtle comedy. Clever stories, by well-known authors, and smart girls are being rounded up for these laughmakers which will boast outstanding comedians of the screen The Sennett comedies for the current year have been hitting a happy stride, with stories that are modern and timely, and the comedy producer intends to continue building comedy around human fads and foibles.

The program of one-reelers consists of twenty-six Terry-Toons, made by Paul Terry, creator of the original all-animal animated cartoons; twelve issues of Lyman H. Howe's Hodge-Podge novelty series; and thirteen one-reel talking comedies which have not, as yet, been named.

* * *

Olive Young, China's latest contribution to the American talking pictures, has just completed an important part in Hoot Gibson's latest Universal picture. Miss Young is considering the organization of an Oriental producing company in America. She is said to have unlimited Chinese capital at her disposal should she decide to enter the undertaking.

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Review
"CAPTAIN OF THE GUARD"
At the Orpheum Theatre

Liberty, Equality, Fraternity.

Such was the watchword of the French Revolution and Carl Laemmle, Jr., has produced a picture which is well worthy. Having for his subject the battle hymn, "the Marsellaise," first sung by men of Marseilles and brought to Paris in 1792.

A sound picture which has not the fault of too much music but with a scenic background and a cast which is truly historic.

The story is around the life and love affair of the composer of the French national anthem.

John Boles plays "Roguet de Lisle" and talks and sings his way into the hearts of his audience.

Laura La Plante as "Marie Marnay" is the sweet, winsome creature to the letter and she has never done anything better.

Charles Wakefield Cadman, America's best known composer, is responsible for the music and has taken his allotment seriously.

A large and capable cast played the other historical characters seriously and their work demonstrates their efforts.

John H. Robertson who directed showed a master hand and his individual and mob scenes were carefully executed.

Universal may well be proud of the "Captain of the Guard" as the large audience vociferously demonstrated.

ARTHUR FORDE.

* * *

Review
"CRIME"
At the President Theatre

We have had Flo Zeigfeld "Glorifying the American Girl," but it took Samuel Shipman and John B. Hymer to write a play "Glorifying the American crook," a thriller of the "first water," but they used the title of "Crime."

The scientific manner in which the crooks go about their "profession" and the large rewards accruing therefrom will surely be an inspiration to some poorly paid clerk to emulate their deeds.

They give you many surprises in the play and it is only in the finish that they let down. It's rather a weak finish to put it mildly.

While Kenneth Daigneau, the suave leader of the gang is really fine in his part, the honors should really be given to Flora Bramley and Leonard Story. Here's a couple who portray the two frightened kids, unwittingly led into the vortex of the gang. They are truly capable. The other member of the large and capable cast who ran the kids a close second was George Henry Trayer, as "Mouse Turner," the old time crook. He gave an interesting interpretation of the part.

Jerome Sheldon, whose work we have watched for years, is splendid as "Rocky," the rough member of the gang and who is responsible for all the trouble.

The cast, as a whole, were extremely adequate and the staging by Edwin H. Curtis was extremely well done. In fact this is one of the finest of that well known stage director's work. If you like your drama "rapid fire" and never a single moment for a "little snooze" after dinner, by all means go and see "Crime," the latest of Henry Duffy's successes. We guarantee you fine entertainment.

Preview

"GRUMPY"

At the Westlake Theatre

A preview was given the other evening in which a star of distinction produced a play which he has performed for many years.

Cyril Maude, an actor of whose work it is hard to give too much praise, sincere and an exponent of thespian art to the last degree.

The story is of a very irascible old gentleman, the head of the family in every sense of the word, and whose word is "law" to all those about him.

His granddaughter is to marry a man who has been stationed at a diamond mine in South Africa. When the story opens we find a guest at the house who, afterwards, they find out, is connected with a gang of diamond thieves.

The fiancee of the girl arrives very unexpectedly and is very mysterious. He has been entrusted with a diamond of great value to deliver to his London firm.

Arriving late at night, he proceeds directly to his fiancee's home. It is too late to place the diamond in the hands of his employers.

This gives an idea of the plot. The recovery of the diamond and the manner by which it is again returned to the owner is unimportant.

The star, the cast, and the smoothness of the direction is what stands to the fore. Any other story with any kind of a plot would have done just as well.

The whole picture revolves around Cyril Maude. He is the grumpy, lovable to the end. "The Artist."

The cast who ably supported the star were carefully selected. Philips Holmes as "The young Englishman" has a very engaging personality.

Frances Dade as "the girl" is so sweet and appealing and her diction is without a flaw.

Paul Cavanaugh, the "personal servant of Grumpy," is sincere and amusing.

Halliweel Hobbes, Doris Luray, Olaf Hytten, Paul Lukas, Robert Bolder and Colin Kenny, all demonstrate what fine casting will do.

George Cukor and Cyril Gardner as directors are ably rewarded by an excellent production. The photography by David Abel was clear and distinct, while the story by Horace Hodges and Thomas Wigney Perceval and the screen play by Doris Anderson all added to an artistic production.

AT DARMOUR'S

Tempie Pigott does some splendid work in the latest Dane-Arthur Comedy for Larry Darmour, Lewis R. Foster directing.

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Review

"THE SOCIAL LION"

At the Paramount Theatre

There is no one but Jack Oakie that could carry off the part of "Marco" so successfully. A braggart of the most annoying type, but the strange thing is that he carries off everything of which he boasts.

The tale is of a "small town smartie," the son of the owner of the garage, who excels as a prize fighter and polo player.

It takes the "village vamp" to chastise him with ridicule, but in the end he is so necessary in a polo match that he plays and wins and turns the tables on her.

The "Hello Girl" of the town who has always seen the good points in Marco, wins him in the end.

Jack Oakie with his grin and clever personality is ably abetted by Skeets Gallagher, "his prize fight manager." Here is a fine team.

Mary Brian is so sweet and appealing that you know that she will make a "human being" out of the braggard in the end.

Olive Borden, the "rich girl" is all that one would expect. Plenty of sex and much fire makes her part quite prominent.

Charles Sellon can always be depended upon as a "small town character" and he excels as "the garage owner."

E. H. Calvert, Cyril Ring, James Gibson, Henry Roquemore, William Bechtel, Richard Cummings and Jack Byron are others of the fine players.

The director, Edward Sutherland, is particularly suited for this type of story and he has given us something worth while.

Joseph Manciewicz wrote the screen play and dialogue, which is smooth and snappy, while Agnes Brand Leahy gave another of her fine scenarios and Allen Seigler produced some "easy to see" photography.

Several excellent shorts and Milton Charles at the organ, who can always be enjoyed as the hearty applause as he sang demonstrated.

Wm. LeBaron Signs Famous Negro Band for "Amos 'n' Andy"

Credit another theatrical coup to William LeBaron, vice-president in charge of RKO production!

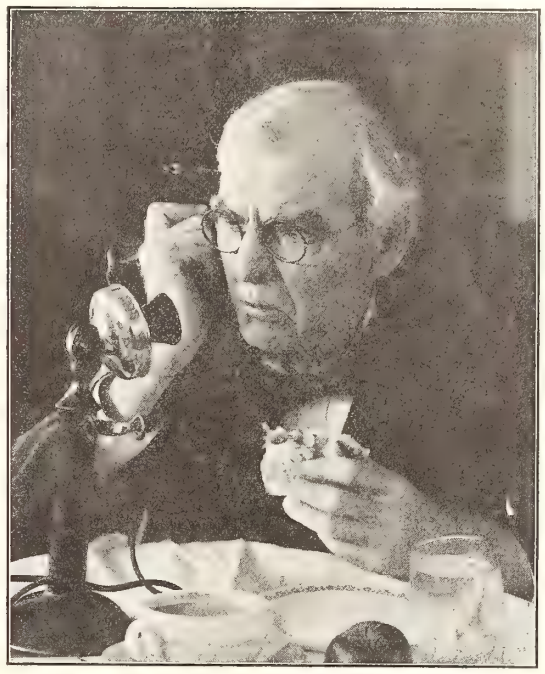
He wired the studio yesterday from New York that he had signed the famous Duke Ellington Negro band on a contract.

The band, now the sensation of New York night clubs and the Palace Theatre, will appear in "Check and Double Check," "Amos 'n' Andy's" forthcoming Radio starring vehicle.

Filming of this most pretentious Radio film starts in July.

JACK HOLT SIGNS NEW CONTRACT WITH COLUMBIA

Jack Holt and Harry Cohn have gotten together again, and it looks as if they were going to do big things. According to the terms of a new contract signed yesterday, the actor will give his exclusive services to Columbia for some time to come. He is to be starred—during the coming year—in a series of features written especially for him.



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Will "The Spoilers" Be Greater Than Ever?

Paramount Builds Great Locations; Carewe Directs

OXNARD, Calif.—Paramount is trying to make "The Spoilers" one of the greatest stories of the gold rush at Nome, Alaska, that has ever been filmed.

Can the modern actor outdo the stars of yesterday? That is the burning question. With every effect that the old time versions were unable to depict, the betting is two to one that they will win with the present version.

Months of preparation and research by the studios have aided them, and careful casting for the best actors and actresses that are available, have given Edwin Carewe, the director, everything at his command to make a masterpiece with, and if he fails it won't be his or their fault.

Edwin Carewe, in order to sell James Kirkwood to Paramount for the role of "Dexter" after officials couldn't see him, Carewe had the chief make-up man, Wally Westmore, make "Jim" up and he took a test of him. When Messrs. Schulberg, Levee and Kaufman saw the tests, they agreed the director was right in his judgment.

Gary Cooper plays the parts that William Farnum and Milton Sills played in the two versions made during the silent picture days, and he is giving a fine performance.

Gary is to fight William Boyd, the New York stage actor, who plays "McNamara," the heavy; Betty Compson, "Cherry Malotte," the dance hall girl. Kay Johnson is to be seen as "Helen Chester." Others who have very important parts are Harry Green, Slim Summerville, Lloyd Ingraham, Oscar Apfel, Jack Holmes, Knute Erickson and many others.

Rex Beach's story has been adapted for the screen by Agnes Brand Leahy, while the dialogue and adaptation was written by Bartlett Cormack. Director Carewe is being assisted by Bob Fellows, while the photography is in the hands of Harry Fischbeck, aided by George Clemmens, Frank Titus, Dan Flapp and Warren Lynch. The sound department is in the hands of Harry Lindgren. Make-ups by Wally Westmore.

On location we found Mrs. Edwin Carewe and her two cute children watching Director Carewe at work. Lupe Velez was visiting Gary Cooper, while Jim Kirkwood's little boy was playing about to his heart's content. The hair dressers in charge were Carmen Dirigo, Loretta Francell and Fay Crozier. Bill Shea was on the job to look after the dialogue cutting editorial work. The Anderson Boarding and Supply Co. handled the feeding of those on location which numbered to 500 or more for a couple of weeks.

The company is slated to go to Big Tujunga coal mine location, where they will spend a week's time.

While we were on the location the raid on the Nome bank was executed in a very dramatic manner, lead by Gary Cooper and the rest of the principals. We were told dramatically by Director Edwin Carewe how he shot the arrival of the first boat at Nome when the gold rush started 30 years ago. It was thrilling to listen to and we have every reason to believe it will do more than that when shown to the world's theatregoers.



VICTOR SCHERTZINGER

Rehearsals for the picturization of "Heads Up" has started at the Paramount New York studio.

Charles "Buddy" Rogers is playing the dashing Coast Guardsman and the featured players in the cast include Helen Kane, Victor Moore and Margaret Breen. Miss Breen will make her screen debut in this production, following several successful seasons in stage musical comedy.

Victor Schertzinger is directing "Heads Up." Actual filming of this picture is slated to start next week with an elaborate sea location trip and a subsequent visit to the Coast Guard headquarters at New London, Conn., where another important sequence will be filmed.

Victor Schertzinger has written two songs to be sung in "Heads Up," which he is now directing at Paramount's New York studio. Charles "Buddy" Rogers, star of the picture, will sing one of the songs, and Helen Kane the other. Schertzinger has written a number of songs for recent Paramount pictures.

FINISHING NEXT WEEK

Clarence Hennecke has finished writing his twelfth Vitaphone short at the First National Studios, for Warners. His contract expires next Saturday night. Having many plans for future activities, Clarence Hennecke declined an offer to go to New York and work in the Eastern studios. Since he has been with Vitaphone he has written some of the funniest stories, which have been used for short-reelers.

BACK

Forrest Stanley is back from New York, where he appeared in a number of plays and pictures. Dave Thompson is looking after his interests here.

GRIBBON CATCHES PRIZE

Harry Gribbon captured the prize role of the year. He is playing the detective Mulligan with Joe Frisco, the star of "The Gorilla," playing the leading character. This on top of the fine part he played in "Bride 66" at the United Artists' studios, should make him a better and bigger attraction in talkies.

WRITING

Gilbert Pratt is writing stories for Laurel and Hardy at the Hal Roach studio. The funmakers are proving better than ever, which speaks volumes for those responsible for their ideas that are injected into their stories.

SO BUSY

Chris Martin is this week appearing in "The Big House" at the Criterion Theatre. He has just finished in "Billy the Kid," "Adios" and "Sez You—Sez Me."

LOUIS B. MAYER IS EXONERATED IN JULIAN CASE

It is about time that the general public and especially city officials stopped trying to drag our motion picture magnates and workers into the mire at every opportunity that might present itself, as in the case of Louis B. Mayer.

Here is a man whose name has been linked with the Julian usury scandal, and the newspapers throughout the civilized globe have made capital out of the claims of the powers that be that the well known producers were a part and parcel of the much talked of stock manipulations.

Leave it to Superior Court Judge William Tell Aggler to set the world at rest in this matter as he did with his decision of June 7th when he absolutely cleared Louis B. Mayer and 15 other business men of the outlandish charges made and admitted by Special Prosecutor Frank Stafford impossible to prove against Mr. Mayer and others so charged.

They had nothing to do with the Julian Petroleum collapse, the trial lasted four weeks, and demanded the continual attendance of such a busy man as Mr. Mayer, who is the leading figure in the management of the Metro-Goldwyn-Mayer studios.

Hollywood Filmograph compliments Judge Aggler and Louis B. Mayer, who along with the following business men were cleared absolutely by the Jurist's ruling:

Joe Toplitzky, Motley H. Flint, Adolph Ramish, W. I. Hollingsworth, Henry S. McKay Jr., Herbert A. Bell, Fred E. Harris, Alvin H. Frank, William R. Hervey, Paul L. McMullen, Albert Lane, Van R. Kelsey, David Fox, Philip Grossman and M. M. Cohen.

HARRY BURNS.

LOANED

Stanley Fields has been loaned by Paramount to Pathe for "Her Man," directed by Tay Garnett with an all-star cast.

BOB STANLEY



Actor - Producer, formerly of Stanley and Aileen, brother of the well known star. Mr. Stanley was with the Shuberts for two seasons. Had a number of seasons in vaudeville and produced musical shows for three seasons.

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LALLEY APPOINTED

H. F. Lalley, former manager of production at the Pathe eastern studios, has been appointed production manager of two-reel comedies at the Culver City studios, according to an announcement this week by E. B. Derr, vice president.

Mr. Lalley will work under the supervision of John C. Flynn. He assumed the position upon completion of "Pardon My Gun," the Pathe feature production, which he supervised and engineered to completion in record shooting time.

The announcement of Mr. Lalley's appointment was made while Phil Reisman and his sales lieutenants from United States and Europe were at Culver City and met with their enthusiastic approval.

NOVELIST WORKS ON DeMILLE PLAY

Harry Sinclair Drago, noted writer of fiction, has been engaged by Cecil B. DeMille to prepare a book novelization of "Madame Satan," his latest Metro-Goldwyn-Mayer production.

"Madame Satan" is by Jeanie Macpherson, with dialogue by Gladys Unger and Elsie Janis. Drago is a specialist in building novels for book store sale from photoplays. Previous photoplays he has novelized include "Rio Rita" and "The Trespasser."

"Madame Satan," a comedy with music, includes in its cast Kay Johnson, Reginald Denny, Roland Young and Lillian Roth.

SO BUSY

Jimmie Gleason's name will appear in two places on the credit sheets of "Beyond Victory," the all-star special now in production at the Pathe studio.

The versatile Jimmie plays one of the featured roles. In addition he collaborated on the writing of the story. Others who contributed to this screen play were Hope Bennett, who wrote the original story, and Lynn Riggs, Jim Seymour, Tom Lennon, Mauri Grashin and Garrett Fort.

HAS TWO

Wells Root will have two screen plays on the early shooting schedule at Universal, it is reported.

He adapted "Outside the Law," which Tod Browning directs. The second is "Gypsy Love Song," an original story by Konrad Bercovici, which Root is adapting and writing dialogue on. It is to feature John Boles.

"The Storm," on which Root prepared script and dialogue, has already been filmed.

PHOTOGRAPHED

Gilbert Warrenton photographed "Captain of the Guards," directed by John Robertson. Both made a fine job of their work.

Eddie Cronjager has been the cameraman on the last 25 pictures in which Richard Dix has starred. Mr. Cronjager is now under contract to the RKO Studios.

PROMOTED

Carl Laemmle, Jr., announces the promotion of Louis Friedlander from the ranks of Universal assistant directors to assistant to the story editor. Young Friedlander has been with "U" for several years, and assisted on many of its biggest features.

GIVEN

Keene Thompson, scenarist and short story writer, today was given a contract by Paramount and has been assigned permanent offices in Hollywood. Thompson is the author of Clara Bow's new talking picture, "Love Among the Millionaires." aires."

"NO"

Heard in Radio Pictures' comedy with music, "Leathernecking":

Top Sergeant: "Hey, you, stick your hand over your mush when you yawn!"

Rookie: "What—and get bit?"

"THE THOROUGHBRED" NEW FILM TITLE

The title of "His Last Race," current Tiffany production with Wesley Barry, Nancy Dover, Pauline Garon and others in the roles, directed by Richard Thorpe, has been changed to "The Thoroughbred." Jack Natteford wrote the story, which features race track atmosphere. The company has been taken to Riverside for ten days' work on the old race track there.

CHIFFON SUGGESTED FOR CLUB DANSANTS

The spring and summer social life of the country club demands the chic simplicity of the plain or printed chiffon gown. Mary Brian and Olive Borden, appearing in Paramount's production, "The Social Lion," starring Jack Oakie, wear examples of the smart dinner-dance frock for country club use. Miss Brian wears flowered chiffon in shades of raspberry and deep blue, while Miss Borden appears in orange chiffon and crystal.

FINISHES

Nita Martan has finished at the Tiffany studios in "Why Marry?" Her role was said to be a very fine one, and worth watching for when the picture is released.

Review

"STRICTLY MODERN"
At the R. K. O. Theatre

The combination of Dorothy Mackaill as a star and William A. Seiter as the director was the reason for the charming performance at the R. K. O. Theatre.

The story is of a lady writer whose romance she can only find in the books she writes. However, her time comes and she is attracted to a man she meets on the train. This is a case of "love at first sight."

She does not know, however, that the man is the fiancee of her cousin, one of the drab variety of girl with ever her eye on "what the neighbors will say."

Her real idea of a man is a local judge and a friend and advisor of the family and who is of the smug kind.

The authoress, however, can see nothing else but to have the marriage of the man she loves and her cousin carried out, BUT I'll leave you to guess the rest. Needless to say she "gets her man."

It is in the direction and cast that this picture is so enjoyable so that you can enjoy every minute of it.

Dorothy Mackaill is at her best and plays the role of the "authoress" with such sincerity that you just adore her.

Julanne Johnson as the "afraid of what the neighbors will say" cousin enacts her truly difficult part quite convincingly, while Sidney Blackmer as the "romantic lover is great and has a fine resonant voice.

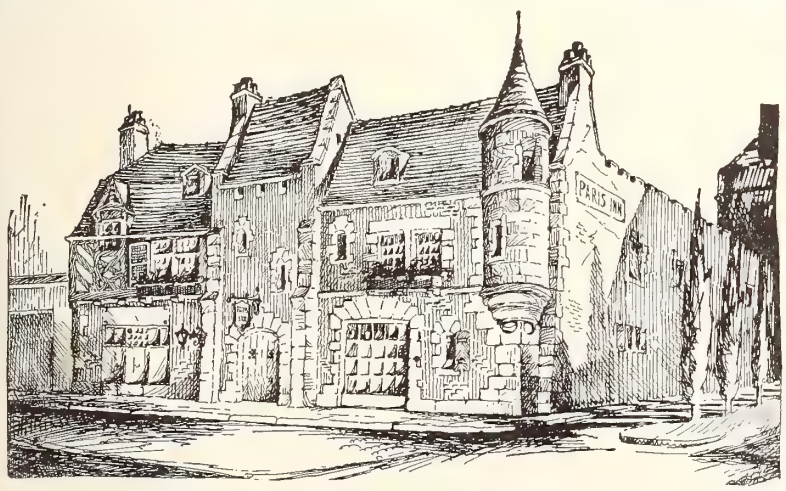
Warner Richmond, "The Judge," is the "smug" character to the last degree, while Mickey Bennett and Katherine Claire Ward are types of distinction.

The story was based on a play, "Cousin Kate," by Hubert Davis and Ray Harris, and Gene Towne adapted and wrote the dialogue which was pithy and interesting at all times.

Several good acts, Conlin and Glass, Enos Frazere and Boyd Center, were extremely amusing, but the star act was Buster Shaver and his "Tiny Town Revue."

Here were a company of midgets that did not rely on their size to amuse. One of the tiny company put more pep and originality into her business than most of our best known comediennes ever do.

R. K. O. Theatre is certainly packing them in at every show and richly deserves the success it is having.



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Pictures---Reviewed and Previewed

Preview

"DEAD GAME"

R. K. O. all-talkie production, starring Richard Dix.

Previewed at the Belmont Theatre.

"Dead Game" finds Richard Dix as the head man in an underworld show. The whole performance is a feckless take off on "The Street of Chance," the only difference being in the fate of the leading characters. Larry Shelden (Richard Dix) is known to the gang as a square shooter and is almost unbeatable with the galloping dice. While playing at one of the leading gambling houses, his side kick, Marty Flynn, is bumped off outside, in a blinding rainstorm. Sensing that "Spot" Wilson, a rival, is the murderer, Larry beats it to "Spot's" hang-out and in the fight that ensues, Wilson is killed.

Shelden believing that he fired the fatal shot, makes a quick getaway, buying a ticket for a small town in the far west. En route the train is wrecked at a place named Rockville. Shelden is severely injured but instead of being taken to the hospital, he is removed to a clergyman's house, nearby, where he is nursed back to health by the minister's daughter, Doris Powell (Mary Lawlor). Through a quirk of fate he is mistaken for one of the killed passengers, J. W. Watters, a reformer, on his way to the far west to rid a small town of a gang of crooks.

Rockville is in ripe aptness for a man of the Watters type and in the long run Shelden rids it of its gambling pest. Of course he wins and marries the parson's daughter but not until it is absolutely proved that "Square Shooter" didn't fire the shot that killed "Spot" Wilson. Dix was somewhat apathetic in his portraying of the dice king, Larry Shelden. His voice is very low pitched and hollow, and in many instances his measured words are accompanied by a vibrancy that softens into a whisper. In all the Dix previews we have covered we notice that he slips a thespic cog or two in love-making scenes.

Mary Lawlor was sweetly convincing as the minister's daughter but was hardly able to turn in her best work under the vapid support of Dix. Mathew Betz hit off the Rockville gambling king, Martin, with a deft touch. It is one of the best things we have ever seen him do. George Cooper was excellent as Shelden's shadow, "Chic." Good performances were turned in by James Neill, William Janney, Robert Emmett O'Connor, Clarence Wurtz, Eddie Sturgis and Richard Curtis.

Archainbaud's directing was tip top as was also the photography of Cronjager's. The railway wreck is the most vividly realistic we have ever run up with since the advent of film synchronizing. It is a wow and is worth the price of admission alone. "Dead Game" should go pretty fair with those that like underworld effusions. One thing we shall say in its favor, however—it is full of gripping episodes and boasts few dull moments.

Preview

"PARADISE ISLAND"

Tiffany all-talkie-singing production. Previewed at California Theatre, Glendale.

Although the sensuous South Sea Islands have been done to death in pictures, Director Bert Glennon proves that a good craftsman can lend enchantment to any kind of material if he knows how to approach his subject and is not unmindful of that very necessary ingredient—originality.

Not that "Paradise Island" is original. By no means. It is the old, old story of the pretty girl who goes to an isolated island plantation to marry the chap who has "gone native" or, virtually so. Of course, she doesn't marry him, for that would spoil the chances of the real swashbuckling hero.

In this case, the swashbuckling helion is a singing sailorman in the person of Kenneth Harlan, late of the silent drama, but more recently of the legitimate stage. He has a ship, a faithful crew, a yen for pearls and a "way with wimmin."

But, better than all this, he has with him a rugged bodyguard and hail companion known to his intimates as "Beauty." In point of fact, he is uglier than home-made sin. But he is funny as the dickens, has a slow brain and a slower tongue, and never fails to swing his huge hands to good advantage in an emergency. "Beauty" is none other than Paul Hurst. His is an exceptional characterization and he runs through the entire action like a beam of sunshine in a darkened corner.

It is odd, but true, that these comics of outstanding merit can just about steal any picture in which they appear. Hurst's work in this production will mark him for greater roles in other productions. He simply cannot miss.

It strikes this observer that Director Glennon has handled his material and all his characters with sympathetic understanding. Unless our memory is faulty, Bert at one time was a mighty good cameraman. Far too few cameramen scale the heights to directorial genius, but Glennon is well on his way. There is no apparent reason why he shouldn't turn out some exceptionally clever talkies. He will do well to cultivate his leaning toward humor. His work with Hurst is indicative of bigger and better laughs. Than which there is nothing more sadly needed on stage and screen.

Tom Santschi, that grand old trouper, comes through with another admirable characterization. Marceline Day is adequate and good to behold. Betty Boyd is alluring as the native gal. Vic Potel and Will Stanton add to the fun episodes. Gladden James is an excellent weakling.

Kenneth Harlan, of course, can sing as well as act; but, fortunately, he does not overdo the singing stuff, and we have, on the whole, a pretty well-balanced production. This one can stand on its own legs and will be rated good entertainment in any man's town. The big audience at the California got a great kick out of it.

Monte Katterjohn handled the screen play from a story by M. B. Dearing. Songs were contributed by Will Jason and Bal Burton. Max DuPont is responsible for fine camera work.

TOM LEWIS.

Preview

"LAWFUL LARCENY"

R. K. O. production, all-talkie, starring Bebe Daniels.

Previewed at the Belmont Theatre.

"Lawful Larceny," adapted from the famous stage play of that name, is the very quintessence of sophisticated drama. If Oliver Goldsmith had not hit upon "She Stoops to Conquer" as the title of his immortal comedy, gee how snugly it would have fitted into this latest drama film of R. K. O.'s! If the yarn had not been dashed with a number of improbable episodes, the picture would undoubtedly stand out as a four-star baby. As it is, however, it is one of the most thrilling and suspenseful photophones we have lately slanted a pre-glimpse on.

When Marian Dorsy (Bebe Daniels) went to California on a three months' visit from New York, her aristocrat husband, Andy (Kenneth Thomson), quietly dealt out a hand to himself during her absence. The hand was no other than Vivian Hepburne (Olive Tell), a modern Becky Sharp, who conducts a release fund gambling house for those feminine sills and stupes who avoid the terrors of barked shins (from playing bridge whist with their hubbies), by resorting to Vivian's Palace of Plunder. Mr. Dorsy's "affair" has made him a financial flop by the time dear little Marian returns. Does Marian sag down on a divan and brood over the galloping dollars that have vanished from the Dorsy Menage? Not so your sister could notice it.

She fakes up a lot of secretarial recommendations; enters the Hepburne Home for bridge-whist boobs; eases herself into clerical position under an assumed name and inside of a comparatively short time puts Big Girl Vivian, not only hors de combat with hubby Andy, but outtricks her at every point of the gambling compass. The denouement fairly palpitates with thrilling surprises, but Master Auditor, it is up to you in the role of a paid customer to get 'em all at first hand.

Now, my dear readers, a gentleman who was recently matriculated in the order of Benedicks, Master Lowell Sherman, sirrah, commits a runaway robbery with "Lawful Larceny." As Guy Tarlow, a sort of aristocratical high-packer gambler, he pulls off one of the slickest roles of its kind we have ever seen in the flicker world. It is by far Sherman's best delineation on the screen to date and is a classic of subtle comedy and deft chicanery.

The second honors go to Olive Tell for her superb work as Vivian Hepburne. Here is where perfect stage technique is swung in all its glamorous nuances. Bebe Daniels gave an adequate delineation of the quick-witted Marian. We much prefer her in singing parts. She was convincing in the lighter moments of her work but hardly filled our eye when called on to depict the deeper emotions.

Others that clicked well in their parts were Purnell Pratt, Lou Payne, Bert Roach, Maude Turner Gordon, Helene Millard and Charles Coleman. Lowell Sherman's directing was a finished bit of megaphone handling and smacked throughout of the master's hand. We also have words of high praise for Roy Hunt's photography. Jane Murfin's adapting of the story was an excellent bit of work. "Lawful Larceny" is one of the best pictures R. K. O. has thus far turned out and we predict a big play at the box office for it, not only in the key cities but also in the smaller towns and in the sticks.

ED. O'MALLEY.

Review

Warner Brothers' Downtown Theatre.

Bobby Vernon is again with us. We haven't seen this clever comedian for some time and he certainly has been missed.

"Cry Baby" is the title of the short subject and the only fault to be found is with its briefness. Bobby gives one of his inimitable performances.

Dolores Costello in "Hearts in Exile" is the feature on the bill and while it is extremely heavy, dealing with Russia at its most dishearting period, Dolores is so very sweet in the part of "Vera Ivanova" and her face breathes tragedy.

The story is of the stilted type that the late Theodore Kramer used to give us some years back in which tears and more tears are the principal ingredients. Needless to say there is much snow and unhappiness.

Grant Withers plays opposite Dolores in this opus but he is sadly miscast. He is particularly suited for the "small town boy" roles that he is usually in. Russian characters are surely not his forte.

His long speeches have no dramatic value and his tones are as monotonous as a small boy who has learned his lesson by rote.

Three distinguished actors, James Kirkwood, George Fawcett and David Torrance, are fine but much disguised behind flowing whiskers.

Olive Tell, Tom Dugan and Rose Dione are other excellent additions to the cast while William Irving does a fine characterization as "The rat catcher."

The direction of Michael Curtiz was up to his usual standard and showed many careful touches. Robert Ripley, showing us by visual and oral means how he prepares his "Believe it or not" cartoons which are intriguing us all these days, received a great deal of interest.

A Vitaphone Variety, "Devil's Parade," and Warner Brothers' News rounded out the bill.

ARTHUR FORDE.

Stage --- Concerts --- Musicales

LINCOLN THEATRE
Dance Review
Lauretta Butler's Kiddies' Revue of Revues

Sometimes a pleasing surprise manages to greet us from a remote and tangential source, which goes to prove that latent talent does not reside altogether with the has-beens as well as spotlighters. Thus we conclude that Lauretta Butler deserves credit for her effort evidenced in presenting to the public the Kiddies' Revue of Revues, which was enthusiastically received at the Lincoln Theatre, Central avenue, on Thursday, June 12. Florenz Borday assisted her in direction.

Before a dusky gathering which overflowed the capacity of the theatre, necessitating hundreds being turned away, the little tots and young people sponsored by Mrs. Butler carried off the twenty-two numbers of the revue to the finale like well broken in troupers. To be sure, streaks of amateurish uncertainty cropped out occasionally, but these moments were so few that they bear overlooking altogether.

In glancing over the audience to locate familiar faces, we noticed some striking blonde hair two seats in front of us. Whom should it be but Vivian Duncan; and her sister Rosetta with a friend had found seats just back of us. Several seats to our left Miss Marion Mell of Central Casting, in company with friends, sat with calculating attention concentrated upon the performers. Perhaps the refreshing originality displayed by some of the talent found response in any designs she might hold for their usefulness Hollywood-way.

From among the more than one hundred participants it offers a task to segregate all who gave superior performances, but the two little Raines sisters, Gladys and Selma, demand attention for their finished acrobatic work and tap dancing. Avanelle Harris did well in "Miss Hannah from Savannah," as well as Beatrice Wilson in a solo number. All in all many more of the players bear mentioning as Marjorie Wood in "Lazy Moon," and the "Snappy Duo" with Frances Curry and Delmas Loupe, but suffiice it to say that there was definite indication of an expert hand in training and coordinating the various numbers of the revue.

HARVEY CLARKE.

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Stage Review
THE PLAY SHOP
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Last week The Play Shop presented two one-act plays to its members and many others. "Peace," by France Goldwater, and "The Last Supper," by Rowland Brown, were the two.

In the matronly role of a peace zealot, Miss Daisy Belmore charmed an overflowing audience. Others in her cast who turned in sterling performances in "Peace" include: Josephine Challon, Carl Dial, Ruth Wayne, Marjorie Bennett and Virginia Barber.

"The Last Supper" is concerned with the trepidations of a gangster lying in ambush in a wretched room. Louie Roco knows that the minute he steps from his door he will be shot, and his reactions to this information form the basis of an exciting play that lasts but nine minutes. Demitrius Emanuel, as Louis Roco, taught an audience what a gangster chief should be like. Douglas Dale as Pat O'Grady, a detective, was extremely competent. Van Noy Davis seemed sufficiently capable as a waiter. And Charles Lehman, as an Eyetalian newsboy—well, modesty or shame prohibits comment on his acting!

Charles Maurice directed "The Last Supper" with good taste, and if he seemed a stickler for details, the cast benefited considerably.

CHARLES LEHMAN.

Theatre Review
"CAPRICE"
At the Belasco Theatre.

On the program it states: "A modern, risque comedy of Vienna." The program is right—that's just what it is. Modern. Risque. And a Comedy.

Fay Bainter playing a part that lots of girls could do. But how she does it proves why she is a big star. It's very seldom that you find a star as generous as Miss Bainter is in this play as the play is really written around the character of Counselor Albert Von Echardt, played by Reginald Owen. What a performance he gives. Perfect is the only word for this actor's work.

Miss Bainter is marvelous but there are not the big things for her to do in this show as in "Jealousy" or "East is West." She must have a reason for doing this play but we can't figure it out.

The whole play is well acted, well directed. It holds you — you are amused—you enjoy it and when it is over you wonder why and what it was all about. However, it is really good entertainment.

Miss Lily Cahill and David Scott drew rounds of applause in their roles of the mother and son. Frederick Sullivan, as the doctor, gave a good, natural performance.

Go see this show if you like clever acting, spicy dialogue, but don't look for a moral—there's no such animal.

BEE VEE.

Dance Review
CARPENTER'S SUMMER REVUE
Windsor Square Theatre.

C. Ellwood Carpenter's Summer Revue at the Windsor Square Theatre attracted its share of attention. The program opened with an overture by Frank Konyi's Orchestra. A lyrical charm of movement characterized each presentation of the evening. Although there were some from the beginner's class, it very effectively illustrated the various stages of progress made by the dance novice. All dances were arranged and originated at the Carpenter School of Dancing, and enhanced with adequate scenery and lighting.

Conspicuous among the outstanding artists in this summer revue was Mary Baron with her eccentric dance and comedy song (a future Marie Dressler).

Ruby Johnson's finest offering was "Danse Militaire," a difficult dance performed with ease and brilliance.

It would be easy, at any time, to look upon the lovely features of: Ruby Johnson, Mary Hutchinson, Peggy Burns, Dolly Robbins (an acrobatic doll), Jean Molin, Yvonne Armstrong, Marion Auger, Jean Long. Youth, freshness and vitality are the qualities that these little artists possess in abundance.

Jean Molin's Skating Waltz was not only realistic but very artistic, blending in with the orchestral score.

In the second part of the program, the "Festival of Roses," with its gorgeous California scenery, snow-capped mountains in the distance, was noteworthy in that it displayed considerable facility, imagination and sincerity on the part of each dancer.

MAIDEE CRAWFORD.

Stage Review
"UNDER A VIRGINIA MOON"
At the Vine Street Theatre.

George Fawcett is such a lovable character that anything that he take a hand in, you sort of expect someting within keeping with his nature. In his presenting "Under a Virginia Moon," which was written by Kenneth Kole, he strived and accomplished that. At the same time, it offers a very fine vehicle for his wife, whose stage cognomen is Percy Haswell.

Nothing else matters about the play but what happens to the mother and daughter, so very well played by Miss Haswell and Dulcy Cooper. The latter hasn't appeared hereabouts in some time. Vernon Steele gives a fine characterization, while Pierre White gives us a stagy performance —possibly o. k. for this sort of a vehicle.

Some of the highlights in the show, the work of Clarence Muse, who plays the maid who loves jazz better than anything in her whole life, and sure proves it. Splendid characterizations which stand up with the rest of the show were rendered by John Webb Dillon, Grace Goodall, Randolph Scott and Edna West. Others in the play were Wauna Lestrell, Marion Delara, Carol Marmon and Somner Forrest.

The staging of the play was bit choppy in places; too talkie, which caused the artists to look a little uncertain as to striking the proper tempo. However, it is good entertainment and George Fawcett should be encouraged in what he has undertaken at the Vine Street Theatre to give Hollywoodians some good, clean entertainment.

HARRY BURNS.

Theatre Review
"NANCY'S PRIVATE AFFAIR"
At the El Capitan Theatre

This show is a very enjoyable stepsister to a show called "Let's Be Gay," that played at the El Capitan a few months ago. In both shows, a wife loses her husband in the first act, turns gilded butterfly in the second act, gets her man back in the third act and a good time is had by all.

"Nancy's Private Affair" is cleverer and a more sophisticated show than the other. Minna Gombell is really a delightful actress. Ernest Glendinning obtains laughs and really doesn't seem to even try for them. That's the test of a real comedian.

Layland Hodgson, as the diamond king, gives a splendid performance. Here's an actor that doesn't look like an actor and never looks like he's acting. There should be more like Layland Hodgson.

Kathryn Givney, as the scheming mother, had more S. A. than the daughter, who was supposed to capture Nancy's husband. A stunning, clever woman. Effie Afton was good as the daughter, but there was really more in the part than she got out of it. Donald Douglas did very well with an awkward part.

Duffy's plays seem to be growing up. No more Pollyanna's, but real sophisticated plays. The box office will tell who is right. What the public want, they will get. Go see "Nancy's Private Affair" for a very enjoyable evening.

BEE VEE.

"RED LION INN"

Another shining light has been added to those already making Washington Boulevard one of the county's leading thoroughfares, when Jerry Ryan presented his charming little Red Lion Inn, Thursday evening of last week.

Quite favorable were the compliments paid to Jerry and his associates on their opening, and many telegrams were delivered from far away places, testifying to the popularity of this suave, polished, delightfully entertaining Irishman, Jerry Ryan, whose fame is national, both as a master of ceremonies and musical comedy star.

Many were the celebrities who paid tribute to Jerry on the opening day by making a personal appearance at the Red Lion Inn.

Let's See··· Who's Who

By HARRY BURNS



WILFRED J. PORTER

When all is said and done, credit for the success of the many Meglin Kiddies should go to Ethel Meglin and her industrious teachers. Wilfred J. Porter is one of her most talented instructors.



Wilfred J. Porter

Porter was with George Primrose for a year and a half. He was with Lew Dockstader's Minstrels along with Eddie Miller and others for a year. In 1905 Porter won the endurance tap dancing record in New York.

Porter has been teaching kiddies and grown-ups how to do tap and acrobatic dances, in California, for the past seven years. Before that he toured the country for two years on the Keith-Poli-Proctor circuits in vaudeville.

Porter makes a specialty of teaching kiddies how to tap and do acrobatic dancing. He can be found daily and in the evening at the Meglin Studios on Venice boulevard.

DORIS BROWNLAE

Stage actress has returned to Hollywood after a fine engagement in "She Couldn't Say No" with Charlotte Greenwood in Chicago, and is ready to take up some screen work, which she couldn't do while here at the El Capitan Theatre recently.



Doris Brownale

Miss Brownlae made quite a hit at the local theatre here and was approached by some of the studios for work in pictures, but, she was unable to accept their offers.

This charming actress has a fine delivery to her lines, looks very sweet and knows how to wear clothes, so that they actually look like they belong to an individual personality like she has and which gets across the footlights.

KAUFMAN IN CHARGE

Eddie Kaufman, who was at the Educational studios during the Jack White two-reel days, is in charge of the short-reel department of Universal. Three or four short subjects will be placed under his care, we learned today.

LUDWIG BERGER

"The Little Cafe," a talking-screen adaptation of the successful stage comedy by C. M. S. McLillan and Ivan Caryll, will be Maurice Chevalier's next starring picture for Paramount. Announcement of the selection was made by B. P. Schulberg, the general manager of production at the West Coast studios.



Ludwig Berger

The picture will be directed by Ludwig Berger, director of "The Vagabond King," "The Waltz Dream" and other noteworthy films. The adaptation and dialogue have just been completed by Percy Heath and Vincent Lawrence.

In "The Little Cafe," a story of double identity, Chevalier will play a man who is a waiter by day and a money-spending Count at night. Many song numbers will be introduced during the development of the plot—songs that are now being written to fit Chevalier's peculiar talents and smiling personality.

"The Little Cafe" is Chevalier's fifth all-talking, singing, screen production. He made his film debut in "Innocents of Paris," next played in "The Love Parade," followed this with several featured numbers in "Paramount On Parade," and just recently completed "The Big Pond" at Paramount's New York studios.

Chevalier's supporting cast has not yet been announced.

EDDY WALLER

With the closing of "She Couldn't Say No" company in Chicago in which Charlotte Greenwood was the star, Eddy Waller, who played one of the best parts in the show alongside of the star, is back in Hollywood and will cast his lot with the talkies.



Eddy Waller

Eddy Waller is another of the James Gleason type of actors, in fact he played here for Henry Duffy in "The Shannons of Broadway," with Lucielle Webster Gleason, while James Gleason was busy in pictures, and Eddy proved a riot of fun for theatregoers.

NANCY DOVER

A charming young lady who is making rapid strides on the screen is Miss Nancy Dover. She has just finished the female lead in Tiffany Production's latest picture, "Last Race," directed by Richard Thorpe. Miss Dover scored in Universal's recent production, 'Scandal,' as ingenue lead with Laura La Plante, and she is to be remembered for her excellent work with Harry Langdon in a series of two-reelers at the Hal Roach Studios. Miss Dover has everything in her favor for a very successful career, having the essential qualities that producers are looking for.



Nancy Dover

HARRY LANGDON

Harry Langdon has surprised many of his fans by his versatility in recent talking comedies. In the silent era, Langdon was noted particularly for his pantomime. People became so accustomed to his silence that when he appeared in talking pictures, playing a banjo, singing, and doing some clever tap dancing, his admirers lost no time to tell him of their surprise and to congratulate him for his success in the talkies. Langdon has just completed the featured comedy role in "Soldier's Plaything" for Warner Brothers.



Harry Langdon

ADELE WINDSOR

There was a time that we were charged with favoring our Native Sons in most everything that we did, and that an Easterner could not come out here and get a decent break. Not so since the talkies have come into their own. Adele Windsor, as with many others who chanced their lot on the West Coast, has found out that if there is any talent suitable to our pictures, we are very pleased and ready to engage such talent.



Adele Windsor

Miss Windsor, since coming here, has appeared in a number of very fine pictures and has made quite a name for herself, and is in line for some very good parts right now, as soon as the producing companies get up to the point where they need her services.

EDITORIAL CHIEF

Walter De Leon has been signed by the Christie editorial chief. He left Pathe to join that company.

HENRY ARMETTA



Henry Armetta

who was slated to leave for New York to make some shorts for RKO, is not going East to start his contract July 1, but is to remain on the West Coast, and shorts here. At present time he is free-lancing and negotiating with some of the major companies for parts in their pictures.

WALTER LANG

A notable cast has been assembled for the James Cruze production, the tentative title of which is "Rainbow," from the story by F. McGrew Willis.



Walter Lang

Tom Moore plays the lead in this police comedy-drama, and brings to the role his charm of manner so well suited to the character of "Mahoney" which he portrays. Lola Lane has the leading female role, and Samuel Zierler has also signed such well known players as Roscoe Karns, Wheeler Oakland, William Davidson and Dorothy Vernon.

Russell Hardie, who gave such a splendid performance in the stage production, "The Criminal Code," has been cast for the juvenile lead.

This is Director Walter Lang's third picture for the James Cruze Productions.



ARMAND KALIZ

With all the foreign pictures being made, Armand Kaliz will have to be careful or the American producers and public will forget his versatility, owing to the fact that he is appearing in so many French versions.

For instance, he recently appeared in "Slightly Scarlet" for Paramount, and "Affair" at First National. Another French picture at M-G-M includes him in its cast, and he is now slated for the French version of Maurice Chevalier's "The Little Cafe" at Paramount.

Aside from this, he has worked in the English versions for Directors Alan Crosland, Roy del Ruth and Alfred E. Green. All this over a period of five months.

HOLLYWOOD filmograph

Will H. Hays Has Arrived Europe

Should Increase Greater Interest in Talkies While Abroad

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., left for a brief visit to Europe aboard the steamship Leviathan on Wednesday, June 11. Mr. Hays declared that he was going on a trip of observation which would probably take him to several European capitals.

"Beyond the fact that I am going abroad to see and hear—as we say of the appeal of the modern talking picture—there is little to be added with regard to the purpose of my visit. I shall make no definite itinerary until I get to the other side. The universality of motion picture entertainment presents many problems with relation both to the art and to the industry which must be considered upon a world scale. And now sound, which brought a new dimension to the screen, poses more problems for solution. Increasingly the need arises for a world view of the entire industry if one is to keep these new developments in proper focus. Very probably I shall have opportunity for first-hand exchange of views with some of those who are contributing much to the develoment of the motion picture art abroad."

* * *

Claudette Colbert, motion picture and stage actress, is on the high seas enroute to the Orient. Miss Colbert sailed from Los Angeles harbor aboard the freighter, Cingalese Prince, for an around the world voyage. The trip will last until early September and will end in New York where she will resume her film work for Paramount. She chose to make the trip on a freighter instead of a regular passenger liner so that she might visit out of the way places off the beaten path of tourist travel.

* * *

Charles F. (Chuck) Riesner has completed the assignments for the supporting cast in "Like Kelly Can," the new M-G-M musical comedy feature which he is to direct. Robert Montgomery and Dorothy Jordan are teamed in the featured roles. Benny Rubin, J. C. Nugent, Dorothy McNulty, Catherine Moylan, Tyrrell Davis, Harry Burns, Tom McGuire, Clarence Wilson, Allan Lane and Rosco Ates have been added to the cast. The Biltmore Trio and Earl (Snake Hips) Tucker will aid with the musical numbers.

The Broadway Screen

NEW YORK.—The prison drama has now arrived in full force on the Broadway screen, giving filmgoers an opportunity to realize how pleasant it is to remain outside jail walls during the warm weather. "Numbered Men," with Conrad Nagel, has been explaining at the Winter Garden just why convicts get mad and bite the bars to get out. William Powell in "Shadow of the Law" has been illustrating a neat method of escaping from the penitentiary, which every warden in the country will doubtless put on his list of helpful hints. And "The Big House," with Chester Morris, Wallace Beery, Lewis Stone, Robert Montgomery, George Marion and Leila Hyams, is to open at the Astor Theatre in a week, offering a story on which genuine convicts, as well as others, are said to have acted as technical advisers.

If word reaches some of our leading penal institutions that these pictures are good, it may lead some of the inmates to break out just to check up on them.

* * *

The night before the Sharkey-Schmeling smackfest sportsmen of the New York Athletic Club had an opportunity to warm up their enthusiasm for this latest battle of the century—the century representing the price of ringside seats, of course—by having a preview at their club of "The Big Fight," the motion picture version of the David Belasco stage production in which Jack Dempsey showed how certain a pugilist is to win if the right girl is with him and the long count isn't. Perhaps after seeing the Sharkey-Schmeling foray the N. Y. A. C. men were convinced that they do this sort of thing much better on the films.

* * *

Nancy Carroll has been caught doing the unconventional again. It isn't enough that she should narrowly escape drowning, and yet decline to see interviewers about it. She must still further depart from the traditional idea of an actress to ride on the subway, instead of using a limousine equipped with all manner of weird horns and colored lights. More shattering still, she has actually been seen eating at the automat.

Let people get wind of many more of these peculiarities, and they'll be convinced that here is an actress who is a human being and who doesn't mind showing it.

* * *

Lily Damita has just sailed to see her mother and friends in the south of France, with Gina Halo replacing her in "Sons o' Guns" and dancing so well that it is suspected that Gina is not really a French girl. Lily is to appear with Al Jolson in the screen version of the musical comedy, after which her accent will revert to Samuel Goldwyn again. Goldwyn probably won't recognize it by the time he gets it back.

* * *

Groucho Marx has instituted a new custom in "Animal Crackers" which might well become a part of social usage. A number of his lines, extemporized on the spot by Groucho, have enabled him to express the sort of thing that one frequently wisnes one dared to say to people at gatherings. For instance, when a character is introduced to Groucho as a well-known personage named Chandler, Groucho replies cordially, "Oh, yes, Mr. Chandler, I've heard a lot about you. In fact, I've heard so much about you I'm getting sick of it."

* * *

Ruth Chatterton, in two pictures in which she has been appearing simultaneously around the environs of Broadway the past few days, shows how far she has come since she first unleased her vocal pulations on the screen. As illustrated in "Madame X," she was one of the first weepers of the screen, in the earlier talker days when a sob was thought to be the most potent sound that an actress could project at a microphone. Since then, as in "The Laughing Lady," they have allowed Miss Chatterton to laugh out with a tragic undercurrent, having found that she is a very good specialist at musical noises of this sort. Now in "A Lady of Scandal," her latest picture, she is allowed to laugh quite unrestrainedly, and the audience is permitted to join in, as they would naturally do since the film has dialogue from Frederick Lonsdale's play, "The High Road," though it still has some emotional bosom-heaving in it. Miss Chatterton doubtless recognizes that the truest title ever written was that for one of John Drew's early stage successes, "The Tyranny of Tears."

* * *

Production in the East is teeming, what with work going on at the Warner studios in Flatbush and the Paramount at Astoria, and the dust being wiped off the sets by independents at the Metropolitan studios in Fort Lee and the old Edison studio in the Bronx. Presently, whenever a couple of automobiles collide on Fifth avenue, wise New Yorkers will be saying, "Just another movie gag!"

* * *

Helen Kane lost several pounds by strict dieting for her new role in "Heads Up," and then discovered she had to munch on food during a lot of the action of this musical film.

"Can't I use a double?" pleaded Helen plaintively.

"No," said Director Schertzinger firmly, "not even for your chin."

Emile, French Fencing Master

While Korda was shooting a military scene in "Women Everywhere" at Fox, the production was stopped; the actor playing the part of the commanding officer of the Algerian cavalry was unable to converse and give the commands in good French. Someone suggested W. Emile, who happened to be on the set. Korda, being skeptical and knowing his "French," wanted to be shown (the scene being very important).

Emile took a saber and in correct and distinct French, had the boys drilled in no time.

"All right!" said the director. "Let us go."

It turned out to be a very good bit and a week's work.

Emile also drilled the boys for the saber charge in the "Captain of the Guard," with John Boles; and in the presence of a mob of 1500 people, that were on the set that day, was presented with a beautiful cigarette case from Paul Fejos. The director appreciated Emile's efforts in making the battle scenes a success.

Emile played a French comedy bit with Lew Cody in "What a Widow," Gloria Swanson's production.

The Central Casting, realizing that the time had come when they must know "Who's Who among the French Speaking Colony," Dave Allen called Mr. Emile to help in selecting those that could speak French fluently. After interviewing about 250 people, Mr. Emile okayed about 20 per cent.

* * *

RKO-PATHE, INC.?

There seems to be plenty of rumors that the RKO-Pathe merger is still on and doing fine, thank you.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENAR	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheron	City Lights''	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	All-Star Sebastian-Hamilton McDowell Tracy	Ralph Staub Ray Cannon Aubrey Scotto	Buddy Coleman David Selman Buddie Coleman	Ralph Staub Joe Walker Ted McCord	''Screen Snapshots'' ''Ladies Must Play'' ''Gold Star Mother''	Staub-Traub Dorothy Howell Aubrey Scotto	Shooting Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Dane-Arthur Louise Fazenda Dane-Arthur	Albert Herman Lewis Foster Phil Whitman L. R. Foster	G. Griffith J. A. Duffy Paul Malvern J. A. Duffy	R. Kirkpatrick Len Powers Unassigned Unassigned	''Number 13'' ''Knights Before Christmas'' ''Pure and Simple'' ''Dizzy Dates''	Uncredited Uncredited Uncredited Uncredited	Shooting Shooting Preparing Preparing
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	Moore-Lane All-Star	Walter Lang James Cruze	B. McEveety Unassigned	Harry Jackson Unassigned	''Rainbow'' Untitled	S. McGrew Willis Uncredited	Shooting Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Unassigned Otis Skinner Unassigned Richard Barthelmess Joe E. Brown Marilyn Miller Edw. G. Robinson Leon Janney Unassigned Unassigned Joe Frisco Unassigned	Unassigned John Francis Dillon John Adolfi Frank Lloyd William A. Seiter Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Unassigned Unassigned Bryan Foy Clarence Badger	Unassigned Frank Shaw Irving Asher Ben Silvey Percy Ikerd Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned John Seitz Unassigned Ernie Haller Sol Polito Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	''Mother's Cry'' ''Kismet'' ''College Lovers'' ''Adios'' ''Going Wild'' ''Sunny'' ''Little Caesar'' ''Father's Son'' ''Stolen Dreams'' ''The Reckless Hour'' ''The Gorilla'' ''The Hot Heiress''	Lenore J. Coffee Howard Estabrook Earl Baldwin Bradley King Pearson-McCarty McCarty-Pearson Robert N. Lee Julien Josephson Kern-Harbach Francis E. Faragoh Spence-Orkow Uncredited	Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Milton Sills Edward Lowe McLaglen-Maris Farrell-Hobart Unassigned Warner Baxter Lowe-Clark J. Harold Murray	R. Walsh Alfred Santell W. K. Howard Irving Cummings Frank Borzage Unassigned Victor Fleming John Blystone A. F. Erickson	Archie Buchanan Marty Santell Unassigned Woolstenhulme Lew Borzage Unassigned Unassigned Jasper Blystone H. L. Hough	Lucien Andriot Glen McWilliams Unassigned Unassigned Chester Lyons Unassigned Unassigned Chas. Clark Geo. Schneiderman	''Big Trail'' ''The Sea Wolf'' ''Painted Woman'' ''Sez You, Sez Me'' ''Devil With Women'' ''Up the River'' ''The Renegades'' ''Men on Call'' ''The Red Sky''	Walsh-Evarts Behrman-Block Uncredited Nichols-Johnson S. M. Behrman Uncredited Jules Furthman Gerghty-Bennison-Fox Tom Berry	Shooting Shooting Preparing Shooting Shooting Preparing Preparing Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Unassigned Clyde-Kane-Stuart	Unassigned Mack Sennett	Unassigned Babe Stafford	Unassigned Max Stengler	Untited ''Grandma's Girl''	Uncredited Staff	Preparing Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Dressler-Moran Marie Dressler Moore-Tibbett Marion Davies Grace Moore All-Star Joan Crawford Harry Carey Wm. Haines John Gilbert All-Star	Fred Niblo Chas. Riesner George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair Sam Wood Jacques Feyder	Harry Bucquet Chas. Dorian Unassigned Unassigned Unassigned Hugh Boswell Red Golden Chas. Dorian Earl Taggart John Waters Al Shenberg	Gordon Avil Unassigned Unassigned Unassigned Merritt Gerstad Henry Sharp Unassigned Clyde De Vinna Geo. Barnes Percy Hilburn Wm. Daniels	''Red River'' ''The Dark Star'' ''New Moon'' ''Rosalie'' Untitled ''Like Kelly Can'' ''The Great Day'' ''Trader Horn'' ''Remote Control'' ''Way For a Sailor'' ''Olympia''	Fred De Gresac Marion-Jackson Thalberg-Butler Uncredited Meehan-Kraly Farnham-Lawrence Unassigned Van Avery-Schayer Uncredited Uncredited Uncredited	Preparing Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Judith Barrie Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. All-Star	Victor Halperin Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Harry Edwards Marshall Neilan	Sidney Marcus Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Roy Heinz Unassigned S. McGrew Willis	Unassigned Walter Lundin Unassigned Unassigned Harry Jackson Unassigned Gus Peterson Gus Peterson	''Whoopee-Girl'' ''Feet First'' Musical Shorts Untitled ''Talking Scenics'' ''Honeymoon Lane'' Untitled ''Police'' ''Sweethearts on Parade''	Gladys Lehman Grey-Adler Uncredited Uncredited Eddie Dowling Uncredited Fred Palmer Cohn-Starr	Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	''The Birth of Texas'' ''International Revue'' The Rolling Stone''	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star All-Star Chatterton-Brook Maurice Chevalier	Ernst Lubitsch Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger	George Hippard Bob Lee Chas. Barton Wm. Kaplan Russell Mathews	Victor Milner Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard	''Monte Carlo'' ''The Spoilers'' ''The Sea God'' ''The Better Wife'' ''The Little Cafe''	Mueller-Lawrence Beach-Cormack Russell-Abbott Akins-Morris McLellan-Caryll	Shooting Shooting Shooting Shooting Shooting
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dodds, Asst.	All-Star Unassigned All-Star	John Robertson Monte Carter Tay Garnett	Bill Reiter Unassigned Bob Fellows	John Mescall Unassigned Ed. Snyder	''Beyond Victory'' ''The Night Clerk'' ''Her Man''	Uncredited Carter-Callahan Tom Buckingham	Shooting Preparing Shooting
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim All-Star Amos and Andy	Geo. B. Seitz Paul Sloane Luther Reed Unassigned Geo Archainbaud Eddie Cline Mel Brown	Chas. Kerr Unassigned Unassigned Unassigned Unassigned Freddie Fleck Unassigned	Karl Strauss Unassigned Unassigned Unassigned Unassigned Leo Tover Unassigned	''Record Run'' ''Half Shot at Sunrise'' ''Babes in Toyland'' ''Heart of the Rockies'' ''The Silver Horde'' ''Leathernecking'' ''Check and Double Check''	James A. Creelman Creelman-Wood Uncredited Uncredited Uncredited Beulah M. Pix Uncredited	Shooting Preparing Preparing Preparing Preparing Shooting Preparing
ROACH—EM 1151 Jack Roach Casting	The Boy Friends ''Our Gang'' Laurel and Hardy Charley Chase	Edgar Kennedy Robert McGowan James Parrott James Horne	Art Duquette Don Sandstrom Unassigned Unassigned	Geo. Stevens Art Lloyd Unassigned Unassigned	''Bigger and Better'' Untitled Untitled Untitled	The Staff Uncredited Uncredited Uncredited	Shooting Preparing Shooting Preparing
TEC ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Tom Terriss Walter Heirs Sid Saylor Chesterfield Prod.	Louis Lewyn Burton King Elmer Clifton James Starr Sam Newfield Scott Pembroke	George Jeske Unassigned Unassigned Unassigned Charles Gould Bud Shyer	Otto Himm Andy Anderson Otto Himm Anderson William Hyers M. A. Anderson	''Voice of Hollywood'' ''Rose of Santa Barbara'' ''Love That Kills'' ''Talkie Topics'' Short Subjects ''Jazz Cinderella''	Louis Lewyn Uncredited Uncredited James Starr Uncredited Johns-Johnson	Shooting Preparing Shooting Shooting Preparing Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	All-Star Barry-Dover Unassigned	Frank Strayer Richard Thorpe Bert Glennon	Harry Mancke Bill Crosby Unassigned	Andre Barlatier Max Dupont Unassigned	''Why Marry?'' ''His Last Race'' ''The Barbarian''	Scott Darling Jack Natteford Uncredited	Shooting Shooting Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett Unassigned Eddie Cantor Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland	Unassigned Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	''Sea Dogs'' ''Reaching for the Moon'' ''The Bird of Paradise'' ''Smilin' Through'' ''Whispers'' ''Whoopee'' ''Forever Yours''	John W. Considine, Jr. Berlin-McGuire Uncredited Uncredited Uncredited Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Mary Nolan McCoy-Ray Dorothy Jannis Biltmore Productions Unassigned	Noel Mason Tod Browning Henry Mac Rae Harry Garson Harry S. Webb John Stahl	Joe McDonough Jay Marchant Joe Levigard Unassigned Armand Schaeffer Unassigned	Jack Stevens Gilbert Warrenton Will Cline Wm. S. Adams Unassigned	''Yankee Don'' ''Outside the Law'' ''Indians Are Coming'' ''Ourang'' ''Danger Trails'' ''The Lady Surrenders''	Uncredited Browning-Root-Forte Uncredited Reeves-Bernstein Richman-Lehman	Preparing Shooting Shooting Preparing Shooting Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Ayers-Matthews Mackaill-Bickford Delroy-Whiting Lightner-Brown All-Star	Archie Mayo Michael Curtiz Unassigned loyd Bacon Robert Milton	Ross Lederman Fred Fox Unassigned Unassigned G. Hollingshead	Barney McGill Boy Kurrle Unassigned Unassigned Hal Mohr	''Handful of Clouds'' ''River's End'' ''May Time'' ''Sit Tight'' 'Outward Bound''	George Rosener Chas. Kenyon Uncredited Uncredited J. Grubb Alexander	Shooting Shooting Preparing Preparing Shooting

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VOL. 10, NO. 24 SATURDAY, JUNE 28, 1930 PUBLISHED WEEKLY



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All the Acting and Writing Crafts Taught by Stage Directors—Authors' New Plays Analyzed and Given Stage Try-out

FOLLOWING IS A LIST OF STAGE PLAYS WRITTEN BY EDWARD CLARK, THE PRODUCERS OF SAME, AND SOME OF THE NOTED PLAYERS WHO APPEARED IN THEM UNDER THE CLARK BANNER:

PLAYS	PLAYERS	PRODUCER
"COAT TALES" (Farce)	Louise Dresser-Tom Wise	Arthur Hammerstein
"DE LUXE ANNIE" (Drama)	Jane Grey-Vincent Serrano	Arthur Hammerstein
"FURS AND FRILLS" (Musical)	Ernest Torrence-Ruby Norton	Arthur Hammerstein
"YOU'RE IN LOVE" (Musical)	Clarence Nordstrom-Larry Wheat	Arthur Hammerstein
"BRUISED WINGS" (Drama)	Fania Marinoff-Lee Baker	Barney Gerard
"COSETTE" (Drama)	Otto Kruger-Josephine Victor	John Cort
"NOT WITH MY MONEY" (Comedy)	Lowell Sherman-William Morris	Edward Clark, Inc.
"LITTLE MISS CHARITY" (Musical)	Marjorie Gateson-Frank Moulan	Richard G. Herndon
"OH, WHAT A GIRL" (Musical)	Frank Fay-Renee Adoree	Lee & J. J. Shubert
"THE GIRL IN THE PRIVATE ROOM" (Musical)	Vivian Oakland-Harry Kelly	Lee & J. J. Shubert
"HONEY GIRL" (Musical)	Lynn Overman-Rene Riano	Sam H. Harris
"CINDERS" (Musical)	George Bancroft-Nancy Welford	Edward Royce
"PARADISE ALLEY" (Musical)	Arthur West—George Bickel	Carle Carlton
"RELATIONS" (Comedy)	Horace Braham-Barbara Brown	Joseph Edwill, Inc.

HOLLYWOOD filmograph

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Nat Levine Signs Rin Tin Tin For Serial

Casting Agent Still Has Borrowing Habit

Herman Raymaker Is Engaged to Direct Canine Star

With Universal producing "The Indians Are Coming" as a serial with more to come, it looks like the serial season is on, for Nat Levine comes through with an announcement that he has signed Rin-Tin-Tin, formerly a Warner Bros.' star, to appear in a 12-chapter serial talkie, which for the present is titled "The Cactus Kid," and will have Herman Raymaker, who directed the best Rin-Tin-Tin pictures for Warners, doing the directing of the dog for Producer Levine.

Rin-Tin-Tin right now is appearing in vaudeville with his master and trainer, Lee Duncan, and is due to return to Hollywood about July 10. In the meantime, three well-known writers, William Burt, Ben Cohen and Harry Fraser, are writing the story. Casting for the Rin-Tin-Tin serial is now in order and will be completed within a week after the story is ready. Exhibitors are in for a real treat when this unique serial reaches the screen.

Producer Nat Levine has a fine program mapped out which he expects to produce on the West Coast outside of the Rin-Tin-Tin serial. He has signed Tom Taylor to star in a 10-episode western serial. Tom used to star for FBO and should prove a real box office attraction in his first serial, for it will offer him his greatest opportunities to show his true horsemanship as well as dramatic ability.

Third, but by far not the least, Nat Levine has plans set for an animal serial, a sequel to "The King of Congo," which he made here and which packed 'em in everywhere it was shown. This picture will be made into 12 episodes, and since the talkies offer much greater opportunities for effects and thrilling sequences, theatregoers are in for a real treat.

Nat Levine has been one of the most successful independent producers in the field, and his present line-up promises to make him one of the most powerful contributing factors to the exhibitors' need for pictures that they can buy at a price within their means, which will at the same time entertain their audiences via his serials and features that he is preparing to make in Hollywood.



ALBERT HERMAN
Director
Mickey McGuire Comedies—R K O Release
Produced by Larry Darmour

Actors Complain to Ye Editor That in Order to Get Job—

It is about time that a halt is called by the producer who permits a casting director to gyp actors out of their wages by borrowing sums of money from the artist under the pretense of his paying the money back—using this as a blind, rather than asking the actor or actress out and out for a bribe—this selfsame individual lost a job before on the selfsame tactics, and it is common talk about the studios; still he is permitted to get away with it.

Right now he is working for one of the studios that operates right in the heart of the film industry, in what was formerly in the neighborhood of poverty row, and actors in many instances have accepted jobs for this producer at a lower salary than they work elsewhere. Still, this doesn't stop this "Let me have or will you let me take" casting agent, who has held down his job for some time.

We wonder if the producer himself knows this. We doubt it, and if he sees this and wants any proof of people being approached and some that he has done this sort of stuff with before, we will be pleased to enlighten him with some real facts.

Hollywood Filmograph once more stands up and fights for the protection of the actors, and demands that these practices stop or we will find a way to bring this offender to the public's eye, so that minions of the law will take a hand, which won't help the guilty man or the studio that employs him.

There isn't a single casting agent in Hollywood that doesn't know the true facts of our statements. This is not a reflection upon their honesty and integrity.

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HARRY BURNS, President and Editor
Office Phone, HOllywood 6024

Vol. 10 Saturday, June 28, 1930 No. 24

"WINNER TAKE ALL"

Did you ever attend a wrestling match? Well, folks, if you ever saw two men grapple for supremacy, you will understand what our little editorial this week deals with, when we start off with the title, "Winner Take All"—in plain, you and your thoughts are the two combatants, and you have been thrown; one shoulder is down and you are fighting to keep your other shoulder from being pinned to the mat and be declared a loser of this fight called "Life and Success," and now that we have taken you along so far, let us carry out our thought and continue this struggle for victory over whatever your problem is today.

Maybe it is a lack of work? How are you going to keep from being licked, downed and beaten? Not by sitting home and crying about your misfortune of being out of work. The wrestler who sees himself about to be thrown uses his head, which was given to him for more than just growing hair on. He tries every trick of his trade; he wiggles and works and struggles until he frees himself, and when he does, he surprises his opponent by catching him off his guard, and usually downs him. Use your head—figure how to work every angle to get yourself in your rightful place. If you waste less time crying about your misfortune and try to outfigure your difficulty, you can't fail.

To the winner goes all the spoils of a victory—to the loser the scorn of the best people—for the world loves a winner just as the world loves a lover. The job needs you just as badly as you need the job—stand firm—know that you have never lost any fight—not even in your kid days. If you allowed yourself to be thrown and defeated when a boy, you wouldn't have grown up to be the fine man you are today. Snap out of it—surprise even yourself by giving yourself a new lease on life.

Noted Producer-Actor-Director and Author Is to Teach Crafts in Hollywood

The hub of the motion picture industry has its charms and attractions, for instance, once anyone does any work or even just visits Hollywood, it is difficult for them to leave, and if they happen to wend their way Eastward that magnetic something seems to draw them right back into our midst.

Such has been the case of Edward Clark, who in the past has been a producer, author, director and actor on New York's Broadway. He cast his lot in Hollywood, and then went East. He has come back to our fold once more; this time, after accepting a position with Paramount studios as an author, and has written a couple of stories for them. He has decided to open an academy and teach the many crafts at his command.

Taking over the old Musketeers Club, located at 8620 Sunset Boulevard, he has refitted and remodeled the whole little theatre over, until it has become one of the beauty spots among the theatres catering to the staging of new plays and the education of those who desire to develop their talents, since the talkies demand so much of every department connected with the making of pictures.

Hollywood Flmograph always has fought any fake movie or theatrical schools, and has forced the racketeers out of Hollywood. We feel that Edward Clark's reputation stands on its own merits and that he will give to Hollywood and Los Angeles an academy worthy of its name in every respect, and we join his colony of friends in wishing him well in his undertaking and project, and we look forward to his grand opening Monday night.

Louella O. Parsons Says:

Los Angeles Examiner June 24, 1929

So often the old-timers get pushed into the background and forgotten. I was glad to see that Bobby Vernon, young in years but old in screen experience, is again being given a chance in comedies. His first talkie, "Cry Baby," shows that Mr. Vernon has lost none of his comedy sense and that he can speak up with the best of 'em.

THANKS Finis Fox for Your Check

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Good Friends to help us by sending in $10 for a three years' subscription to Hollywood Filmograph—this money is to be used for a special fund to make this publication an international medium—the most powerful of its kind. JOIN THE HOLLYWOOD FILMOGRAPH BOOSTERS' CLUB—send in your $10 today.

HARRY BURNS,
President-Editor.

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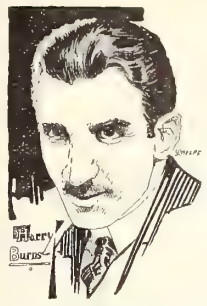
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Let's See··· Who's Who

By HARRY BURNS



HOOT GIBSON

When Bebe Daniels and Ben Lyon were recently married at the Beverly Wilshire Hotel, two of the guests present were Hoot Gibson and Sally Eilers.


Hoot Gibson

Their closest friends did not lose an opportunity to pass along the word that the happy young couple were next in line to be married. They celebrated the happy event Friday evening, and Hollywood Filmograph joins their great colony of friends in wishing the young couple everything that we could wish ourselves.

CLARENCE HENNECKE

Finishing what some people would call a long-term contract at First National studios, where he has been writing stories for the Vitaphone shorts, Clarence Hennecke is now negotiating with a couple of the major studios to both write and direct short subjects.


Clarence Hennecke

Mr. Hennecke has the comedy angle, especially since dialogue has come into its own, and should soon have a very interesting announcement to make concerning his new affiliation.

His contract with First National expires this week.

NOT HARD-HEARTED

Producers are supposed to be hard-hearted and devoid of sentiment, but a very fine thing came to our notice a few days ago that refutes this.

Without mentioning any names —an extra cameraman, not under contract, on his second day with one of the well known producers of comedy shorts, met with a serious accident in the course of his work, which probably will incapacitate him for several months. The accident was in no way the fault of the producer, nevertheless, instead of considering the compensation insurance as fulfilling all obligations, the producer assured the cameraman he would receive a check each week.

ALAN CROSLAND

"The Gay Caballero," one of the important productions on Warner Brothers' current program, started filming and recording this week with an all-star cast under the direction of Alan Crosland.


Alan Crosland

Victor Varconi has the title role as a gay and romantic borderland bandit. Having been brought to Hollywood especially for this characterization, Varconi made the record and film test the day of his arrival. The next day he signed a contract for the part.

Fay Wray enacts the feminine lead. Don Alvarado, Charles Judels, Robert Elliott, Bert Roach, John St. Polis, Frank Campeau, Nick De Ruiz and others complete the cast.

The screen play of "The Gay Caballero" was written by Gordon Rigby. William K. Wells and George Rosener prepared the dialogue.

REAVES "BREEZY" EASON

Who has directed Hoot Gibson in a majority of his successful Western productions, presented the famous cowboy star and his bride, Sally Eilers, with a handsome silver-mounted miniature saddle and bridle set upon the occasion of their wedding. With the gift went a card bearing the inscription, "May the first-born be as heroic as his father and as sweet and gentle as his mother. If he is all that, I want an option on his services to star in a forthcoming picture."


Reaves Eason

SIGNS DOTTED LINE

A five-year contract with Radio Pictures came as a birthday present to Lita Chevret, exotic brunette today.

Although the contract came after a year's meritorious service at R-K-O, by a coincidence it was awarded on the actress' twenty-second birthday.

Miss Chevret formerly was a dancer with Fanchon and Marco; dance director with Warner Bros. Studio, and a member of Pearl Eaton's show girls at R-K-O Studios.

She played small parts in "Rio Rita" and "The Cuckoos."

GENEVA MITCHELL

Paramount has signed Geneva Mitchell to appear in Jeanette MacDonald's starring vehicle, "Her Wedding Night," which Robert Lee and Lloyd Corrigan are to direct for that company.


Geneva Mitchell

Miss Matchell originally came here from New York where she has appeared in Zeigfeld's Follies, played opposite Leon Errol and other funmakers, and then she came to Hollywood and joined the talkies.

Since coming to the West Coast, Geneva Mitchell has appeared in "Safety in Numbers," "Back Pay," "Follow Thru," "The King" and "Top Speed." Her affairs are being looked after by Dave Thompson while she is in our midst.

ALMEDA FOWLER

Down at the Warner Downtown Theatre we will have another glimpse this week at Billie Dove in "A Notorious Affair," which she made at the First National studios before she severed her connections with that company. In this picture you will also find Almeda Fowler, who did such splendid work in "The Party Girl," produced by the Halperin Bros. and released recently. Miss Fowler comes from the legitimate stage, where she has been a favorite for years in some of the best Broadway productions She recently came here with Frank Craven in "The 18th Hole" and then located in Filmdom.


Almeda Fowler

MAURICE KUSSEL

When it comes to keeping busy, this dance impressario, Maurice Kussel, doesn't believe in losing any time, for he teaches the aspiring dancers for stage and screen at his downtown school in between picture work.


Maurice Kussel

Mr. Kussel has built up a great colony of friends and admirers through his work on stage and screen, and is deserving of his continued success.

Just what his next picture assignment is to be, he is not at liberty to tell at the present time, but we know from inside information that it will have great significance and will add new laurels to his reputation.

MERVYN LE ROY

First National has assigned Mervyn Le Roy to direct "Little Caesar," in which Edward G. Robinson, Lila Lee, Ralph Ince, Geo. Stone, Stanley Fields, Maurice Black and others are to appear under the youthful megaphone wielder's direction.


Mervyn Le Roy

There has been a great deal of discussion as to who would play in this picture. It has been on the fire for months, and now that the cast is all set and the starting date has been fixed as July 5, we hope that Director Le Roy will bring home another winner.

DEL LORD

Regardless of the Vitaphone shorts being shifted to the New York studios for production, Del Lord, who has directed an even dozen of these funfilms, has been retained by Warner Brothers for some bigger and better assignments.


Del Lord

At present he is working hand in hand with Bryan Foy, who is directing "The Gorilla." Del Lord is one of our most accomplished comedy directors, and when it comes to injecting thrills into a picture, there is no better man known in the industry for such accomplishments.

Director Del Lord has directed features for both United Artists and Universal with excellent success, and this may be the means of bringing him back in the major league fold.

CARMEL MYERS

This is the busy day for the wide-awake actress. Carmel Myers, like many others, is still studying dancing and keeping her voice in training. Having finished a recent picture for M-G-M.


Carmel Myers

A few years back Miss Myers was with Shubert in New York, playing the ingenue lead in "The Magic Melody." The Palace Theatre, New York, in a singing act. Her latest singing act was enjoyed at the Orpheum in Los Angeles. Next Miss Myers will be seen in the Domino Revels, opening today.

One of the major studios, which Miss Myers did not care to disclose, has given her several scripts to look over, but as yet no decision has been made by this talented actress.

Browsing Around With The NIGHT HAWK



"O'er the hills and far away" they came, two fair daughters of Indiana, to gaze upon the grandeurs of the Golden West and to thrill with glamour of its glorious sunsets. With hearts unattached and no young Lochinvars in the offing to whisk them away from anticipated banquets of eye and ear, they adventured first into the rugged sublimities of the far northwest, penetrating as far as Vancouver; then doubled back on jocund heels down the Pacific Coast to Southern California, the Land of Beulah. Into Los Angeles they wended their joyous way with hearts aflutter, and their minds keenly alive to the reputed witcheries of balmy airs, Cinemaland and the hospitality of its native sons and daughters. Margaret Bryan and Josephine Woltman, two light-hearted volunteer nomads of South Bend.

They had respectively won the first and second prizes of the South Bend Tribune and Colefax contest—a trip to the far west. and a piano. As the young ladies are pals, Josephine decided to accompany Margaret. Delighted in the extreme by the wondrous sights of Hollywood, and of moving-picture studios, Lady Luck had a greater treat in store for them when she wafted them to the Cocoanut Grove of the Ambassador Hotel. Gusts of raptures swept over their hearts as Skipper Ben Frank unfolded to them all the allurements of this tropical paradise. Ben, of courtesy all compact, led them through the snug nooks and corners of the Grove where many movie stars had gone into huddles of romance, and he also described the sumptuous and brilliant pre-nuptial banquet tendered by Louella Parsons (90 guests in all), to Bebe Daniels and Ben Lyon.

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The young ladies' eyes fairly danced with uncontrolled joy and they freely confessed that their visit to the Cocoanut Grove will always remain a red-letter night in their memories. Ted Fio Rito's swagger orchestra is now holding forth at the Grove and will continue until July 15, when Gus Arnheim and his famous band (20 strong), will step in. Gus' augmented orchestra, it is predicted, will prove a revelation, especially the versatile extra stunts of its members. Reservations are fast being made for this gala night and a packed Grove is sure to greet the popular Arnheim.

"George Olsen speaking. Oh, yes—just below the Metro-Goldwyn-Mayer studio on Washington Boulevard, to the left—you can't miss it. Ringside seats? Oh, yes—I guess I can squeeze you in—but shoot down fast, as the grandstand is packed and I'm putting the overflow in the paddock." "At Olsen's on Saturday night"—here's a dandy title for a song and a fox-trot gem. Georges versatility has almost passed into a night-club proverb. Assisted by the genius of Ed Beck and egged on by the fine Italian hand of Joe Spagat, Olsen swings the greatest of all cabaret novelties—THE FACE-OSCOPE. In the semi-darkness of "Love By Candlelight," charming closeups are flashed, in technicolor. in a large frame at the head of the steps topping the orchestra platform. In succession, four of Olsen's most beautiful chorines move their luscious lips in fervid and alluring apostrophies—but to whom—ah, there's the puzzle.

Now, my enthusiastic night owls, if you are good lip readers, you should get the juice of these rapturous appeals right from the batteries. This old, doddered oak of a Night Hawk read the lips last Saturday night as follows: No. 1 slyly let loose: "Now, Joe Spagat, you keep out of my dressing room;" No. 2—"Hughesy, me lad, just gaze on me and you'll forget all about Billy Dove;" No. 3—"Maurice Gebber—you're the bunk—you wouldn't let me try on that thirty-five grand chinchilla" and No. 4—"As between Sam Shipman and Bert Roach, give me Frankie Grandetta." Now ye wandering bimbos of the midnight, just get a load or two of these lip charmers, and if you don't rush right down to the adjacent beach and bathe your sizzling brows in the cooling waters of the Pacific, then just nail us to the mast as a blithering idot.

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Now let's see who cut in on the festivities last Saturday night. George Kirkwood, sporting a bunch of airdale hair on his chin and cheeks; Lupe Velez, gorgeously gowned in a skin fitting symphony of electric-blue satin; of course, Garry was there; Leo Forbstein. Warner Bros. maestro; Pauline Garon, hiding the charm of her arresting beauty behind one of the decorated pillars; Blanche Mehaffey, Mack Sennett, Cecil De Mille, lovely Jean Arthur, buttressed against the wall; Ernie Greenebaum, of the famous Greenebaum and Sons, bankers, of Chicago, and a great friend of Joe Spagat; Herman Spitzel, Betty Healy, stunning blonde, and Lawrence Grey.

Oh, yes—Blossom Room (Roosevelt Hotel, Hollywood), packed to the guards last Monday night—Lou Anger happy; Alphone Strahl radiant, and the two hundred stockholders present fairly bubbling over with zimche. Occasion—paying votive garlands at the shrine of "Hell's Angels" marvelous cast, introduced in succession by that golden-voiced orator of the Pacific Coast, Ben Bernie, as follows: Johnny Darrow, Lucien Prival, James Hall, Merna Kennedy, Renee Marvelle, and last, but not least, Jean Harlow. As Jean's name rang through the Room, up rose the platinum-haired sensation of Screenland. In the spotlight her gorgeous loveliness shown like a new comet flashing suddenly athwart the blue throne of heaven. Standing next the Night Hawk, one of New York's famous portrait painters declared, "she's the most beautiful young woman I've ever seen, on or off the screen." Miss Harlow was hostess to her dear friends, Johnny Hamp and his charming wife.

And gee—what a pip of a program was pulled off. Ben Bernie rolled 'em off as follows: Blossom Girls, Margey Levoe, Madeline Parker, Dorothy Lynn and Oriole Craven; Opera Gone Hollywood, with Messrs. Fiorella, Bruno and Werner and Miss Galen and Miss Way; Famous Mosconi Brothers; Fay Adler and Ted Bradford, marvelous adagio dancers; Famous 14 Beautiful Abbott Dancers; Fortinello and Cirillino Italian clowns; Mitchell and Durant, popular funsters of George White's Scandals; and Fiorella singing the Pagliacci prologue. And oh what a bunch of merry-makers: Jack Dempsey and the charming Estelle Taylor; Monta Bell, John Davidson, Dorothy Lee, Maurice DeMond, Mervin LeRoy, Louis Shurr, Billy Wellman, Grant Withers and Loretta Young, Gene Parker, Joseph von Sternberg. Roscoe Arbuckle.

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Ham Beall, Joe Frisco, Nancy Caswell, Fay Marbe, beautiful international protean artiste, and Pat Kaufman; Ray Hallor, Jack White, Rose Perfect, who favored with the "My Hero" song from the "Chocolate Soldier;" Joe McCloskey, Maurice Gebber, Bill O'Neill, who sang "Lover Come Back to Me;" Sam Cohn, Mr. and Mrs. Lou Anger, Manager Frank Cummings, Jr., and wife; Walter Merrill, Arthur Caesar, Milton Golden, Mack Sennett, Frank Orsatti, Willie Bernstein, Frankie Grandetta, Mary Miles Minter, Edgar Allen Wolff, Kitty Doner, Gus Shy, Ritchie Keen, Barry Winton, just finished with "Old English," and the handsome S. S. Stickney.

NAT ROSS SIGNED BY CHRISTIE

One of the most successful of the younger directors in the motion picture industry, Nat Ross, has been signed by Al Christie to direct the first Christie Comedy for Educational release.

Ross directed thirty-six two-reelers for Universal, known as the Collegians, as well as "College Love," an all-talking feature. He recently completed two Murray and Sidney two-reeler, all-talking comedies, "In Old Mazuma," and "Poison Ivee."

During the twelve years of his association in the industry, Ross has been directing motion pictures the greater part of this time.

U. S. TALKIES BANNED

So far as the Portuguese movie fans are concerned motion pictures have not acquired a voice. J. L. Pinkerton, American consul at Lisbon, has advised the Department of Commerce at Washington. American "talkies" are banned by the edict that no foreign language shall be used in Portuguese theatres.

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Preview

"RENO"

Sono Art All-Talkie Production.
Starring Ruth Roland.
Previewed at the Belmont Theatre.

You gotta hand it to "Speed" Borst, the wideawake, hustling manager of the Belmont Theatre when it comes to dishing forth excellent previews. Last Saturday night he turned loose "Reno," and it went over with a bang. If this old, trick memory of ours has not gone into low, we believe that the last time we ran our glimmers over Ruth Roland, in a picture house, she was singing "On the Trail of the Lonesome Pine."

Well, we felt very much like that gloomy old pine last Saturday night as Ruth flashed onto the scene singing "As Long As We Are Together." Imagine our agreeable surprise when we leaned a charmed ear to her sweetly-modulated voice. And then her talking voice—it was excellent; and her acting—it was sympathetically in harmony with that of an aggrieved woman taking the rattlers for Reno to throw off the yoke of an overbearing tyrant, bent on bringing misery to all that came within the hearing of his surly voice.

Ruth as Felicia Brett wins out in the long run against Alex Brett, finely played by Montagu Love. The story is a little draggy in some of the early sequences but peps up excitingly toward the end. The dialogue of others, at times, finds Miss Roland in sort of listening static spells, especially when the tempo in the opening episodes runs into a ritardo. But these shortcomings can be easily remedied.

Throughout the entire story, Ruth depicts the varing emotions of a despised wife and doting mother with a repressive charm that speaks volumes for her success in the talkies. She has a sweet manner of delivery that quickly wins its way into the auditors' hearts, and her melodious enunciation is one of the most pleasing we have heard in the audibles. She has poise, grace of allure and a smile that is infectious. We regard Ruth Roland as a welcome addition to the vocables.

Sam Hardy as J. Burkly, a Reno wisecracker, came through with his usual high-class performance. Others of the excellent cast were Kenneth Thomson, Judith Voselli, Doris Lloyd, Emmett King, Douglas Scott and Virginia Ainsworth. Crone's directing and Jackson's photography were tip top in every detail. We look to see "Reno" click well at the box office. With a little cutting and brushing up it should furnish a good hour or so entertainment.

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Review

"WORLDLY GOODS"

Trem Carr All-Talkie Production.
Previewed at the Fox Wilshire Theatre.

"Worldly Goods" is one of the best yarns that Screenland has projected in some time. It was adapted from Andrew Soutar's novel and is just chock full of gripping episodes and breath-holding suspense. It has all the elements that make for a super film. The blind-man feature in the picture has been treated with superb dexterity.

"Worldly Goods" depicts the checkered life of a war profiteer, accused of crimes of commission and omission; baffled at almost every turn of his cherished ambitions; suffering all the pangs of unrequited love, and yet at bottom, a man of sterling worth and high principles. We shall not spoil the interest of the auditor by revealing the pulsating catastrophe, but will leave it to be seen and heard at first hand.

James Kirkwood was splendid as John Tullock, the profiteer. He cleverly wove a cumulative interest into the misunderstood nabob's acts, and rose to thespic heights in the thrilling finale. Merna Kennedy was sweetly alluring in the part of Mary Thurston. Ferdinand Schumann-Heink's delineation of the blind soldier's star-crossed life was smoothly persuasive, especially in the closing scenes; and Shannon Day's Cassie was cleverly hit off, her work being particularly noteworthy in the attempt to win Tullock's affection.

Eddie Featherstone as Jimmy made a dandy buddy to his blind pal, Jeff. Director Phil Rosen's work was consistently high class throughout, and he is worthy of major studio assignments, and Kirkpatrick's camera twirling, especially in the aerial sequence, was that of a master mechanic. The incidents dovetail smoothly into one another and are arranged with a keen eye to cumulative interest.

"Worldly Goods" should have a big box office appeal. In our opinion it is almost a second "Seventh Heaven" in heart appeal.

Larry Darmour, who produced the picture, should be commended for grabbing so excellent a photophone vehicle.

MACK SENNETT COLOR FILM COMPANY, LTD.

Formed for the purpose of making a special color process for motion pictures, a subsidiary of the Mack Sennett Corporation was granted last Friday permission by the state corporation department to issue stock with a par value of $78,000. The stock, according to the permit, will be issued in 780 units, each with a par value of $100. The company is capitalized at $225,000.

The process, it was announced, will have four pastel shades, all clearly defined, than those available in the usual color film. The process, it is said, will be made available to the entire industry.

Technical experts of the company have been working for some time on the process until, it was said, it now requires only 24 hours to print a picture in color, whereas previously it took a week or 10 days.

Review

"PARDON MY GUN"

Pathe Studio—E. B. Derr Production.
Western All-Talkie Comedy.
Previewed at the Belmont Theatre.

"Pardon My Gun" is by far the funniest all-talkie western we have ever previewed. It just sparkles with ludicrous episodes and situations throughout, keeping the paid customers in a continual uproar of merriment. Added to the humorous side of the picture are the wonderful rodeo stunts of Frank and Tom MacFarlane, the cleverest youngsters of their type on the screen. They do everything on and off a horse, but twirl him around their fingers.

The musical background is furnished by the popular Abe Lyman and his cracking good orchestra, all togged up in cowboy trappings, with a few chaps thrown in. Abe has his orchestra dovetail in smoothly with the celebrations indoor and outdoors, and also in the barn dances we find Ida May Chadwick, a delight in a rural dance. Little Mona Ray, who furnished the feminine laughs in the pictures, proves a treasure trove in the effervescent character of Peggy. Sally Starr is the personification of vivacity as Mary, reminding one at times of Clara Bow.

Robert Edson turns in a splendid performance as Dad Martin. George Duryea makes an excellent Ted, the hero who gains Mary's hand when he rides the winning horse in a match race. Harry Woods as Robert Cooper, the villain, portrayed the character to a nicety, and Lee Moran as Jeff was extremely funny in his comedy stunts throughout the picture. Others who turned in good performances were Dorothy Vernon, Ethan Laidlow, Harry Watson, Stompie and Lew Meehan.

Producer Derr has made no mistake with this comedy. It should go over fine at the box office. Director Robert Delacy has apportioned the tempo with a deft hand throughout—there is not a dull moment during the projecting. Edward Snyder's camera work could hardly have been improved on. Betty Scott wrote the original story and Hugh Cummings is sponsor for the photoplay.

"JUST IMAGINE"

One is always interested about what the players do but we think that Buster Keaton, that comedian who makes us laugh at his sadness, has a hobby that is certainly interesting.

Buster has a stream in his back yard, an almost unheard of thing in California, where streams are usually underground, but Buster's stream is artificial, and in it there are hundreds of trout.

Just imagine, you disciples of Isaak Walton, getting up early in the morning and just getting a nice fine trout for your breakfast.

But that's not enough for Buster, he must have quail, so he has had constructed an enormous enclosure where hundreds of quail live happily.

So should Buster ever get to the point where he can't "make 'em laugh any more," he has trout for breakfast and quail for dinner so that he only has luncheon to provide for and there are so many of his admirers who will buy the odd lunch. It's the least important meal anyway.

Preview

"HOLIDAY"

Pathe Studio.
Produced by E. B. Derr.
All-talkie, starring Ann Harding.
Previewed at the Belmont Theatre.

Oh, that we could live our lives according to the native urge of our souls—oh, what a desideratum!! A bas with Gradgrinds. A bas with their rule of three and daily parceling out (inches and feet) of their circumscribed world programs. A bas with the trammels of exigent conventions, especially when they check the sallies of sterling hearts prompted by yearnings dearest to them. And herein we have the motif of "Holiday."

Linda Seton (Ann Harding) rebels at the exacting formalities imposed on all under the palatial roof of Edward Seton (William Holden). Her sister Julia (Mary Astor), however, swings with father. Along comes Johnny Case, who falls hard for Julia. Johnny totes a latent bunch of Linda's spirit, but doesn't stress it until his engagement to Julia. Then old man Seton flies off the handle. When he tells Julia that Case will never amount to anything, she hangs up on her betrothed.

Then Case beats it to a liner, ready to sail for Paris. Linda, looking upon Johnny as a treasure trove, bursts forth with all the gayety and abandon of a released butterfly, and flying to the pier on the wings of Love, sags into Case's arms just as the gangplank is pulled up. In the early sequences Miss Harding gives a superb etching of Linda's soul-free whims. She subtly and gradually works up her portrayal to an outbreak of comical fervor in the final scene, lacing the effort with a highly diverting slant at slangy eloquence.

The contrast between Linda's smoldering disaffection, in the early part of the yarn, to Seton's rigid rules, and her unfettered sally of freedom in the finale, was hit off with wonderful histrionic finesse. Mary Astor's voice rang clear and true in her excellent limning of Julia's fast and loose temperament. Mary shows steady improvement in the talkies, especially in the more delicate phases of her art. Edward Everett Horton was a scream as Nick Potter, amply furnishing forth the comedy flavor to the story; and Robert Ames came through nicely as Johnny Case.

Others in the high-class cast that turned in good performances were Hedda Hopper, Creighton Hale, Monroe Owsley, Mabel Forrester, Hallam Cooley and Audrey Forrester. Edward H. Griffith's directing was expert in every angle of his art, the best he has ever done at any studio, and Norbert Brodine's camera work was tiptop throughout. The packed house was highly pleased with the picture, and most of the postal cards received at the studio, treating on "Holiday," were enthusiastically effusive as to its merits. It should prove a wow at the box office.

ED. O'MALLEY.

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LITTLE STORIES

By ARTHUR FORDE

"Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak. I've read that things inanimate have moved, and, as with living souls, have been informed, by magic numbers and persuasive sounds."

Having often been captivated by the music in the Fox productions, we were curious to know who was responsible, so we wandered into the great Fox Studios at Westwood and approached one of the magnificent buildings, which, in carved letters over the portals, read "Temple of Music."



BEN JACKSON

On entering its stately patio we found the name of our old friend, Ben Jackson, on the manager's door.

Could this be the Ben Jackson who had so successfully managed the business end of productions at the Western Avenue studios? It was, and we found out that Ben Jackson has charge of anything pertaining to music on all Fox productions, whether it be the incidental theme songs or operas.

All auditions come under the supervision of Ben Jackson, and as he told us in a very few words, the reason of his success is that "he talks their language."

Ben Jackson has had a vast experience in the world of theatre management before entering the production end, therefore he is eminently fitted to fill this very important niche. He was formerly the manager of that famous Audubon Theatre at 165th Street and Broadway, in New York City, in the days when the stars of today had their tryouts in secret. Such names as Eddie Cantor, Bert Williams, George Le Maire, Ben Bernie, Phil Baker, Bard and Pearl, Eddie Buzzell and other as famous names, as well as the feature acts for George White's "Scandals" and other well known productions were first shown the "powers that be" at this famous theatre.

Ben Jackson has had fourteen years' experience at managing theatres in New York, New England, etc., and who more than the man at the front of the house can gauge the desires of the fickle public? The motion picture studio of today is one vast network of departments, each one in charge of an expert in his individual line, and no department is better governed than the musical department at the great Fox Studios under the genial supervision of Ben Jackson.

Review
"IN GAY MADRID"
Loew's State Theatre

Beautiful photography, gorgeous and natural settings and romance to the last degree coupled with life in a Spanish Seminary gave Ramon Navarro an opportunity to use his beautiful voice in a very artistic as well as a pleasing performance, in "Gay Madrid." Robert Leonard directed and the experienced director certainly showed his ability here. The story starts merrily with a fight at a night club by Navarro as the son of a Spanish nobleman and a bragadoccio bull fighter over the love of a dancer. The story could easily have been made commonplace in other hands but its fine handling and splendid music, the choruses of the students at the academy led by Navarro were extremely interesting and tuneful.

Dorothy Jordon was delightful in the dignified way she handled the debutante's role, while Lottie Howell as "Loyila," the dancer, was fiery.

Claude King and William Mong as the "two fathers of the young couple," were dignity personified.

Beryl Mercer as "Dona Concha," David Scott and George Chandler completed a fine cast.

Ramon Navarro sang some romantic songs in his really beautiful voice and one of them was sung in proxy for a lover who had no voice with which to charm his inamorata. This one got a lot of laughs.

Fanchon and Marco's "Cadets Idea" gave some fine drill manoeuvres and the Fox Movietone was extremely interesting.

Review
"OLD AND NEW"
At the Filmarte Theatre.

Sweeping ideas through masses of workers rather than professional players seems to be the forte of that remarkable director of Amkine's latest production.

The industrialism of the villages, Russias's most vital problem to today, is the production of food.

The picture shows the transition from the ancient hand process of garnering the crops to the machine age.

That trio, Eisenstein as director, Alexandrox as scenarist and assistant, and Tillie at the camera achieve the most remarkable results. These three men are now in Hollywood and should they be able to produce such bizarre results with American materials as they already have with the peasants of Russia, we may certainly look forward to something startling.

Masses of grain fields waving like the sea, camera angles taking in every part of the human body, and character studies that will amaze you. Such remarkable effects are interesting.

Of course, we can see the shears in the hands of the censors, but the material left and shown at the Filmarte Theatre are well worth a visit.

Another short from the pen of H. G. Wells is shown on the current bill, and with the News Weekly complete rare entertainment.

"The Chess Players" will be the next attraction. Another of Raymond Bernard's productions.

His "Miracle of the Wolves" was interesting enough for us to be anxious to see "The Chess Players."

Review
"ALIAS FRENCH GERTIE"
At the R-K-O Theatre.

The vaudeville certainly "took a back seat" at the above mentioned theatre and the talkie was paramount.

Advertised as "The Bride and Groom" in the billing outside the theatre, Ben Lyons and Bebe Daniels did great team work and were easily the outstanding feature of the bill.

The story is of two smart crooks and was written from a stage play, "The Chatterbox," by Bayard Vieller, that master writer of crook dramas. Adaptation and dialogue by Wallace Smith, which was pithy and interesting throughout. George Archainbaud directed the opus, from whose facile mind so many clever pictures have evolved.

The cast is of the "first water" and includes Robert Emmet O'Connor as "Kelsey." This very fine actor always shines in detective roles and in this one he almost becomes a "father confessor" to two misguided kids.

Daisy Belmore as "Mrs. Matson" is really one of the most beautiful matrons of the screen, and her melodious voice coupled with her natural acting ability is always a treat.

John Ince and Betty Pierce enacted two roles which ably balanced an otherwise really fine cast.

It was, however, two leading characters, Bebe Daniels and Ben Lyons, who held the honors, and you will enjoy every minute of their meritorious performance.

Kitty Doner, Frank Gaby, Lytell and Fant were the contributions from vaudeville and the only interesting act were the Toregas, the girl in the act was graceful and extremely daring. But you'll really enjoy seeing the picture.

URGE FRANCE TO PROTECT FILMS IN SWISS MARKET

PARIS.—French films, which formerly dominated the Swiss screen, show a decided falling off in that country. The fact is revealed in a report sent to the French Government by the Swiss Chamber of Commerce. The situation has gone worse consistently since 1920, and French pictures originally in a pre-eminent position are now at the bottom of the list of imports.

The Chamber of Commerce asks the French Government to take immediate action to protect the French film and to create a special office on behalf of their product. This office, it is suggested, should rent the films instead of, as previously, selling them outright, and wage an intensive propaganda campaign on their behalf.

JAMES FINLAYSON PLAYS MASTER OF CEREMONIES

James Finlayson arrives from Scotland and plays the role of Master of Ceremonies in Screen Snapshots Number Twenty-two, directed by Ralph Staub for Columbia release—dialogue by Hal Yates.

Jimmy introduces in real Scotch fashion Mary Pickford, Doug Fairbanks, Maurice Chevalier, Dorothy Jordan, Ben Lyon and a number of screen kiddies, including Leon Janney and Frankie Darro.

Robert McWade is to play "Pop" in "Bunker Bean," starring Arthur Lake at the R-K-O studios.

Review
"BACK PAY"
At Warner Brothers' Downtown Theatre.

The shorts "have it" this week. Quite a humorous one in which Eddie Lambert and Bill Irving give us their best.

A beautiful, all-color subject called "South Sea Pearl," featuring Gaston Glass and the inimitable Lew Fields in a "knock 'em down and drag 'em out" in a German beer garden in the nineties.

"Back Pay" is based on a story by Fannie Hurst, but we are afraid that Fannie made this one "to order."

No fault could be found with the direction by William Seiter. He had a hard task indeed with story and principals.

Corinne Griffith's voice grated on one's nerve to such an extent that she loses all sympathy. When she was in "the silents" her wistful appearance carried her along, but alas, we now have to hear her talk.

As for Grant Withers, the casting director made a poor guess this time, and they are playing him in too many theatres at once.

In fact, in this one they have tried to dialogue him by making him a "dizzy blonde." We always thought the ladies were the only ones that went in for that kind of thing, but even with his disguise he "recites his lines" in such monotonous tones that he will never be "the great lover" which his company are evidently trying to make him.

Montagu Love as "Wheeler" is one redeeming spot in an otherwise uninteresting picture. Here is an actor who can always be depended upon. He has poise, a splendid, resonant voice and fine stage presence.

Hallam Cooley, in the little bit he had to do, was natural and convincing. Especial mention should be made of the work of Vivian Oakland, Geneva Mitchell, William Bailey, Virginia Sales, Dee Loretta, James Marcus, Louise Carver and Louise Beavers. It's the little parts that count in a picture.

ARTHUR FORDE.

"VERSATILITY" HIMSELF IF YOU PLEASE

Vaudeville artist, writer, scenarist, stage and motion picture director are some of the accomplishments of Hugh Herbert.

This long list was augmented recently when he occupied two positions during the production of Radio Pictures' spectacular railroad drama, "The Record Run."

As dialogue director, Herbert accompanied the troupe of 100 which journeyed 31,000 miles through 12 states.

While en route to location, Herbert suggested that additional comedy be written into the story. His suggestion was accepted and he was assigned to the task.

When the job was completed, Myles Connolly, associate producer, decided that Herbert should play the comedy role he had originated. The writer-director-scenarist got out his makeup kit, unused since vaudeville days, and now appears as a comic hobo in many scenes.

FADS AND FASHIONS

THE IMPORTANCE OF FINGER NAILS, AS EXPLAINED BY LILA LEE

"Few women realize how definitely fingernails tell the story of the condition of their systems," declares Lila Lee, First National featured player in "Under Western Skies" and "The Queen of Main Street."

"The nails often give indications of internal conditions of which no other part of the body shows any sign. If your nails are strong, fairly wide and naturally pink beneath, as well as naturally glossy and smooth on top, and have fairly good-sized moons, you are in fairly good health. That is, you are not troubled with any radical organic disorder. If the moons are scarce, the tips colorless and bluish, the nails easily broken, you should begin at once to improve the circulation of your blood and give your nerves a rest.

"Nicely shaped, long nails are artistic and attractive, but if they show a tendency to curve across the fingers as well as from the top back toward the finger, your lungs should be watched. Get more fresh air daily, practice deep breathing and take all the sun baths you possibly can.

"If the nails are very brittle and snap off easily, it indicates that your system is lacking some important element, most likely lime. If long nails are wide at the top with a sickly color of bluish paste, the circulation of the blood is weak, not so much from too little exercise as from poor health. When nails of these characteristics are dotted with white spots, the entire system is generally debilitated. The nervous system is the foundation of it all.

"Do not overtax your heart through excesses, because if you do the nails will remain very short, very thin and flat at the base, and the moons will hardly be seen."

HOLLYWOOD IS HOME OF NAPOLEONIC RELIC

Hollywood now has Napoleon's carriage, one of the most valuable relics in the world today.

The royal equipage, in which emperors, kings, czars and presidents have ridden, has been placed on display in the forecourt of Grauman's Chinese Theatre by Sid Grauman during the engagement of "Hell's Angels."

Known as the "Voiture du Tsar," the coach was the favorite carriage of Napoleon I. During his reign the royal vehicle was placed at the disposal of visiting monarchs. Among great figures of history who have ridden in the coach are Emperor Alexander I of Russia, the Empress Eugenie, Napoleon III, Czar Nicholas II and the Czarina Alexandra, and more than twelve presidents of the French Republic.

Reflecting the splendor of the French court, the carriage is being viewed by thousands in the forecourt at this time, through the efforts of the "Union des Gueules Cassees," the fomous "Broken Jaws" of France, an organization of veterans who suffered disfiguring facial wounds.

The "Broken Jaws" obtained the permission of the French government to remove the Napoleonic carriage from the Petit Trianon Palace and bring it to the United States in connection with their plan to establish an American Memorial House in Paris for their comrades.

The carriage does not bear the famous initial "N," but the coat of arms of the French Republic. The tricolor emblem was painted on it in 1871 to protect the vehicle from the violence of mobs who were wrecking the property of Napoleon the Little, who had allowed himself to be taken prisoner by the Prussians.

The Napoleonic vehicle is in the care of Jules Ratzkowski, who has been specially charged by the French government to guard it on its American visit. The carriage is insured for $15,000.

No longer need Mere Men bewail the advent of long skirts, and the concealment of milady's nether charms thereby. For now comes Rene Hubert, famous Parisian fashion designer, with the answer to Mere Man's prayer. It's the "Allure skirt." The fashion expert and his new skirt arrived in Hollywood yesterday, under contract to Metro-Goldwyn-Mayer, as fashion creator.

Modernizing the slit skirt of before the war, Hubert has evolved a mode that gives the long skirt effect and still reveals the details that otherwise would be concealed — except, say, when the wearer boarded a street car.

The "Allure skirt" shows a modestly veiled slit, up each side to just below the knee. It's invisible when the wearer is standing—but opens up in an intriguing manner when she's seated.

"Women of today appreciate the grace and beauty of the long skirt," says Hubert. "And there is no doubt that it's come to stay. But still they want them revealing, rather than concealing in manner—and ultra-modern. Hence the Allure Skirt, to meet the problem.

Hubert has issued other fashion ultimatums along with the new skirt. For instance, long lace mitts without fingers, for evening wear. Hair will cover the ears this year—which means abolition of earrings, also proclaims Hubert. Jewelry of modernistic design—platinum set with colored stones for the most part, and little or no makeup are among his other fashion pronouncements.

This is not Hubert's first visit to Los Angeles. He first visited here five year ago.

JOINS FILMOGRAPH

Ruth Florence, well known writer, artist, radio singer and newspaper woman, has joined Filmograph and will conduct the lyrics and music page. Miss Florence has just returned fro mabroad, where she has entertained extensively and was entertained. Filmograph is indeed glad to have her with us this week.

AMONG THE HUMORISTS

George Bernard Shaw attributes the school-girl clarity of his complexion to the fact that he never washes his face, and when Judge Henry Neil begged to be enlightened as to what Mr. Shaw did, if anything, to keep his face so spotlessly clean, the well-known Irishman replied: "I wet it occasionally."

GRECIAN SILHOUETTE RETURNS TO FASHION

The Grecian silhouette returns to fashion in cycles of 50 years, according to Trais Banton, creator of Paramount fashions. The revival of classical lines this season marks the shortest cycle of fashion history, since the last appearance of the draped mode was in 1917. For her role in Paramount's production, "A Man From Wyoming," starring Gary Cooper, June Collyer wears an excellent example of the classic mode in a gown of white satin and crystals.

Fanchon and Marco's revolutionary tie-up with a group of women's dress manufacturers already has aroused tremendous comment. With Fanchon designing fashions, the manufacturers distributing them, they have the most amazing publicity and new outlets in the history of the industry.

HERE'S REASON WHY PROP MEN GO BOLSHEVIK

"If there's anything I hate it's olives—ripe olives especially," said Eric, the property boy.

"Oh, olives aren't so bad," someone remarked.

"Don't even make me think about them," said Eric.

And the next day Dorothy Arzner, directing "The Better Wife" for Paramount, who knew nothing of Eric's prejudice against olives, looked over a table at which Ruth Chatterton and Clive Brook, co-starring in the picture, were supposed to have had a midnight lunch.

"It would look better if we had some olives," she said, "a lot of olive seeds scattered around."

"Won't something else do?—Pickles or something?" begged Eric.

"No, it must be olives," said Miss Arzner.

And Eric had to eat a pint of ripe olives to get enough seeds to dress the table as Miss Arzner wished.

Mark Twain apparently never had his hair cut; it fell in dark masses around his neck, and received his daily personal attention; in cold weather he wore a short coat of sealskin with the fur outside; in walking, he rolled widely to right and left, in the manner of a sailor in a musical comedy. He was distinguishable a hundred yards away, and people who happened to turn around, waited for him to pass, then remained as if hypnotized, staring after his slowly diminishing figure. Later in life, his magnificent hair turned white and he wore garments to match, appearing in Washington drawing rooms in evening clothes the color of snow.—William Lyon Phelps.

"LITTLE" TOM MAGUIRE
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It Took Warner's Six Month To Gain Film Rights

M. G. M. To Break Production Records

For "Bride of the Regiment," Recently Produced Here

EDITOR'S NOTE—Producers never realized what the talkies would get them into when they started making 'em, for instance, royalties to song writers, publishers, authors, electrical companies, technicolor companies, and now the writers are demanding and will receive royalties from the producers. Samuel Goldwyn was the first producer to agree to pay, and watch the rest of them have to follow the leader.

"She's a rum 'un, the law," as Sam Weller once remarked—or was it Mr. Weller, Senior? And she has become rummer and more complex than ever, so far as motion picture producing companies are concerned, since the arrival of sound pictures.

Take the case of "Bride of the Regiment," for instance, which First National has just released, and which recently had its world premiere at the new Hollywood Theatre in New York. Eighteen separate legal documents—signed, sealed and delivered, as the phrase goes—repose in the archives of that company's law department. All of them had to be executed before the cameras and microphones could be set up for the first day's shooting.

For "Bride of the Regiment" is an adaptation of a very famous light opera of a few seasons back which was produced in many countries, and all sorts of rights and interests had to be sought out and satisfied before a clear title to the complete screen rights could be secured.

First of all, the operetta, written in German and first produced in Berlin, bore the title "Die Frau in Hermelin." Later it was presented in Vienna, Paris and many other continental cities, as well as in London, where it was called "The Lady of the Rose." Then the Shuberts brought it out in New York as "The Lady in Ermine" in 1922. Then it was made a silent picture with Corinne Griffith as star.

When First National decided to produce it once more as an all-Technicolor talking picture, the first step necessary was to obtain the silent rights, which were held by Corinne Griffith Productions, a separate firm which formerly released through First National. That assignment made, negotiations had to be opened in Germany with the original producers, also with the German music publishers, also with the authors of "Die Frau in Hermelin," Rudolph Schanzer and Ernest Welisch, and with the composer, Jean Gilbert—that name being the pseudonym of Max Winterfelt.

With all these interests cleared, and the sound rights secured so far as the German copyright holders were concerned, the next step took First National's legal representative to England, where the British copyright proprietors, Ascheberg, Hopwood & Crew, Ltd., the London producers, British Amalgamated Theatres, Ltd., and the English adapters, Frederick Lonsdale and Harry Graham, had to be dealt with. With their interests satisfied, the rights of Great Britain and Australia were taken care of, and First National could draw a long breath of relief.

So far so good. But the American dialogue and musical rights to "The Lady in Ermine" were still to be obtained. In the Shubert production, new music by Alfred Goodman and Sigmund Romberg had ben added to the original Gilbert score. More contracts were drawn up and signed. The American publishers, Harms, Inc., likewise entered into the proceedings.

At last, after six months of investigation and dickering, First National's title to "The Lady in Ermine"—or, as they call it now, "Bride of the Regiment"—was absolutely clear, and the picture went into production at the company's studios in California.

Vivienne Segal is leading woman in "Bride of the Regiment" as it is presented on the screen. Allan Prior and Walter Pidgeon have masculine roles of equal importance, and the cast also includes Louise Fazenda, Myrna Loy, Lupino Lane, Ford Sterling, Harry Cording, Claude Fleming and Herbert Clark, as well as large chorus and many extra players.

CLOSE MARGIN

The noted composer, Nacio Herb Brown, spent $23,000 of $27,000 he received in royalties, in three weeks.

SPEAK FRENCH AND GERMAN
ATTENTION—SING EXCELLENTLY



MOTHER NELLIE ANDERSON
GL. 0534

DENIES

No "ban" has been issued against the film, "Ingagi," by the Association of Motion Picture Producers and Distributors of America, Inc., according to a statement issued yesterday by Carl E. Milliken, secretary of that organization, who characterized reports that the Hays association had barred the picture as entirely untrue.

In describing the present attitude of the association toward the film, Milliken stated that decision to show it rested with the member companies and that the association does not issue a "ban."

Investigation of this picture by the National Better Business Bureau has disclosed the fact that several scientific organizations have objected to it as misrepresenting animal life in Africa. Nat H. Spitzer, president of the company which produced it, claims that 85 per cent of the picture is authentic, with only the connecting links made in Hollywood.

BETTY COMPTON WINS LONG TERM CONTRACT WITH WARNER BROS.

Betty Compton, who has just finished "The Legacy," a Vitaphone short subject, has been awarded a long term contract with Warner Bros. on the strength of her excellent work in her first screen vehicle. Her second picture, which will be of feature length, goes into production shortly.

No Stop in Activity, Regardless of Current Rumors

Amidst all the rumors and counter-rumors as to business conditions, comes an announcement from the studios of Metro-Goldwyn-Mayer that the present summer will break all past records for season production by that organization.

Twenty productions, both American and foreign, are in process of completion at the Culver City plant. These are said to cover every phase of entertainment, musicals, melodramas, comedies, society dramas, western, etc.

An average of eight productions under way at once has been maintained by M-G-M for months, and will be continued throughout the summer.

Current activities include the first Grace Moore starring picture based on the life of "Jenny Lind," "Way for a Sailor," starring John Gilbert; "Forward March," starring Buster Keaton; "Remote Control," starring William Haines; French language version of "Olympia," with Andre Luguet; King Vidor's "Billy, the Kid"; "The March of Time," M-G-M all-star eye and ear show; "Like Kelly Can," all-star, and "The Great Day," starring Joan Crawford.

Directors of M-G-M who are working on new stories include Jack Conway, preparing "The New Moon" as a starring vehicle for Lawrence Tibbett and Grace Moore; William C. DeMille with the well known best seller, "The Passion Flower"; Lionel Barrymore, who will direct "Never the Twain Shall Meet"; George Hill, now resting from "The Big House" and preparing for "The Dark Star" in which Marie Dressler and Wallace Beery will appear; Edgar McGregor and Nick Grinde, who did "Good News"; Charles Brabin and Arthur Robison.

Mosconi Bros. Handling Dance Ideas for Meyer Service

Abe Meyer, president of the Meyer Synchronizing Service, Ltd., has completed arrangements with the Mosconi Brothers for them to supply dance numbers and chorus ensembles for future productions that are under the supervision of the Meyer Organization. The Mosconi Brothers are preparing several troupes of experienced dancers that will be routined in their school and delivered intact as a group to be used for motion picture work.

The Meyer Synchronizing Service will act in a supervisory capacity for music and sound effects for the pictures being produced by the Companies subscribing to the Meyer Service.

Paramount Has Deep Sea Wonder Camera

R. K. O. To Make Shorts On Coast

Uses It for First Time on "The Sea God" Production

A new motion picture camera, able to operate on the bottom of the ocean in syncrony with sound recording apparatus and without the protection of a diving bell, has been proved successful in action.

Having passed severe tests satisfactorily, it now is being employed in the filming of under-ocean sequences for a feature picture.

The equipment was designed and perfected by the camera department at Paramount's Hollywood studios for use in making "The Sea God," a story told partly on the floor of the Pacific, which features Richard Arlen and Fay Wray.

Long before the picture was ready to go into production the camera experts were considering the best method of photographing the under-seas sequences.

A diving bell could be employed to protect the camera. In that case all action would have to be brought within the narrow vision range offered by stationary bell-glass portholes.

A camera mounted on a tripod head so that it could be turned to right or left and tilted up or down to follow action naturally would give the participants in the under-seas drama greater freedom of movement.

Consequently, such a camera was designed, constructed and found in tests to meet all expectations.

Although electrically controlled from the deck of a tender vessel, it is operated on the ocean's floor by a cameraman who works in a deep-sea diver's suit. Through a specially perfected finding system, similar in principle to the sights of a rifle, he is able to gauge his maneuvering of the camera to cover the action at all times.

A square bronze box protects the camera from the water. In the front of the box is a glass port-hole through which the action is photographed. The port-hole is seven inches across and the glass is thick enough to withstand terrific pressure.

The camera is placed inside the protective box through a side door, which then is sealed tight.

The box is mounted on a heavy tripod which has a specially designed head allowing unusual freedom of movement. A metal ring keeps the legs of the tripod extended and weights attached to this ring cause the equipment to sink and "stand on its own feet" at the bottom of the ocean. Camera, box, tripod and anchoring equipment have a combined weight of 450 pounds.

Before being sealed in its watertight box and lowered from the tender, the camera is set to photograph at a pre-arranged distance. A wide angle lens is being employed.

Through the regular electric system used in sound photography, the submarine camera is synchronized with recording apparatus kept on the deck of the tender boat. A newly perfected under-seas microphone, lowered to a point just out of view of the camera, captures the sound of the action.

Arlen is the player being photographed in the under-water scenes. Like the cameraman, he wears a deep-sea diving suit.

EVEN BALLET ARTISTS CANNOT ESCAPE THEIR "DAILY DOZENS"



Setting-up exercises lying down are part of the regular routine of the Abbott Dancers, of George White's "Scandals" fame, appearing in Sid Grauman's prologue to "Hell's Angels" at Graumans Chinese Theatre.

Wishing to vary their daily program with the latest scientific ideas on maintaining muscular efficiency, the girls called in W. J. O'Connor, physical culture authority recently arrived from the East, to give them pointers on quick ways to iron out kinks in overworked muscles.

The expert showed May Haas, Jessie Kassal and Mabel Rickert, of the Abbott Troupe, an entirely new routine of exercises, designed to maintain a youthful figure, to vary the monotony of their regular setting-up program for their prologue appearances.

BACK HOME

John Langan, former Paramount director, has returned to Hollywood after a three months trip to Europe. He made a tour of the European studios and was able to get a close view of the methods used in the studios of Berlin, London, Paris, Prague and Vienna. With the exception of the Germans, Langan reports that the sound reproduction methods employed in Europe do not approach the standard set by American producers. Ufa particularly, under the supervision of Erich Pommer, has developed a fine standard of sound reproduction. Langan may shortly align himself with one of the larger studios directing a play that he formerly presented as a stage director.

TALKS

W. H. "Bud" Lollier, well-known theatre executive and financial expert, who recently announced his candidacy for Assembly, District 57, was an interesting and illuminative speaker before the Women's Political Study Club, in the Wilshire District, at their last meeting.

Mr. Lollier, a recognized authority on problems related to the intricate system of California taxation, declared that his campaign plans include the presentation in the Legislature of many widespread changes and alterations in the present statues. It is his belief, that the more fundamental financial and business experience of any candidate, enhances and augments the intelligent handling of such matters in the Legislature. Lollier has an impeccable record, one of meritorious services in the diverse channels of modern-day finance and commercial activity.

* * *

Lila Lee begins her sixth picture of the current year this week as the feminine lead in First National's production, "The Gorilla," which stars Joe Frisco, with Bryan Foy directing.

Producer Brock and Director Sandrich Arrive Here

Facilities of Radio Pictures' mammoth talking picture studio in Hollywood will be utilized in the production of short subjects, according to an announcement recently by William LeBaron, vice-president in charge of RKO production.



Henry Armetta

The film executive, who has just returned from New York, after a conference with home office executives, characterizes the move as an important step in the short subject film field.

Louis Brock, producer of short subjects for Radio Pictures, will immediately launch production of a series of shorts entitled "Nick and Tony," starring Henry Armetta, who recently was signed to a long-term contract by RKO.

Mark Sandrich will direct the "Nick and Tony" series. Sandrich directed several groups of RKO shorts in the East.

At least four additional "Headliner" shorts will be made in Hollywood starring stage and screen celebrities. W. C. Fields and others have already appeared in this series in New York.

Production of the first of the series is scheduled to start in about three weeks.

* * *

"THE DOMINOS"

Mrs. James Gleason (Lucile Webster) was hostess at a luncheon party given last week at the Dominos clubhouse on North Sycamore. Places were laid for the following guests:

Mrs. Rosalind Shaffer, Miss Mary Sharon, Miss A. Prouty, Miss Helen Gurley, Miss Doris Denbo, Miss Sara Hamilton, Miss Florabel Muir, Miss Bernice Chandler, Miss Franc Dillon, Miss Florence Marshall, the Misses Ruth and Alice Tildesley, Miss Jessie Henderson, Dorothea Cartwright, Miss Myrtle Gebhart, Miss Grace Simpson, Miss Harriet Burdsall, Miss Jane Jackson, Miss Nancy Smith and Miss Marion Simms.

Mrs. Gleason is president of the Dominos, organized recently to further the interests of professional women in Hollywood.

* * *

Michael Bartlett, young Princeton graduate, who shortly will be launched as a leading man by Fox Films, has arrived in Hollywood. His first picture is announced as, "The Heart Breaker."

Chevalier Tells How He Became International Star

David Butler Starts "Just Imagine" At Fox's

Is Now Working in "The Little Cafe" on Paramount Lot

Maurice Chevalier offers this explanation as one that might have a bearing on his success as an international screen star.

From the very start of his career as an entertainer Chevalier has striven to combine various national characteristics in his stage work, to adopt English stage technique to French, to blend American mannerisms with both English and French, to suggest something of the Spanish along with it all that the greatest possible audience might be pleased.

Chevalier took his first serious dancing lessons twenty years ago from an English music hall entertainer. The man was J. W. Jackson, who at one time had Charles Chaplin as a member of his troupe of dancers and singers billed as "The Eight Lancashire Lads."

It was Jackson who gave Chevalier his inspiration to become not a national favorite, but an international one. Chevalier, who is not prone to permit ideas to die, made a trip to London after meeting Jackson. He traveled third class, which was just within his means at that time, and put up in a cheap boarding house in one of the meanest sections of London while he remained as a student of English music hall technique.

In 1912 Chevalier met another man who influenced him tremendously. This man was Norman French, an American eccentric dancer, and credited as being the creator of the modern eccentric vogue. From him Chevalier learned the dancing style upon which his present work is entirely based.

Chevalier's knowledge of the English language came late in 1914 and in 1915 from his association with Ronald Kennedy, a fellow-prisoner in the Germany military camp at Alten Grabow. They formed a close friendship which endures today, although Kennedy is a school teacher in Durham, England, and Chevalier is in Hollywood.

Elsie Janis also played a great part in making Chevalier internationally-minded. After the war Miss Janis, then at the height of her career, was signed for a London engagement in "Hello, America," and prevailed upon Sir Alfred Butt, producer of the show, to secure Chevalier as the chief comedian. From that date forward his success has been truly phenomenal.

Thus, as Chevalier points out, he offers in his pictures a style of many land, an entertaining salad of personality and mannerisms that has come to him not through a sudden flash of genius, but through years of hard work and meticulous study.

Since becoming an American motion picture star Chevalier has had further opportunity to widen his field. His director in "The Love Parade" was Ernst Lubitsch, German film maker. The director of Chevalier's present picture, "The Little Cafe," also is a German, Ludwig Berger, whose last production for Paramount was "The Vagabond King."

THE SCREEN STAR THRIFT SHOP

Made its bow, unofficially, Monday afternoon. Florence Turner, beloved star of many silent movies, was hostess, while other well-known stars officiated. Mary Pickford, Douglas Fairbanks, Mae Murray, Dolores Del Rio, Ruth Roland, Ruth Stonehouse and Larry Gray were among the many artists present. Tea and all the delicacies that go therewith were graciously served.

Everybody was radiantly happy—and deservedly so—for this is the screen stars very own undertaking—an undertaking organized primarily for the benefit of the Motion Picture Relief Fund. The merchandise has thus far been entirely donated by stars (sixty or seventy in number), who made this unique venture possible; a venture whereby artists who draw only moderate salaries may acquire better wardrobe for their "parts" in an economical manner.

There are show-cases boasting of shimmery, lovely frocks; among the gowns contributed by Mary Pickford, is one that was presented to her by Chinese royalty. There are shelves of dainty slippers; there are hats. And then there is a show case entirely devoted to trinkets ornaments, and so forth. One notes pearls and buckles contributed by Vilma Banky; a handsome vanity, gift of Ruth Stonehouse; a Spanish fan, gift of Mrs. Ben Shulberg, and many many other interesting items, all of which should prove a veritable treasure trove for souvenir seekers.

Then, too, the men of the stage and screen will also profit by this venture, as costumes for stage and apparel for street have been generously donated.

Another pleasing and splendid feature is the library. Brousing through the bookshelves, one notes many worthy donations from Mary Pickford, Douglas Fairbanks, Bill Hart, Vilma Banky. Each of these is autographed by the doner, and many of the volumes containing original autographs of the respective authors, making the books of double interest. A series of books written and autographed by William Hart, await a lucky purchaser—other donaters are also noted. Well, you just must see the Screen Stars Shop for yourself!

Congratulations, together with much credit, is due those responsible for this worthy undertaking.

RUTH FLORENCE.

NEW STYLES DEMAND MANY ACCESSORIES

According to creators of Paramount fashions, 1930 costumes are highly individual, each demanding special accessories. Each of the 10 costumes designed for Kay Francis and Jeanette MacDonald for their roles in Paramount's production, "Let's Go Native," required individual pairs of shoes and gloves as well as handbags of correct coloring, size and material, handkerchiefs, jewelry and perfumes.

LACE, VELVET MERGED FOR DINNER OUTFIT

An interesting fashion merger of the season is that of lace and velvet. Claudette Colbert, appearing in Paramount's production, "Manslaughter," wears this combination in brown for a dinner costume. The lace is worn over a slip of rose beige, and the waist, which is piquantly high, is accented by a wide girdle and bow of brown velvet.

CAPABLE CAST

George Batcheller is now producing "The Jazz Cinderella" at the Tec-Art studios for Chesterfield Productions. Scott Pembroke is directing, with Melville Shyer acting as his assistant. Andy Anderson is handling the camera work and Leo Tope is in charge of the sound recording.

The cast is headed by Myrna Loy, Jason Robards, Nancy Welford and Dorothy Phillips.

O. K. "INGAGI"

Twelve leading citizens of El Paso, Texas, recently composed a jury to "try" Ingagi," at the behest of the manager of a theatre in that city.

The "jury" of notable men—ranging from the acting mayor to a prominent clergyman — gave "Ingagi" a clean bill of health, finding it, according to report, fully entitled to presentation. This is the way the jury polled in the trial of the "gorilla film," vindicating the picture as "pure, O. K. and the real thing":

K. M. Linker, constable, Precinct 1, 90 per cent O. K.

Rev. T. H. Evers, Lutheran pastor, 80 per cent.

C. B. Thomason, city fire marshal, 75 per cent.

Acting Mayor R. E. Sherman, 75 per cent.

A. H. Hughey, superintendent of schools, 75 per cent.

W. B. Glardon, president National Telegraphone & Supply Co., 85 per cent.

Jack Burke, cigar dealer, 80 per cent.

Ben Stein, assistant secretary, B. P. O. Elks, 75 per cent.

Ed Bache, chief deputy sheriff, 80 per cent.

Tony Phillips, secretary B. P. O. Elks, 85 per cent real.

Dick Farris of the Marr-Piper Co., 85 per cent real.

Sheriff Tom Armstrong, 80 per cent O. K.

De Sylva, Brown and Henderson Responsible for Story

Production started Tuesday on "Just Imagine," second DeSylva, Brown and Henderson musical comedy production for Fox-Movietone, under the direction of David Butler.

Opening sequences of this original story by the "Three Musketeers of Music" are laid in New York of the days of high bicycles, hansome cabs, horse-drawn busses, gas lamps, cobble-tone pavements and horse cars. The time is 1880.

Several hundred extras are working in the preliminary atmospheric shots, and several thousand more will be used in later sequences.

"Just Imagine," despite its preliminary sequences, is not an old-time picture in any sense of the word. Rather, it is an ultra modern one in tone, the main action of the story taking place in 1980. The 1880 shots merely serve to link up, by contrast, the days of our grandfathers with those of our grandchildren.

DeSylva, Brown and Henderson, who are acting as associate producers on their picture, have provided half a dozen new song numbers for the production. They promise that all of them are better and probably will prove even more popular than the song hits they wrote for their first picture, "Sunny Side Up," in which Janet Gaynor and Charles Farrell were co-featured.

Maureen O'Sullivan, beautiful little black-haired colleen from Dublin, has the leading feminine role, and John Garrick is the leading man. El Brendel, famous Swedish character comedian, has the comedy lead, being ably assisted by Marjorie White and Frank Albertson.

Robert Elliott, well known stage and screen character actor, has been awarded a long-term contract by Warner Brothers. His work in, "Handful of Clouds" prompted Darryl Zanuck, associate executive, to place him under contract. Elliott's initial assignment under the new agreement is to be an important role in "The Gay Caballero" under the direction of Alan Crosland.

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Noted Actor Urges School For Dramatists

Lauds Sound Films; Discovers School in Operation

Schools for the training of screen dramatists are advocated by Cyril Maude, English stage star, now making his first appearance in a talking motion picture.

Maude believes that universities should include courses in screen writing in their curriculum and that there is a place for schools which specialize in this training.

"The writer with ambitions to succeed in the field of the drama must think in terms of the audible screen," said Maude, who is playing the title role in Paramount's film version of the comedy, "Grumpy."

Lauds Sound Films

"Talking motion pictures have a great present and a still greater future. The industry needs trained writers, just as the stage has needed them, and still does."

Maude was a pioneer advocate of school for dramatic writers in England.

"It was in 1907 that I put forward for the first time my idiea of a school for dramatists being founded," said he.

Finds Schools Here

"I felt convinced, that with specialized training, we might have many more good playwrights than we had. When I came to America in 1913, I found schools such as I had advocated for England.

"My idea came in for considerable scoffing in London, however. It was argued that dramatists, like poets, are born and not made. Some of the press, I recall, tore the idea to tatters.

"Results achieved in America proved the soundness of my belief. There is no reason why equal benefits may not be derived from schools for screen dramatists."

SCHUBERT WAS SHY

The famous Schubert song, "Blossom Time," was written by the great composer to the beautiful girl he was in love with, because he was too shy to make known his romantic feelings.

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WILL ROGERS

Through Arrangement With Bert Levy

(Courtesy of L. A. Evening Express)

"So This Is London" is another Will Rogers gem like "They Had to See Paris." It also shows very plainly that theatregoers want the more conservative entertainment fare, with womanly women and not flappers playing the leading roles, as in the instance of Irene Rich, who again plays opposite the famous funmaker in the Fox picture directed by John G. Blystone and now showing at the Carthay Circle.

If you want to really enjoy a good hearty laugh, the kind that only Will Rogers can cause you to have, go by all means and watch the way he pokes fun at the English folks and how after many laughable situations, finally is brought to time and forced to admit that he was wrong.

Lumsden Hare needn't worry about his future if he cares to continue to act in talkies. He gave us a characterization as the English Lord which could easily have been overdone and brought up to the ridiculous stage, instead of a true idea of what such a personality would do under the same circumstances.

The next best highlight of the picture is the work of Maureen O'Sullivan, who has picked up a heap of acting talent since she was last seen in John McCormack's "Song of My Heart." She really and truly gave a polished performance and worthy of special mention.

Frank Albertson had a very difficult part, the ladies ordinarily would sympathize with such a lad, but the part lacked fire and zip, hence Frank struggled hard and won out in the end, which is a compliment to his fine talents.

Mary Forbes, who always gives a fine performance, kept up her high standard of work in this one. She looked like she really belonged in high society circles, and especially towards the end, where all join hands and all's well that ends well. Dorothy Christy did splendid in what she had to do, especially in the English home of Lord and Lady Duckworth, while Bramwell Fletcher looked too young for the business connections he was supposed to represent and his part was a lifeless one, with little or no chance to bring it over the top. Martha Lee Sparks and Ellen Woodstom pleased. Perfect sound recorded by Frank Mackenzie; a fine story adaptation and dialogue by Owen Davis, Sr., with screen story well written by Sonya Levien; great photography by Charles Clarke; perfect technical work by Byron Tate; settings by Jack Schultze, editing credited to Jack Dennis; gowns by Sophia Wachner. All helped to bring out George M. Cohan's stage play of international flavor by Arthur Goodrich to such an entertaining point, that it should do a whole lot for raising the standard of John G. Blystone as a feature talkie director.

One of the biggest laugh short reelers was offered by M.-G.-M. in "The Dogville Murder Case," a take-off on the "Benson Murder Case" with an all barkie army of actors, which Rennie Renfro owns and are under contract to that studio. Zion Myers and Jules White directed the comedy and are deserving of a world of credit for the patience they must have to make the canines do some of the unbelievable stunts especially to match up with the dialogue.

Abe Lyman and his Band opened the evening's entertainment immediately after the Fox Movietone News. We have no quarrel to pick with Abe and his boys; but their part of the program, especially the first number, could easily have been cut in half. There is an old but true slogan, "Always leave 'em laughing as you say good-bye." In this instance we would say, "Always leave 'em hungry for more as you say good-bye, Abe, old boy, and you can't go wrong."

HARRY BURNS.

Adolphe Menjou Signs With M. G. M.

John Adolfi Directs "College Lovers"

Rupert Julian Has Signed With Universal

Archainbaud Ready To Start 'Silver Horde'

Story Is Now Being Prepared for First Vehicle

Adolphe Menjou and his sophisticated ennui will hereafter be at home at the Metro-Goldwyn-Mayer studios. The famous comedian was yesterday signed under a contract to appear in both English and foreign talkies at the studios for a long term.

Menjou's signing with M-G-M follows his recent European trip, during which he was lionized in foreign capitals.

Menjou is one of the unique figures in pictures. Speaking English, French and Spanish and famous for his own unique type of comedy. He began his career as a mechanical engineer, graduating from Cornell University, but gravitated to the stage as a result of his success in college shows.

Among his most famous screen roles are those in "A Woman of Paris," "Are Parents People?" "The King of Main Street," "The Grand Duchess and the Waiter," "Evening Clothes," "Serenade," "Marquis Preferred" and others.

During the war he enlisted with the Ambulance Corps with the first Cornell unit, serving in Italy and in the St. Miheil drive. Aside from acting in pictures, he also for a time was production manager for William Worthington.

Menjou, though of French descent, is an American, born in Pittsburgh.

On the stage he played with Robert McLaughlin, and also headed his own dramatic sketch in a vaudeville tour. He was for some years a member of the Famous Players stock company before winning fame as a featured player in "The Woman of Paris."

His first role under his new M-G-M contract has not yet been decided.

Columbia Signs Richard Boleslavsky to Direct "Last of Lone Wolf"

Richard Boleslavsky is the most recent individual to add his name to Columbia's imposing list of directors which includes Frank Capra, Raymond Cannon, Edward Sloman, E. Mason Hopper and James Flood. His first work for Columbia under a long term contract will be the direction of "The Last of the Lone Wolf," one of the Prosperity Group in which Bert Lytell will appear in the title role.

All-star Cast to Appear in Football Story

With his last picture, "Penny Arcade," edited and cut and ready for release, and, according to the powers that be, one of the best feature talkies that he has directed, John G. Adolfi has already spoken the word "Camera!" and started directing "College Lovers" for Warner Brothers studio

Such artists as Jack Whiting, Russell Hopton, Guinn Williams, Wade Boteler and a young army of collegians who are to make up the opposing football teams in the picture, are already at work. The girl and other noted players who are to be brought into the story have not yet been assigned.

Summer Season Is On for Walter Wills

A record breaking enrollment is announced by Walter S. Wills, executive head of the Wills studio of stage dancing in Hollywood for the new summer classes. These enrollments included classes in semi-ballet, musical comedy and jazz numbers for adults which are in charge of Buddy Eson.

There was also, according to Wills, the largest summer enrollment in the history of the school in the acrobatic and soft shoe divisions of which William Ritchey will be in charge.

Preparations are being made for an extraordinarily large enrollment for the children's classes which start in the studio Monday, June 30. The children's classes will include ballet, acrobatic, musical comedy and jazz with special attention being given to eccentric steps.

In both the children's and the adults' classes Wills is paying particular attention to the special treatment necessary for dancing in motion pictures.

BUSY

Wilbur Mack played the heavy in "Czar of Broadway" for Universal, then a man about town in "Like Kelly Can" for M.-G.-M., and is now playing the comedy role in "Sweethearts on Parade," a feature for Christie.

CONGRATULATIONS

Word has just reached us of the marriage of Grace Blanche Bezdecheck, daughter of Mr. and Mrs. James Franklin Bezdecheck, and Jack William Votion, on Tuesday, June 24th.

To Make Three of Their Specials as All Talkies

When Rupert Julian directed his first talkie for R-K-O starring Bebe Daniels, he made a statement that he would wait until he was signed by one of the big lone companies to make specials, or he wouldn't make another picture.

Well, Universal has gone and done it. They signed Director Rupert Julian to direct "The Cat and the Canary," "Merry-Go-Round" and a third production yet to be selected—all this was accomplished by Mr. Julian's representative, Charles Beyer, through Carl Laemmle and his youthful son, who are the ruling powers of that company.

Henry Henigson is to supervise "The Cat and the Canary," while Carl Laemmle, Jr., will supervise "The Merry-Go-Round," which means that they propose to give Director Julian every aid that is possible for him to make these specials their best efforts up-to-date as talkies.

CARTOONISTS' DINNER TO RUBE GOLDBERG

Internationally known, as well as all the local, cartoonists, will dine Rube Goldberg at the Roosevelt Hotel tonight. Everybody of consequence in the newspaper-art world will be there.

After dinner, which takes place in the rooms of the Motion Picture Academy, a wonderful show will be staged for the artists by local theatre managers who are sending their choicest entertainers. Sid Grauman is contributing a number from his Chinese Theatre Prologue. Jerry Mayer of Mayer and Rapf, is staging five numbers. The Blanchards will contribute two numbers. Albert Von Tilser will officiaate at the piano. Emilee Lee will contribute a special dance number.

Bert Levy will be in charge of the dinner and introduce the guest of honor. Harrison Green will be master-of-ceremonies and stage the show for Mayer and Rapf. Jack Dempsey and Will Rogers are the only two guests who are not cartoonists.

Valma Valentine, after four years as a chorus girl, has been given a five-year contract with Radio Pictures. Before joining the Pearl Eaton dancers at RKO a year ago, Miss Valentine was on the New York stage.

Everything Ready For Trip Up to Alaskan Locations

With all arrangements completed in Alaska for the filming of Radio Pictures' "The Silver Horde," Rex Beach's story of the salmon industry, George Bertholon, business representative; Tommy Atkins, assistant director, and Eddie Cronjager, cinematographer, arrived in Hollywood today.

They immediately went into conferences with William Sistrom, executive manager, and George Archainbaud. director, for completion of plans to take a company to northern locations selected by the advance party. The cast will include Evelyn Brent, Joel McCrea, Jean Arthur, Louis Wolheim and Raymond Hatton.

YIDDISH ART THEATRE

The Yiddish Art Theatre players will open a series of performances at the Biltmore on Sunday evening, June 29. Associated with the players is the eminent actor, Ben-Ami.

The players will offer "Samson and Delilah," "Jew Suss," "Green Fields," "Nora," and "Out of the Beyond."

The engagement will open with "Samson and Delilah," the play which drew Broadwayites to the Yiddish Theatre in New York and resulted in Ben-Ami's appearance in English.

The players include Judith Abarbanel, Anna Appel, Jacob Ben-Ami, Isdore Casher, Lazar Freed, Berta Gerstein, Joseph Greenberg, Sam Lerer, Jacob Mestel, Mark Schweid, Morris Strassberg, Anna Toffelbaum, Anatol Vinogradoff and Louis Weissberg.

HANDLES EFFECTS IN "GHOSTS"

Leonard Lyons is responsible for the excellent effects, lighting and sets used in Ralph Herman's presentation of "Ghosts," at the Play Shop on Gower street.

The sets used during the three acts were decidedly realistic. And it must be said that Lyons contributed handsomely to the effect gained through his efforts.

IN "KISMET"

Olin Francis is working in 'Kismet.' starring Otis Skinner, under the direction of John Francis Dillon at First National studios.

DON DONAHUE
EXposition 2707

"Ingagi" Producers Demand $3,365,000

Prop Men Hold Special Meeting

Damages From Producers and Others for Ban on Picture

Goaded beyond endurance by the concerted attack launched against "Ingagi," Congo Pictures, Ltd., has just filed suit in the local federal court against Will H. Hays, Carl E. Milliken, Motion Picture Producers and Distributors, Inc., National Better Business Bureau, Inc., and others, for damages in the sum of $3,365,000 of which $365,000 is named as actual damage to date, and the $3,000,000 as exemplary or punitive damages.

Samuel H. London of Hollywood has been retained as its counsel.

The history of the alleged effort to destroy "Ingagi" will be familiar to the majority of readers because of the publicity it has been accorded by the press, as a result of the Hays' ban—so-called—which has been denied by his office but which has resulted in the cancellation of contracts by members of the Hays' group.

Congo Pictures, Ltd., claims that "Ingagi" is entitled to the appellation "an authentic record of African adventure" because approximately no more than 15 per cent of the film is studio made. It maintains that this license is granted in even a greater degree to every producer of wild animal or other pictures.

The Better Business Bureau has issued edicts against "Ingagi" and there have been, the complainants allege, many channels invoked by those who are attempting to destroy "Ingagi."

Nat H. Spitzer, president of Congo Pictures, Ltd., declares that his organization is in the fight to stay and to win and that Congo Pictures, Ltd., is representing, in effect, all independent producers who must, as he asserts, suffer from, what he calls, the trust methods employed by the bigger companies affiliated with the Hays' group. Mr. Spitzer maintains that many pictures passed by the Hays' organization are far more objectionable in character than "Ingagi" and depend upon, what is commonly termed, "sex interest" for their box office appeal.

"If," says Mr. Spitzer, "Mr. Hays and his associates are sincere in an effort to cleanse the film industry the independent is with Hays heart and soul. Then let us begin with the official personnel of the organizations named in our suit and continue down the line, including stars and others who have already or may be proven in need of cleansing. I wish to make it plain that we are actuated by the laudible motives generally proclaimed by and attributed to the organizations in question ostensibly seeking to purify the film industry. To this end we are now engaged in tabulating and compiling a large amount of data which may be placed before the public and used as the broom with which to really clean house.

"We feel that Mr. Hays and his associates will appreciate the effort to support them and realize that they must suffer from the same conscientious scruples that affect the independent.

"If we are forced to expose the film industry, let us expose all producers' methods which permit the use of doubles, both in action and voice, miniatures and glass shots upon the screen and the employment of many studio made 'foreign' scenes and other trick and so-called travel pictures, and not confine it only to the independent.

"I claim 'Ingagi' to be clean and extraordinary entertainment and instructive, as well, and I believe that this effort on our part will clarify the situation and awaken the public mind to the evident purpose of the film trust—to destroy any attempt on the part of the independent producer to exist."

* * *

Universal has acquired the talking picture rights to Tod Browning's, "White Tiger," a story of three crooks and a mechanical chess player. Browning may be assigned to direct his own story.

STAGE AND SCREEN DIRECTOR IS WELL PREPARED FOR MAKING TALKIES



JEROME STORM

With years of stage work as a background, both as actor and director, Jerome Storm came into pictures when the silent films were all the go and has directed seventy-two features with never a picture on the shelf or not a money-maker for producers.

It was his direction of Jack Gilbert at Fox's that gained the attention of the M.-G.-M. and won him his contract. Charles Ray's best work was under Director Storm's eagle eye. FBO had Jerome Storm on their pay roll for some time, as did Hal Roach. He finally directed his first talkie with Hoot Gibson in "Courting Wildcats." Right now he is a free lance director.

Mary Duncan Plays Fine Part in "Kismet"

After a temporary desertion of motion pictures, during which she devoted a season to the Broadway stage, which brought her her first fame, Mary Duncan returned to Hollywood last week and immediately began preparation for the leading feminine role in "Kismet," in which she will appear with Otis Skinner at First National.

In order to accept this role, which is considered the most important feminine part in Mr. Skinner's long repertoire of plays, Miss Duncan cancelled a trip to Germany, where she had planned to pass the summer seeking a play that might be translated into English for New York production next season.

Her return to Hollywood was marked immediately by offers of roles from nearly every important studio. Whether she will remain to accept them following the completion of "Kismet" or return to New York in the fall in time for the Broadway season she has not decided.

Try to Figure Out Harmonious Solution of Present Problems

Wednesday evening found the majority of the prop men, employed in the leading studios of the motion picture industry, in session at a meeting which was called for the express purpose of trying to work out a harmonious solution of their affairs inside of the motion picture studios.

At the headquarters of Local No. 73 the men gathered and many problems now facing them were taken up. Hollywood Filmograph feels that these men, who are the men of the hour, the hardest working individuals, will eventually become so organized that the producers will willingly standardize their wages so that they can earn a living on a par with any of the crafts now rendering a service which is making talking picture history throughout the world.

The men are not unfair in what they are going to ask of the producers. They are working now on a flat salary, with no overtime. They are the first men on the job in the morning and the last to leave at night. Some of the biggest producers must rely on the prop men to keep everybody straight as far as hand props and details are concerned. This undeniably makes them a worthy craft to keep in a happy frame of mind while they are working.

* * *

WORD FROM ITALY

By G. MAZZAGLIA CUTELLI

The Italian public does not like American talkies and is deserting the cinema.

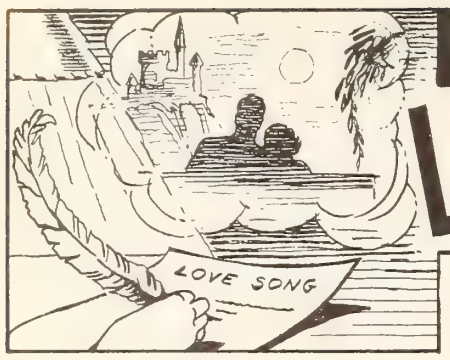
Because of the inability of the people to follow the films and understand them, the release of American talking productions is impossible except for silent films.

The importation of American films has fallen 30% and will continue further until the dialogue is in Italian. The public refuse to see talkies with subtitles, or announcements to convey the meaning. Up to date, the silent pictures are not sufficient in number to supply the 3000 theatres. The owners of these are in a jam because the public threatens to desert the cinema altogether.

Germany and Russia face the same problem and it seems there is no way to avoid this trouble.

We want to know when the American producers will realize that the Italian market has always been a silver mine for the producers.

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RUTH FLORENCE

"ALOHA OE"

"Let me make the songs of a nation and he who will may make its laws," so said Andrew Fletcher, Scottish statesman, over three centuries ago. Even in our present age, this statement remains a vital fact, for the world has long realized the value of song. Kingdoms, and governments, may pass into oblivion, but the nation's songs live on forever.

And so it is that we think of that wistful melody, "Aloha Oe." Its plaintive lyrics leave an indelible spot in one's memory; it brings to mind Hawaii, with its gentle breezes, its swaying palms, sunshine and rainbows. "Aloha Oe" means even more than this; it is a tearful farewell; it is a happy greeting; it is the voice of Hawaii itself; it is the swan cry of a passing race.

We will always remember Liliuokalina, who wrote "Aloha Oe." She was Hawaii's last monarch; that she realized the value of music, is evidenced by the fact that her library, now in the Archives of Hawaii, contains many rare volumes of opera, song and instrumental music, many of them encased in rare and beautiful bindings.

And now the words of "Aloha Oe" are to be commemorated in monument; the notes will be carved in lava stone from the crater Kilawaya. The occasion is the fiftieth anniversary of the inception of Hawaii's representative song. This memorial will be placed in the executive mansion at Washington Place—the home of Liliuokalani in the seventies. It was here that Liliuokalina wrote "Aloha Oe."

Even Al Jolson caught the spirit of Fletcher's philosophy; for Jolson, in his own inimitable way, in "Mammy" sings to us:

"You can make the laws of the land,
but
If my songs make you happy
Then I am happy," etc., etc.

LEAVING

David Broekman, prominent composer, who has scored practically every Universal production during the past year, is reported to be leaving the Carl Laemmle organization. It is understood that Broekman is to assume complete charge of the music department of another prominent producing organization within the next month.

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PUPILS WON

Calmon Luboviski's present position in the musical limelight is due in great part not only to his own talented and agile handling of a violin, but rather to the success and achievements of his pupils. Two of his pupils, Lois Putlitz and Harry Ben Gronsky, both under fifteen years of age, have won the Hollywood Bowl contest, which awarded them appearances with the Hollywood Bowl Orchestra, where their work gave proof of their very excellent instruction.

Luboviski's service to the musical field is threefold. In the capacity of teacher, concert and radio artist, he reaches millions annually, and Hollywood can well be proud of his talents. He leads his own Luboviski Violin Choir weekly over KNX and this feature is proving one of the most popular attractions of the station.

GRACE MOORE IS RECORD LINGUIST

Grace Moore, Metropolitan Opera star, now engaged in her first talking picture, will not only bring a famous operatic voice to the screen in her play, but also set a record as a feminine linguist. For in the new picture, a drama of opera, based on the life of Jenny Lind, she will sing and speak in English, Italian, French, Russian, German and Spanish.

She will sing three operatic numbers in the opera scenes in the new Metro-Goldwyn-Mayer picture, which Sidney Franklin is directing. "Casta Diva" from Bellini's "Norma," she will sing in the original Italian, and an aria from Donizetti's "Daughter of the Regiment" in French. "The Last Rose of Summer," from Flotow's "Martha," incidentally one of the greatest hits of Adelina Patti, she will sing in English.

Original songs, to be sung in English in the picture, will include "I Hear Your Voice," by Oscar Straus, Arthur Freed and Clifford Gray; "Oh Why?" by Herbert Stothart, Harry Woods and Arthur Freed; "It Is Destiny," by Oscar Straus and Clifford Gray; "Barcarolle" and an Italian air, by the same writers.

MAY DO—

Under the terms of his contract with Warner Brothers, their "ace" director, Roy Del Ruth, is permitted to make a picture for an outside organization once each year for the life of this agreement. It is understood that Del Ruth is to make one this year for a prominent producer in New York, starting sometime in September.

FAMOUS CONDUCTOR COMES TO SCREEN

Oscar Radin, for nearly forty years Broadway's most famous light opera conductor, and whose name is linked with every musical star on the American stage, is the latest to succumb to the siren call of the talkies. Radin arrived yesterday under contract to the Metro-Goldwyn Mayer studios. He is slated to be musical director for the film production of "New Moon," which he conducted on the stage in New York, and which will star Grace Moore and Lawrence Tibbett, two of the most famous voices in the musical world.

Radin has directed orchestras in the shows of Fritzi Scheff, Lillian Russell, Ed. Wynn, Eddie Cantor, DeWolf Hopper and dozens of other stars. He was musical director for 12 Winter Garden shows and seven Ziegfeld Follies.

Three well known music writers created Radio Pictures' "Leathernecking," adapted from the successful Broadway musical comedy, "Present Arms."

The collaborators are Herbert Fields, Richard Rogers and Lorenz Hart. The first is the son of Lew Fields, of the comedy team Weber and Fields. The other two are equally as distinguished in New York show circles and brought to the play the benefit of their personal experiences as Marines during the World War.

The screen adaptation was made by Jane Murfin; music arranged by Oscar Levant; and direction by Eddie Cline.

In the cast are Eddie Foy, Jr., Irene Dunne, Ken Murray, Louise Fazenda, Lilyan Tashman, Benny Rubin and Ned Sparks.

Everett Marshall, Metropolitan Opera baritone under contract to Radio Pictures, returned yesterday to Hollywood from New York, where he spent three weeks visiting relatives and receiving the congratulations of friends who had heard of his success in "Dixiana."

According to plans of William LeBaron, vice-president in charge of RKO production, Marshall is to be featured in three pictures during the coming season.

The next will be "Heart of the Rockies," scheduled to be produced next week with Bebe Daniels starred.

"Singers are not born. They are made by hard work."

Alexander Gray makes this assertion. He contends that the average person can be taught to sing if trained early enough.

"The length of the vocal cord controls the quality of voice," he explains. "Relaxation of these cords is imperative to good singing. The ear is vital to pleasing tones, and few of us are trained to hear our own voices properly. Nearly everyone has six or seven good tones, but we do not hear them correctly."

Gray says the reason deaf persons either speak too loudly or very softly, is that they cannot judge their tones. We are all somewhat like this, unless we have studied singing. The average person does not know fale singing notes for true.

The singer is under contract to First National. His next release is "Viennese Nights."

Leni Stengel, French singing comedienne featured in Radio Pictures' all-talking comedy, "Half Shot at Sunrise," is the world's greatest linguist!

She has newspaper clippings to prove it—from a great New York daily, too!

She speaks twenty-two languages—count 'em!

As a popular old world comediene she spoke first, her native tongue, French, then German, then English. That's three.

Quoting the clipping:

"About Leni there is the fragrance of Budapest, or is it Marseilles or Helsingfors? She talks seven languages with here eyebrows and twelve dialects with her shoulders."

That's 22.

Anyhow, she is very expressive!

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'Doug' and 'Mary' Entertain Relief Workers

Carl E. Milliken Notifies Leading Newspapers

Complete confidence that the newspapers of the country will cooperate with the leading motion picture advertisers in discouraging untruthful, misleading, or suggestive advertising was voiced in a statement issued today announcing the adoption of a code of advertising ethics by the advertising and publicity directors of the leading motion picture producers and distributors. The code, which sets up definite standards of truth in advertising for the guidance of advertising and publicity directors, house managers and others in the motion picture industry, was signed by the advertising representatives of companies whose total expenditure for advertising space aggregates millions of dollars annually. The companies represented in the signatures to this code include:

Glendon Allvine, Fox Film Corporation; J. R. Bray, Bray Productions, Inc.; Hyatt Daab, Radio Pictures; Oscar Doob, Loew's Theatres; Howard Dietz, Metro-Goldwyn-Mayer, Hal Roach Studios, Inc.; S. Charles Einfeld, First National Pictures, Inc.; Pat Dowling, Christie Film Company; Bruce Gallup, United Artists Corporation; Paul Gulick, Universal Pictures Corporation; Emil Jensen, Inspiration Pictures, Inc.; Henry Linet, Columbia Pictures, Inc.; Mark A. Leuscher, Radio Keith Orpheum Corporation; Charles E. McCarthy, Paramount Publix Corporation; G. R. O'Neil, Pathe Exchange, Inc.; Al Selig, Tiffany Productions, Inc.; Michael L. Simmons, Sono-Art Productions; P. L. Thompson, Electrical Research Products, Inc.; A. P. Waxman, Warner Brothers Pictures, Inc.; Gordon S. White, Educational Film Exchanges, Inc.

"In signing this code," it was declared in a letter addressed to publishers by Carl E. Milliken, secretary of the Motion Picture Prducers and Distributors of America, Inc., "the advertising and publicity directors of our member companies recognize that the standards already set up by many leading newspapers will help greatly to enforce the provisions of the code now adopted. Certainly the interests of the press and of the motion picture industry are one in this important question." The code follows textually:

"With the universal acceptance of the talking motion picture, the producers deemed it wise and necessary to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

"It is appropriate that those responsible for the avertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising shall reflect the same high ideals and aims which inspired the new code for production.

"Therefore, to make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligation and develop its complete community value, the advertising men of the industry hereby subscribe to a code for motion picture advertising.

"The provisions of the code shall apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all other forms of motion picture exploitation. We urge all motion picture theatre advertisers, whether affiliated with the undersigned or not, to adhere to these principles:

The Code

"1. We subscribe to the code of business ethics of the International Advertising Association, based on 'truth, honesty and integrity.'

"2. Good taste shall be the guiding rule of motion picture advertising.

"3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

"4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

"5. No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

"6. The history, institutions, and nationals of all countries shall be represented with fairness.

"7. Profanity and vulgarity shall be avoided.

"8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine their authority.

"9. Specific details of crime, inciting imitation, shall not be used.

"10. Motion picture advertisers shall bear in mind the provision of the production code that the use of liquor in American life shall be restricted to the necessities of characterization and plot.

"11. Nudity with meretricious purpose, and salacious postures, shall not be used.

"12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising."

"MEOW!"

Mr. Harry Burns,
Hollywood Filmograph,
Hollywood, California.
Dear Harry:

Here's a little story for you. A little stray kitten brought four little kittens into the world in the Short Department at First National the other day.

Clarence Hennecke says "it takes him a week to do two shorts and little Eleanor, the kitten, can do four shorts in an afternoon.

A FRIEND.

J. L. Warner Is Elected President of the M. P. R. F.

Douglas Fairbanks and Mary Pickford Tuesday evening entertained executives and officers of the Motion Picture Relief Fund at their Pickfair home in Beverly Hills, and after many improvements had been suggested for helping the unfortunates who have to depend upon this organization for support, medical treatment and in many instances for their last resting place, a buffet supper was served. The sum and total of what was accomplished by the get-together at the popular stars' home is that ways and means have been formulated through which many of the problems that the Relief Fund have faced will be overcome and Mary Pickford's ruling as the fund's president will come to a close in great shape and order for those in need of help at this time.

The gathering also put at rest all the rumors that Mary Pickford and Douglas Fairbanks were unhappy at this time, for those present couldn't help but notice how today, more than at any other time, the dove of peace and happiness hovered over the Pickfair estates. Those in the know are loud in their denials of any rift between them and that all of the statements being made by the eastern press were false and without any foundation and should be branded as such. We are very glad to verify all this and to say that Douglas Fairbanks and Mary Pickford have been seen together at more public affairs and events of late than at any time in their married life.

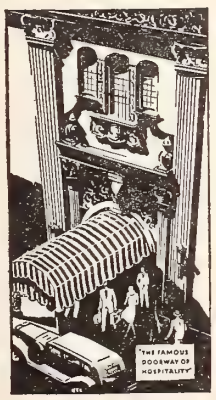
During the course of the evening, the following officers were elected to carry on the business for the year for the Motion Picture Relief Fund: Jack L. Warner, president; Nicholas J. Schenck, first vice-president; Mary Pickford, second vice-president; Will H. Hays, third vice-president; Conrad Nagel, fourth vice-president; M. C. Levee, treasurer, and A. W. Stockman, secretary.

The following trustees were elected for three years to fill the terms expiring in 1930: Ronald Colman, E. H. Allen, Winfield R. Sheehan, Antonio Moreno, Milton Sills, Jack L. Warner, Fred W. Beetson, Charles Chaplin, Wm. S. Hart and Jesse L. Lasky.



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Eisenstein Noted Director Is Here

Francis X. Bushman, Jr. Signed By Big 'U'

Actress Tells About Jeanne Eagels Rise

Chevalier To Sing Sunday At Benefit

Paramount Stages Luncheon for Press at Ambassador

Sergei M. Eisenstein, Russian director who evolved the "mass movement" in motion pictures, was informally presented to film newspaper and magazine writers at a luncheon in the Indian room at the Ambassador Hotel Tuesday noon.

The director of such productions as "Potemkin," "Ten Days That Shook the World" and "New and Old" has been brought to Hollywood by Paramount to direct a picture which will combine his unique silent screen technique with the talking film.

Eisenstein was introduced to the luncheon gathering by B. P. Schulberg, general manager of West Coast production for Paramount. Other executives at the table of honor were M. C. Levee, executive manager of the Hollywood studio; Albert A. Kaufman, executive assistant to Jesse L. Lasky; Henry Herzbrun, attorney for the company; Sam Jaffe, production manager, and Melville A. Shauer, supervisor of foreign production. Representatives of the Paramount exchange and Fred Beetson of the Association of Motion Picture Producers also were present.

Eisenstein's present trip is his first in this country, and during his journey from Europe to Hollywood he studied American types and characteristics in a number of Eastern and Midwestern cities. He also gave lectures on film technique at Harvard, Yale and Columbia.

The thirty-two-year-old director is hopeful of perfecting a new style in talking pictures and plans to make sound and mass conversation rather than dialogue carry the major part of his first American film. He will be in Hollywood six months and will then return to Russia to direct a production in his native country, and will then again return to the United States for another picture.

Eisenstein was born in Riga, Russia, and educated at the Institute of Civil Engineers in Leningrad. Here he became interested in architecture and art, and in 1916 began creating designs for the experimental little theatre. His career was interrupted by the war, after which he again returned to theatrical art work. He later introduced radical ideas in staging of such plays as "Listen, Moscow," and "Gas Masks." His desire to recreate actuall life on the stage brought him to a study of motion pictures, and in 1924 he made "Strike," the first example of his "mass" method. His other works followed.

In addition to his film activities, he has been teaching theory and practice of motion picture directing at the State Technical Institute of the Cinema in Moscow, and is head of the Cinema Division of the Psycho-Physical Laboratories organized to study the reactions of the spectator. He speaks English, German, French and Japanese, besides his native tongue.

To Star in "The Big Circus," Directed by Robt. F. Hill

Upon finishing in "Way Out West," starring William Haines, under the direction of Fred Niblo at the M.-G.-M. studios, Francis X. Bushman, Jr., has been signed by Universal for the leading role in "The Big Circus." He is to be surrounded by an excellent cast, including Alberta Vaughn, Tom London, Walter Shumway, Monte Montague, Charles Murphy and Bobby Nelson.

Robert F. Hill is to direct the ten chapter picture, as his first real effort since the advent of the talkies in cinemaland.

You will notice the name of Charles Murphy listed among the cast. Mr. Murphy for years has been in charge of the Universal Zoo and since Uncle Carl Laemmle has sold all of his wild animals to the Luna Park Zoo, Mr. Murphy has once more taken up acting in pictures.

PASSES AWAY

John J. Curley, father of Pauline Curley, who has been connected with the Lasky studios for 12 years, suddenly passed away leaving besides Pauline a wife, Rose D. Curley, another daughter, Mrs. John McGinley, and a son, Frank. Mr. Curley made many friends on the Lasky lot and they, with the Hollywood Filmograph, join the bereaved family in their hour of sorrow.

MOVES MAKE-UP KIT

Buddy Fisher has moved his make-up kit from the First National studio where he has been working in "Adios," over to the Paramount studio where he has been keeping busy in "The Little Cafe." He recently worked in "Monte Carlo" on the Paramount lot. He looks and acts enough to be the twin brother of Benny Rubin, the famous comedian.

Relates Incidents Which Finally Ended Life of Great Actress

Six chorus girls swayed coyly and chanted the chorus of the zestful satyr song in "The Pink Lady" in August, 1912, when Cecil Cunningham succeeded Hazel Dawn in the title role at the New Amsterdam Theatre.

One of them was a frail little creature with big sapphire blue eyes and a quaint little turned-up nose. She sang in a tiny indifferent voice and her gestures were carelessly mechanical. She was Jeanne Eagels, regarded by many as the greatest actress of the nineteenth century and among the greatest of all time.

"And she was probably the worst chorus girl who ever played in a big production in New York," says Miss Cunningham, musical comedy and vaudeville star of international reputation, who appears with Ruth Chatterton and Clive Brook in Paramount's "The Better Wife," and who will have a featured role in Maurice Chevalier's new picture, "The Little Cafe."

"She acted like it was the last thing in the world she wanted to do—and it was," adds Miss Cunningham. "Even then Jeanne was the great dramatic actress. That is, she felt she was, and being in the chorus meant nothing more than earning a living on the stage, awaiting the time when her opportunity would come.

"I liked this frail little kid. She looked like she was half starved. John Fisher, who produced the original 'Floradora' and who was our company manager, had picked her up somewhere. 'We need another girl and she looks like she needed work,' he said to me. I let Jeanne share my dressing room. She more than repaid me by the laughs she gave me. Jeanne was really a great comedienne. She used to do 'Camille' for me in my dressing room and I'd howl with laughter."

It was Miss Cunningham who gave Miss Eagels the opportunity for success as a dramatic actres. She introduced her to Reynold Wolfe, New York dramatic critic, and it was through Wolfe that Miss Eagels obtained a part in the road company of "Outcast." Wolfe's constant and effusive praise of Miss Eagels was the help she needed at the outset of her brilliant, erratic career.

"Two of Jeanne's greatest friends and admirers were Henry Blossom, producer of 'Mlle. Modiste' and 'The Red Mill,' and Booth Tarkington," Miss Cunningham says. "I had known Mr. Blossom for years and he introduced me to Mr. Tarkington. Jeanne and I visited them often in New York and at Mr. Tarkington's home in Indianapolis.

"Jeanne neither smoked nor drank when I knew her in those days. The three things which I blame for the trouble that ended in her tragic death were the death of her baby, her brutal treatment at the hands of a New York millionaire who was nothing more than a stevedore made wealthy by war profits, and her disappointment in her one great love, which was for a young New York boy of an established family, a romance that, strangely enough, was broken by a former well-known actress who had become related to the boy through marriage. It was after this unhappy experience that she married Ted Coy, the football hero."

Miss Cunningham (you pronounce her first name, "Cecil," as if it were spelled "Sesil") comes to pictures with a seldom surpassed reputation as a musical comedy and vaudeville star. She was born in St. Louis, the daughter of Patrick Henry Cunningham, old-time baseball player and star of the St. Louis Browns of many years ago. From the age of seven until she was seventeen she sang in St. Louis church choirs, sometimes earning as high as $150 a month before she was fifteen.

French War Veterans Hold Monster Frolic and Picnic

Maurice Chevalier, who has done so much for his countrymen, will again come to their aid Sunday afternoon when he will sing at their gigantic picnic and frolic, which the French War Veterans of Los Angeles have scheduled at Whiting Woods near La Cresenta.

The Paramount international star has gained permission from Jesse Lasky and Adolph Zukor to make this public appearance and to sing both in English and French at 4 p. m. as the added attraction to the affair.

Those in charge of the affair announce a great big barbecue, plenty of entertainment and dancing until midnight. Many satelites of film and theatrical circles will be on hand to help along the boys who gave their all during the World War.

RADIO FLASHES

By CHARLES LEHMAN

It seems that many of the radio stations are waxing hot under the collar because of what they claim to be unmerited prejudice and criticism on the parts of radio editors in newspapers and journals hereabouts. Considering that Radio Flashes never said a nasty thing in its young life about any program, our conscience is clear, and why not?

During the last two months we've given column after column over to the exploitation of this or that willy-nilly radio artist. And never once did we discuss the merits or demerits of a particular program! Why should we discuss programs when we realize that you and you and you are interested in the individual far and above the station or program. Let's carry on, as my English friend, Flora Le Breton, would say!

We were one of several thousand persons who greeted the Beverly Hill Billy radio scouts on their return from an airplane trip to Arkansas in search of a legacy left Zeke, one of the boys. Our heart warmed as we extended a welcome to Mr. Tallfeller, and Hubert Walton, 14-year-old Arkansas boy discovered by Glen Rice, KMPC station manager, 171 miles from Little Rock, Ark., in the heart of the Ozark Mountains.

We learned that the newest addition to KMPC's Hill Billy broadcast was discovered by the radio manager after a long automobile journey and a 25-mile ride on mules into this little known country.

Parental objections were so strong it seemed certain Hubert would never mellow under this glorious California sun. They finally agreed to his coming, with the proviso that he be returned to them after six weeks.

The boy sings, yodels and plays the "gee-tar." He has had a "year of larnin'" and has lived in a two-room log cabin on the side of a mountain all his life. He, as well as the other "Hill Billies," are heard nightly except Mondays from 10 until 11 p. m. over KMPC.

Draw opp chairs, boys, und ve discuss Profesors Herman Schnitzel of the University of Cincinoppolis, O-Ho-Ho!

None other than the famous broadcaster of the German dialect and the never-failing fund of "hoomer," witty observations and quaint philosophy started his broadcasts over KNX, the Paramount Pictures-Los Angeles Evening Express Station last week.

Schnitzel deserted the ether lanes for public appearances for quite some time, but he is back now, and in full force. While away from his first love—the radio—Schnitzel toured the Northwest on the Orpheum Circuit.

More of der Professor next week!



CONNIE BOSWELL

When this comely and talented entertainer croons into the microphone at KFWB, the novelty and warmth of her voice is immediately felt. She is accompanied by sisters Martha and "Vet," and the three comprise a definite unit of popularity for KFWB.

Connie likes working on the stage and on the screen, as well as her broadcasts. Together with the other Boswell Sisters, she has sung and appeared in a number of productions. Prior to that Connie toured the country with the sister trio on a vaudeville circuit.

Remember the time we stated that Amos 'n' Andy, as well as Robert Ripley, were pets of this column? Imagine an item covering the three of them!!! Here's how:

The blackface pair met the famous Believe It or Not cartoonist for the first time recently in the New York NBC Studios. Immediately the famous duo began to tell Ripley of strange things they had seen or heard in their travels. Presently the cartoonist held up his hands. "Hold on a minute," pleaded Rip. "You boys are in the wrong racket. You ought to be doing my 'Believe It or Not' stuff."

Dat ain't no bad propolition!

WAVE LENGTHS

Announcer Tom Wallace, of KNX, was once athletic coach of the Long Beach (Calif.) school system. One day he dropped into KNX to see if any baritones were needed. They were, and after being on station programs more or less regularly for three years, he was offered a place as announcer in September, 1929, which he accepted with much haste. . . . Anthony Euwer has a device—a Micro-Scopo-Cosmo-Grapho-Insectophone which, if properly adjusted, reveals to the naked ear the love life of a maiden ant and male bottle-fly! Hee Hee . . . and KHJ is sponsoring this boon to sensualism! . . . Edmund Goulding, Hollywood's most versatile genius, sang on a recent Merry Makers program. Before the World War, Mr. Goulding was one of Europe's most famous baritones, and although still a young man, he has been very successful as an actor, novelist, song writer, director, scenarist and discoverer of stars. (The flesh variety, of course!) . . . Charlie Wellman returns minus an appendix and a couple of tonsils. He was covered by accessory insurance, so the loss was neglibile. Listen in on this entertainer from KNX on Monday at 4 p. m. . . . Norman Bennett, a tenor you hear four times weekly from KNX—came to America from Australia early in 1929 after many appearances in his native land, in Japan, in Europe and in Great Britain. And during the eighteen-odd months he has been in Southern California he has been before a microphone practically every day or night! Bennett is an excellent bet for the "talkies" considering that he comes from a noted family of actors and dramatists, and combines the flair for acting with his singing . . . We wonder who gets the bigger radio audience—President Hoover, or Amos 'n' Andy? You and you and you tell us!

Will Hays is presiding at the conference of the German-American talking pictures, examining preliminary American proposals for settlement of patent disputes.

Evidently Irving Thalberg finds the original story the ideal method of providing vehicles for Joan Crawford, for late yesterday he engaged Alice D. G. Miller, who has been responsible for a great number of Metro-Goldwyn-Mayer successes, to create Miss Crawford's next play. The locale is Long Island, Paris and Palm Beach, the "stepping grounds" of the idle rich.

HA-HA-HA!

Zara Agha, a Turk, is en route to Hollywood. Agha is 156 years old. Maybe he remembers when they started shooting "Hell's Angels." —WALTER WEEMS, Mack Sennett Scenario Writer.

J. P. MEDBURY TO WRITE TWO SHORT STORIES FOR COLUMBIA

John P. Medbury, one of America's greatest humorists and former newspapermen, has been signed by Columbia Pictures to write two short stories for the screen. Medbury has one of the largest followings among the reading public through the wide circulation of his daily syndicated column, "Maybe I'M Wrong" and a Sunday series, "Mumble and Mutter." These two features appear in more than seventy American dailies and an equally huge number of English and foreign language papers abroad served by the Hearst syndicate.

Stage Review
"GHOSTS"

The Play Shop, 1141 Gower Street.
Directed by David G. Fischer.
Play by Henrik Ibsen.
Presented by Ralph Herman.

The bigger the undertaking, the greater the success, it seems, where Ralph Herman's Play Shop on Gower Street is concerned. This week, for instance, the theatre presented Ibsen's famous play, "Ghosts."

By playing behind fine gauze the cast managed to create and hold a startling effect. As temperament upon temperament unfolded before us—as action after action flew by, there was little doubt that the cast had done full justice to Henrik Ibsen. And when the second and third acts were over, the audience applauded magnificently.

The first act took little time getting under way. Jacob Engstrand (William Moran) pleads with his daughter Regina (Virginia Barber) to give up her place as servant to Mrs. Alving (Lucille La Pointe) and return to the city with him. This she refuses to do, and after an exchange of epithets, Jacob hobbles out of the room. Pastor Manders (Frank Ball) enters, and reminds Regina about a daughter's duties.

And so the action shifts from Regina in the first act to Mrs. Alving's son Oswald (Alan Brock) in the second act. The young man is terribly worried because of an hereditary disease, and his pitiful plea for aid and for the administration of a drug, make the second act the dramatic highlight of the evening. The third act gives Mrs. Alving an opportunity to rationalize on life in general and a demented son in particular. And we must say that in each act as the opportunity presented itself, the cast rose gallantly and made the most of dramatic situations.

William Moran played a lame father with humorous subtlety. Virginia Barber showed charming restraint in her lose of a disappointed maid. Frank Ball was excellent as the pastor. Lucille La Pointe appealed as a thwarted mother. And finally, Alan Brock earned the acting honors of the second act, and perhaps of the evening, with his intelligent handling of the difficult role of Oswald.

The applause after the final curtain was certainly a generous gesture to an excellent cast, a worthwhile director (David Graham Fischer), and a splendid presentation.

A Complete Coast Guard Station has been constructed at Monterey Bay to take advantage of the natural beauty of that rock-strewn coast for the filming of "Men On Call," John Blystone's Fox-Movietone production in which Edmund Lowe has the featured role. Mae Clarke plays the feminine lead. Others in the cast are William Harrigan, Ian MacLaren, Warren Hymer, Red Corcoran, Sharon Lynn and Joe Brown.

A four weeks' cruise which will carry the unit as far as British Columbia waters has been embarked upon by Director Alfred Santell and the members of the cast of "The Sea Wolf." Heading the list are Milton Sills, Jane Keith and Raymond Hackett.

UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

RICARDO CORTEZ

One always enjoys the mysterious streets of a strange city. This time it happened to be the narrow, crooked street of the Havana underworld we visited out at Pathe this week to watch Ricardo Cortez in "Her Man," which Tay Garnett is directing. And what an exciting scene Mr. Cortez put over.

We drifted in the Thalia, a typical dance hall and bar, where several girls were found drumming up trade for the house. Frankie, played by Helen Twelvetrees, was accused of stealing the bank roll of a roughneck patron. She gets into an altercation, but Johnnie, her "business" partner, arrives on the scene in time to protect her, causing the roughneck to withdraw peacefully. In strolls Red, another unwelcomed habitue of the place. Johnnie having previously warned him to keep out, faces him with another warning. Red fails to heed. Makes Frankie a proposition to be his girl, while Johnnie watches him.

Two bruisers start battling on the dance floor and during the excitement Red tries to slip out, but Johnnie dexterously lets a long Portuguese knife fly through the air and lodge in Red's back (a padded piece of wallboard just out of the range of the camera). Johnnie moves over to the affray which has held everyone's attention but Annie's (Marjorie Rambeau). Red's death, we were told, will remain just another murder mystery of the mysterious underworld, so far as the police are concerned, but we are going to watch for "Her Man" and find out.

Ricardo Cortez handles the Portuguese knife only as a finished artist; one of the sparkling gems contributed by this well-known and greatly admired actor, the fans will always remember as an Argentina lover.

ALSO YODELS

Rex King, who has just returned to Hollywood from a circus tour still quick on the trigger and ready with the rope, smiled his way right into a "talkie," to do some yodeling for the

Samuel Goldwyn has announced the signing of Leon Errol, of Ziegfeld Follies and "Sally" fame, to play the featured comedian role in Evelyn Laye's new starring operetta, "Lilli." Louis Bromfield wrote the story for "Lilli" which has been adapted by Sidney Howard. George Fitzmaurice will direct.

"Prejudices once entertained by many stage stars against motion pictures have gradually disappeared," declares Gavin Gordon, one of the most recent screen recruits from the New York stage. "I have been particularly amused since my arrival in Hollywood, to meet actors whose views upon the motion picture I had heard vigorously expressed in New York. Their new attitude is one of admiration and enthusiasm. They are by no means traitors to their first love, the stage, but they are convinced that the films are a genuine and admirable medium for their talents." Gordon recently completed an engagement as Greta Garbo's leading man in her latest picture, "Romance," at the M-G-M Studios.
ranch boys.

Producer-Director Albert Rogell is to take an entire company to Honolulu, where he will film "Aloha," in which Joseph Schildkraut is to have the featured male role. Tiffany Productions will release this production.

KEEPS BUSY

Richard Tucker has certainly been a busy man this year, and very popular at Paramount where he has made four pictures this year. Pathe, Warner Bros. and First National follow close second. Mr. Tucker having finished in "Broken Dishes" for First National, was cast for one of the important parts in John Adolfi's new picture starting next week, at First National.

Virgina Sale is contributing one of her distinctive characterizations in an Educational two-reeler, as yet untitled, which Stephen Roberts is directing. This will be Virginia's first talkie work under the Educational banner. Miss Sale recently completed an important comedy role in "Broken Dishes," directed by Mervyn LeRoy for First National.

"DECENCY" TITLE UPHELD

Superior Judge Hanby upheld the right of Arthur Gregor to continue using "Decency" as the title of his play. Simona Fenner Boniface, plaintiff, claimed she had copyrighted the title in a play produced a year ago, but Mr. Gregor testified that she allowed his play to open without notifying him of her previous use of the name.

"Barren Trees," the title of his new drama, even more unusual in theme than "Decency," with its locale in British Guiana, Arthur Gregor will produce in Los Angeles within the next sixty days. Gregor is a well-known writer and director of the screen, just recently lured by the legitimate stage.

Preview
"ON YOUR BACK"

Westlake Theatre.

Fox-Movietone Feature Production.

George Middleton, Associate Producer.

"On Your Back" is a magnificent production mounting with infinite grace and dignity to a climax resulting in a dramatic bombshell, bringing Iren Rich to the screen in her greatest role. Practically all the action takes place in the modiste shops of Julianne, who gambles, upon the advice of the "lucky seven," with fortune, fate and the souls of vain women, who sell themselves in order to wear the lavish fashions which her genius creates—all for her son, Harvey (Raymond Hackett).

Miss Rich is like a precious jewel in a platinum setting. The exquisite gowns, wraps and negligees will not only be a magnet to draw the feminine fans, but the masculine admirers will learn—"it's the man who pays"—for milady's gowns. Irene Rich's portrayal of Rita Weiman's powerful character, Julianne, will now be stamped as a memorable performance which posterity will smile upon.

H. B. Warner as Pryer, the designing man of financial importance, client of Julianne's; Harvey's employer; Molly's admirer and friend; has given his admirers another wonderful character.

Raymond Hackett, the son, rises to the heights of his ability as the modern young man making his own decisions in business and love—one of the sparkling gems.

Marion Shilling, as Molly, Harvey's sweetheart, the girl caught by the ambitious modiste and given unlimited credit—later stealing the modiste's most precious treasure—Harvey's love and protection. Her dramatic moments were handled to the "nth" degree.

It was Ilka Chase who played the sophisticated chorus girl, Dixie Mason, lending much to the comedy of this gorgeous pageantry.

Others giving finished portrayals: Charlotte Henry, Wheeler Oakman, Rose Dione, Arthur Hoyt.

Howard J. Green's vivid lines and adaptation of this searching analysis of an ambitious woman, will win added laurels for this capable scenarist.

Von Kirbach, sound expert, gives us the perfect reproduction.

Joseph August, cinematographer, brought his art out as usual.

Guthrie McClintic's first talking success is one of the best pictures thus far of the year's offering.

Victor Varconi, one of the outstanding actors of the silent screen, has been signed for the featured male lead in "Gay Caballero," for Warner Brothers. The cast includes Bert Roach, Fay Wray, Frank Campeau, Don Alvarado, Charles Judels, Robert Elliott, John Sainpolis, and others. Alan Crosland is to direct.

Phillips Holmes has been given the title role of, "Barber John's Boy," a Vitaphone production which Alan Dwan will direct for Warner Brothers. Lucille Powers has the leading feminine characterization. Joan Blondell, Grant Mitchell and J. Farrell MacDonald have also been signed for important roles.

Stage Review
"THE DRUNKARD"
(Or "The Fallen Saved")
At The Little Theatre

Quite novel and clever entertainment for the present-day theatregoer was "The Drunkard," or "The Fallen Saved," presented by The Playcrafters in The Little Theatre of the Hollywood High School by a large cast of players. This moral domestic drama in four acts was presented after the style and manner of the original cast seen at the Boston Museum in 1844 and at the American Museum in New York in 1854.

The burlesque treatment of the play, the costumes, settings and acting kept the audience in a gale of laughter from curtain to curtain.

The added attraction of the ancient custom of informal visiting back and forth in the audience, eating lunches from shoe boxes and passing on a good recipe added to the merriment.

Harold Turney, who has directed the Playcrafters' offerings, handled the role of Lawyer Cribbs, the villain, in a finished manner.

Jerry Dodson, the handsome hero, and Edward Middleton, who became the drunkard and caused all the bereavement and poverty, appeared to a splendid advantage.

The friendly farmer, William Dowton, played by Wayland Parisia, and the villagers attending the marriage, witnessing the downfall, deploring the drunkard's downward path to sin, and rejoicing in the redemption, gave an unusually delightful interpretation of this old thriller.

Margaret Morrison was excellent as the weepy, neglected wife whose faith in the beloved husband never wavered. Irene Lloyd proved herself a promising trouper as the village maniac.

"Is the Universe, including Man, Evolved by Atomic Force?"

This question constituted the subject of the Lesson-Sermon Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scripture selections in the Lesson-Sermon cited the following verses from the first epistle of John: "Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth forever."

The Lesson-Sermon included also passages from the Christian Science textbook, "Science and Health With Key to the Scriptures," by Mary Baker Eddy, and one of these passages presented statements as follows: "The true theory of the universe, including man, is not in material history but in spiritual development. Inspired thought relinquishes a material, sensual, and mortal theory of the universe, and adopts the spiritual and immortal."

Peace Conference Progresses Nicely In Europe

Labor Unions and Producers To Meet July 18

Will H. Hays Acts for U. S. A. Producers; Gains Many Friends

At the opening session, June 19, according to dispatch from Paris, the international conference of leaders in the world's motion picture industry is accepted as a hopeful augury of a definite settlement of the ruinous trade disputes which have prevailed since the advent of the "talkies." This characterizes the keynote struck by Will Hays in his address accepting the functions of chairmanship and arbitration.

Mr. Hays said that the most vital factor in world affairs today was interdependence, which applied equally to peace and prosperity.

"Perhaps," he continued, "a new agency, more to the point than we realize, is at hand to help us, and the path to an understanding. Who can say that the talking motion picture, as yet but in the smallest way unlashed, may not be the mightiest of all agencies for world peace?

"In this spirit you enter upon your negotiations. Speaking for the American group, I assure you of their determined purpose to proceed in every possible way to bring the negotiations to a successful and mutually satisfactory conclusion. I know I voice the desire of the German group to the same end."

Dr. Kurt Sobernheim, expressing the thanks of the Germans for Mr. Hays' remarks said:

"It is our mutual desire to create conditions which will foster the prosperity of all industries working in films — manufacturers, producers, distributors and theatres."

A hundred million dollars of invested capital is involved in the conference, as well as a series of patent law suits now pending in the United States and Germany. The suits will be withdrawn if the present meeting results in an accord.

Official delegates are John E. Otterson, C. J. Ross, J. C. Graham, Dr. Fritz Luschen, Dr. Emil Mayer and Milton Diamond. George E. Quigley will represent Warner Brothers.

CANADA INVESTIGATES PARAMOUNT DEAL

OTTAWA.—A disclosure that the recent sale of the Famous Players Canadian Corporation to the Famous Players-Lasky Corporation of New York is being investigated by the Department of Labor was made in the House of Commons.

Peter Heenan, Minister of Labor, told the House the Labor Department was endeavoring to ascertain if the sale violated the Combine Investigation Act.

ANTONIO MORENO

APPEARING

SATURDAY MIDNIGHT

IN THE

SPANISH VERSION

OF

"The Bad Man"

WARNER'S DOWNTOWN

THEATRE

Robert McWade, Jr., appears in his first stage play at the local playhouse, and according to those in the know, scored nicely.

The Yacht Club Boys, widely known radio and phonograph quartette and favorite night club entertainers, sing four numbers in "A Private Engagement," one of the Vitaphone Varieties just completed by Arthur Hurley. Also in the cast are Olive Shea, Frank Kingdon and Donald Kent.

GUIOL DIRECTS

Freddie Guiol is preparing to direct Nat Carr at the Pathe studios. others in the cast are Spec O'Donell, Dot Farley, George Billings, Ed Deering and others. "Chasing Trouble" is the title. Harry Forbes is the cameraman.

TO WORK

Garrett Hughes is to work with Leo Carrillo when he comes to the local playhouse for Henry Duffy in "Mr. Antonio."



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Meeting Is for Peace and Harmony in All Crafts Working Here

A meeting that was originally slated for June 18 between the motion picture producers and representatives from the various branches of union labor, the outcome of the I. A. S. S. E. convention that was recently held in Los Angeles, will be held here, we learned today, on July 18, at which time the powers that be in all interested crafts will try and work out a more amicable agreement and working arrangement which, if it works out, will bring about peace and harmony in a great measure between the producers and workers who have from time to time found the necessity of appealing to their locals about many changes which have taken place inside of the motion picture studios since the talkies have come into vogue.

The labor unions have been marking time ever since the convention and the various studio crafts which belong to the various locals have looked forward to this meeting and its ultimate outcome, which will have a great bearing on the future activity of the unions in the motion picture industry. Not since the "Equity" strike has there been any such interest in local labor circles as there is in the confab which is slated for the middle of next month in Los Angeles.

WELCOME TO OUR FOLD

Guy Price, for many years drama and film critic of the Evening Herald and special writer for the Hearst afternoon papers, is now a successful real estate operator.

Since leaving newspaper work two and one-half years ago, Mr. Price has launched two subdivisions, one in Los Angeles, the other in Pomona, besides developing smaller realty projects.

At present the one-time dean of western critics is acting in the capacity of special representative of the syndicate that is responsible for Lido Isle, the de luxe beach community on Newport Bay, and he reports that Lido is going to out rival all the other beach communities as a smart and exclusive rendezvous for the picture people. Many of the prominent executives and stars have purchased homesites already and are planning to build immediately, among them Joseph M. Schenck, Louise Dresser, Al Rockett, Lou Anger and Harold B. Franklin.

SPANISH TEACHER and TRANSLATOR

MARIA MARTINO

Lessons—in groups—or private

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Hollywood Bowl Ready For Festival

Howard Hughes Takes Over Multicolor

Harold Franklin Checks Arrangements and O. K.'s Everything

With but a few finishing touches remaining for the special additions to the Hollywood Bowl stage and the noted impressario, Florenz Ziegfeld, straightening out the final details of the monster program of entertainment, everything is set for the annual Hollywood Midsummer Jubilee at Hollywood Bowl on Wednesday night, July 2.

Harold B. Franklin, president and general manager of Fox West Coast theatres, who is acting as general chairman of the group of civic and motion picture leaders sponsoring the Jubilee, checked the arrangements for the big program of the film colony's testimonial to the Los Angeles Sanatorium, free and non-sectarian tuberculosis institution at Duarte, and expressed himself of the opinion that the Jubilee will present one of the most elaborate entertainments ever seen in Hollywood.

Staged under the expert personal supervision of Florenz Ziegfeld, the Jubilee will feature stars from major studios and theatres and leading free-lance artists.

Don Jose Mojica, sensational tenor of the Chicago Civic Opera, heads the list of Fox stars, which includes Ted Healy and his "Racketeers"; Marjorie White and Frankie Richardson, Eddie Tierney, Richard Keene, J. Harold Murray, the studio ensemble of 24 mixed voices and 26 Fox "Movietone Follies" misses in a revue presentation. Arthur Kay, musical director, will wield the baton over special musical arrangements made for the Fox part of the program.

From Radio Pictures comes Everett Marshall, noted young American baritone of the Metropolitan Opera, also Bert Wheeler and Robert Woolsey, the "Cookoos," a group of the remarkable Tiller Sunshine Girls and the colored chorus heard in Radio Pictures' operetta production.

Cliff "Ukelele Ike" Edwards, Chas. King, Lottice Howell and George Houston will appear through the courtesy of Metro-Goldwyn-Mayer, with Sammy Lee's dancing beauties in a specially staged revue.

An elaborate revue, personally staged by Larry Ceballos, will be the Warner Brothers-First National section of the program, while from the Paramount studios will appear the singing comedienne, Lillian Roth, also Harry Green, talented juvenile, and others.

Rose Perfect, for the past five years featured in George White's "Scandals" and a favorite vaudeville headliner, will be on the program and other numbers will be presented by the Los Angeles Grand Opera Chorus, South Pasadena Drum and Bugle Corps, Post 140 of the American Legion, the Albertina Rasch Ballet and the Mosconi Brothers, Charles and Louis, with their group of 16 dancing misses.

Tickets for the annual Jubilee performance, scaled from $1 to $5, are available at the special committee headquarters at 6769 Hollywood boulevard, at all motion picture studios and downtown theatres and at the Gittleson, Equity and Lloyd Mitchell branch theatre ticket offices. The ticket exchanges, like the artists on the program, are donating their services for the sale of Jubilee tickets.



ADELE WINDSOR

The personification of personality is Adele Windsor, who has had a wide experience on both stage and screen, and is in our midst at present, under consideration for some very fine parts in some of our best talkies about to go into production.

PREPARING

Billie McCormack's Dancing Studio is furnishing some of the specialty dancers for Larry Ceballos, who is preparing to open at the Warner Brothers Theatre in Hollywood with a Dance Revue on July 4th.

Miss McCormack is noted for the beautiful and clever dancers enrolled at her school.

WRITER ASSIGNED TO FAMOUS VEHICLE

With announcement that First National had signed Walter Huston on a long-term contract, Hal Wallis and C. Graham Baker, co-executives of the company, yesterday also revealed the fact that Lenore Coffee is working on Huston's first vehicle. Miss Coffee wrote adaptation, continuity and dialogue for "Mother's Cry," which Hobart Henley is to direct as the company's outstanding dramatic special of the year, and she is reconstructing and redialoguing the erstwhile Otis Skinner vehicle, "The Honor of the Family," for Huston.

Intends to Build $500,000 Laboratory in Hollywood

Howard Hughes, president of the Caddo Cmpany, and producer-director of "Hell's Angels," $4,000,000 screen sensation, has taken over Multicolor Films, Inc., and will construct immediately a new $500,000 laboratory in Hollywood to turn out all-color motion pictures.

Mr. Hughes has just completed negotiations with Rowland V. Lee, president of Multicolor, and associates, for purchase of controlling interest in the color-process concern, in a deal involving approximately $1.000,000.

Marking a spectacular entrance into the field of color photography, Mr. Hughes will embark soon on an elaborate program of production, turning out all-color feature pictures for his own company and other producing firms in Hollywood.

The new and modern plant will be equipped to turn out a million feet per week of the new process film, and will operate under the new trade name of Multicolor, Ltd.

Purchase of Multicolor by the Caddo Company is considered one of the biggest developments in the film industry, as it means that the revolutionary Multicolor process will have the unlimited financial backing of the Hughes concern, with its enormous assets.

The Multicolor process is regarded by most experts as the most superior method of color photography yet developed. It is admittedly the most practical color process to date, being less complicated than the current methods of putting color on the screen.

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R. K. O. Spending Fortune on Extra Talent

Mack Sennett To Produce Some One Reelers

Star Wheeler - Woolsey in "Half Shot at Sunrise"

Sixteen hundred "extra" players were made happy the other day by being selected for work in Radio Pictures' all-talking wartime comedy, "Half Shot at Sunrise," production of which is scheduled to start next week at the RKO ranch in the San Fernando Valley, near Los Angeles, according to plans revealed at the studio Tuesday.

Selection of the players gave Rex Bailey, casting director, one of the hardest tasks of his career because of the qualifications required. Five hundred of them had to be men with army experience, two hundred of them cavalrymen, and another hundred are made up of machine gunners, officers and men versed in the technicalities of war.

The remainder were selected for French types to people a section of Paris which has been constructed at the ranch. It constitutes a replica of an entire palaise or square.

It is estimated that the payroll for these players will exceed $75,000, plus the additional expense of meals. A tent covering a half-acre has been put up as a dining room. Six chuck wagons are ready to furnish hot meals, a departure from the usual cold box-lunch plan.

Paul Sloane, director, confesses an appreciation of snappy, bright "extras," and declares that one can't expect people to be peppy on a heavy cold lunch.

In addition to meals for the players it is estimated that oats for the horses in the cavalry will cost from $400 to $500 a day.

Other measures taken for the comfort of this great group of players indicate that to RKO an "extra" is not just a supernumerary, but a performer whose part, though small, is vital to the success of the picture.

A huge tent city, composed of fifty big, heavy canvas tents, has been put up for the comfort of everybody between scenes. The "city" includes a hospital and all modern conveniences.

The term of their employment will be about three weeks.

The production will feature Bert Wheeler and Robert Woolsey, comedians, supported by a cast including Dorothy Lee, Hugh Trevor, Edna May Oliver, Leni Stengel, Roberta Robinson, John Rutherford, George MacFarlane and Eddy de Lange.

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BETTY HEALY

Betty Healy, co-starred with Ted Healy in Earl Carroll's "Vanities," "A Night in Spain," with Shuberts in "Merry World," R-K-O Vaudeville, will soon be seen in "The March of Time," which "Chuck" Reisner directed for M.-G.-M.

Betty Farrington Scores in "Take My Advice"

By Ben Arid

The Inglewood Community Players, an organization that Betty Farrington, the well-known screen and stage star, finds time to direct between productions, closed their 1929-30 season last week with three performances at the Inglewood Women's Club, of the rollicking three-act comedy, "Take My Advice."

The story concerns a certain town kept from progressing for selfish reasons by an individual who is a power in the state and the activities of a young enthusiastic publicity man who specializes in "waking towns up," and who combines with the harassed editor of the local paper to accomplish that end. The play has plenty of action, holding the closest attention of the audience and the performance of the cast is most creditable.

Miss Farrington in the short time she has taken over the management and direction of the Inglewood Community Players has not only put the organization on an excellent financial basis, developed latent talent of a high order, but she has as well secured the support of service clubs, civic organizations and business firms to a degree which augurs well the erection of a community theatre in the near future.

CHANGED NAME

Alan Brock was once known as Stephen Zebrock, but his friends all mispronounced his name so frequently that the change was necessary. Young Brock, who is playing the lead in "Ghosts" at the Play Shop on Gower Street, finds Alan Brock easier to remember, and much more convenient in his professional work.

HAS KEEN—

Not the least among Hollywood leaders in men's sartorial respectability stands Emiel Gansfreid of Garden Court Tailors. Emiel, after 12 years of successful catering to Fifth Avenue's elite in New York, came a decade ago to filmdom's capital from where, he realized, the future styles of the civilized world would emanate.

In importing English fabrics, he carries the finest grades of worsteds, homespuns and genuine Scotch tweeds obtainable. Though coming in all popular colors, Emiel emphasizes light grays and clay colored tans for the season's smart wear.

Able to choose from more than 200 paterns, Emiel is definite in the kind of work a real tailor should turn out. Skilled workmanship of the best is the only kind he recognizes at all. The Southwest's best equipped pleating plant is installed at Garden Court, where specially designed modern machinery enables Emiel to give service and superior work.

E. W. Hammons States in Announcement From Educational Offices

Mack Sennett, it is announced by E. W. Hammons, president of Educational Film Exchanges, Inc., will produce a brand new series during the coming production season, which will once more prominently feature feminine pulchritude, of which Mack Sennett has always been such an excellent judge.

The new series, which will be entirely apart from the series of 26 two-reel talking comedies Sennett will produce for Educational release during the coming season, will consist of 12 single reel comedy novelties and will be called Mack Sennett Brevities.

The Mack Sennett Brevities are to have as much novelty as comedy, and though the spirit of the series is to be youth, fun and beauty, Sennett will not limit himself to a specific theme to be carried throughout the 12 reels. He intends to vary the subjects as much as possible, drawing on every type of youthful activity for his ideas.

The Brevities complete Educational's plans for its 1930-31 comedy and novelty program, bringing the number of series to be released to 10, and the number of comedy and novelty subjects to 114. This is probably the most important short feature program on record, with two of the outstanding comedy producers in the business, Mack Sennett and Al Christie, lined up, and with exceptionally fine studio facilities.

The 26 Mack Sennett Talking Comedies and the 12 Mack Sennett Brevities will be produced at the Mack Sennett studios, while production of the Lloyd Hamilton, Tuxedo, Gayety, Vanity, Mermaid and Ideal Comedies will be divide between Educational and Metropolitan studios, the latter having become affiliated with Educational through the three million dollar studio property deal recently consummated.

Sennett has already corralled a number of beautiful girls for the first in the Brevities series, which will shortly go into production. These girls are a far cry from the bathing beauties of the old Keystone Comedy days.

SIDNEY FOX SIGNS WITH UNIVERSAL

A recent dispatch from Arthur Lyons, head of Lyons & Lyons Agency in New York, brings the announcement that Sidney Fox—last seen as the Ingenue lead in "Lost Sheep," successful Broadway production, has been signed by Universal Pictures Corporation, for "talking" picture roles.

Miss Fox is ready to leave for Hollywood within the next week.

Lee Is Going To Direct George Bancroft

Monta Bell To Direct "East Is West"

Betty Compson Is Cast Opposite Famous Paramount Star

With William Slaven McNutt and Grover Jones preparing his next story, George Bancroft is basking at the beach and at the same time preparing to come into the Paramount studios with his makeup kit and wardrobe the minute they are ready for him to start working under the direction of Rowland V. Lee.

Betty Compson, who is at present playing the dance hall girl in "The Spoilers" for Paramount, has been assigned by the company to play opposite George Bancroft in his coming production.

"HEGIRA"

Old man Webster again comes to our rescue in explaining that "Hegira" is the flight of Mohammed from Mecca, A. D. 622 (subsequently established as the first year of the Moslem Era); hence, any flight or exodus.

Now this seems a roundabout way of describing the "Flight of the Song Writers," but the recent departure of so many of their craft, is, to say the least, startling. Producers are beginning to realize that to put a catchy song in a bad production will not save it.

Life is usually of such a drabness that when our day's work is finished, we look for something to stir the blood and make our day dreams come true.

Legs for awhile diverted some of us but they gave us such a surfeit that most of us are glad to see the long dresses come back.

However, we sympathize with the poor song writers. We listened to the "Prisoner's Song" and sympathized with the prisoners, but their wail was as nothing compared to "The song writers' retreat."

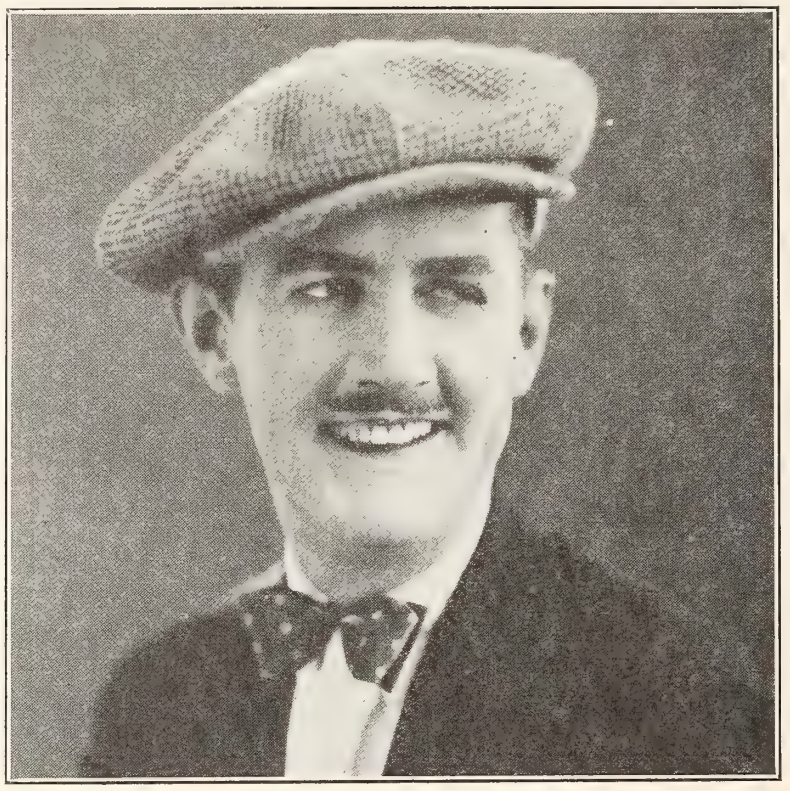
Just as the boys were settling in Hollywood and Beverly Hills, that land of mansions, swimming pools and tennis courts, the malevolent PUBLIC decided that they were all "fed up" on theme songs and so the boys are seeing Mr. Santa Fe and Mr. Southern Pacific and are hastening to the arms of TIN PAN ALLEY, where the blase New Yorkers do not tire of things so quickly, and the boys will be able to get in some "good licks" at the new shows for the autumn.

ARTHUR FORDE.

ST. CLAIR TO DIRECT UNIVERSAL PRODUCTION

Universal has signed Mal St. Clair to direct "Boudoir Diplomat," which is expected to go into production very soon.

"Boudoir Diplomat," in its stage form, was a great success on Broadway with Mary Nash and Basil Rathbone in the principal roles.



CHARLEY CHASE

Making comedies in three languages and each one of them clicking 100% is the record that Charley Chase is making right now for Hal Roach, who recently signed the famous funmaker under a new long-term contract.

James Horne, who is back at the Roach studios for the third time and who has made seven comedies on the lot since his joining the firm, is directing Charley Chase, and really is surprised at the way the comedian speaks Spanish and French.

Charley Chase is better in talkies than he was in the silent fun-films, and is improving as he finishes each picture, and proving a great box-office attraction.

Frank Elliott, who has been on the stage for a couple of years, is back in our midst and is working at Paramount studios in "The Little Cafe," starring Maurice Chevalier, under the direction of Ludwig Berger.

With a name that is easy to pronounce Mayo Ikeda has made his bid for honors on both stage and screen for years, both here and in Japan.

One look at his picture on the front page of this week's issue will show you plainly that he is a highly cultured looking gentleman who might play any part that fits him.

The talkies have found him ready to do their bidding, and his latest performances in "The Lotus Lady" and "Feet First" need only to be seen to back up our statements of what he has to offer in the film industry.

Mayo Ikeda is a quiet unassuming young man who appreciates every opportunity that is given him in America to carry on his heart's desire, and that is to make good in a profession so rich in opportunities for the right kind of a man as has been his lot since he came to the West Coast.

WHITE PIQUE TRIMS SEASONAL TAILEURS

Accents of pique on trimly tailored suits is a note of interest in this season's repertoire of modes. Mary Brian, appearing in Paramount's production, "The Social Lion," starring Jack Oakie, wears a two-piece taileur of navy blue tricotine, a coat of which is bound with inch-wide bands of white pique. A vent and collar of the same material is also used, while narrow pique bows adorn Miss Brian's black straw hat.

The Associated Publicists opened offices at the Tec-Art Studios yesterday.

The members of the organization, Bill Henry, Bill Wise, Milton Watt and staff, known extensively throughout motion picture and newspaper circles, are concentrating on organized and co-operative publicity for motion pictures and their allied industries.

The Associated Publicists will specialize in national exploitation, commercial and local publicity.

Green jade is more popular with each season. Louise Fazenda has a new string of jades, with pin to match. She wears them with her numerous gray costumes, and with dull red ensembles.

Carl Laemmle, Jr., Says Universal Has Signed Megaphone Wielder

Monta Bell, former production supervisor at the Paramount Long Island studios, has been engaged by Carl Laemmle, Jr., to direct the talking film version of "East is West" for Universal Pictures.

Bell, who recently completed his direction of "Young Man of Manhattan," and has to his production credit a number of notable plays, among them "The Letter," halted a contemplated tour of the world in Hollywood to take up the work of preparing the new Universal play for early production.

"East is West" served Fay Bainter as a Broadway stage hit for two seasons and Sam Shipman, who wrote the vehicle in collaboration with John B. Hymer, is now at Universal City, preparing the talking picture adaptation and dialogue, assisted by Winifred Eaton Reeve.

The Oriental setting of "East is West" permits a decided departure in talking pictures and in giving Bell the assignment to direct the colorful romance, Carl Laemmle, Jr., has assured him that neither energy nor expense is to be spared in building the picture into an elaborate romantic drama.

ENGAGES

After establishing a record of constructing every set below the budget estimate for "Whoopee," Richard Day, art director on that production, was yesterday engaged by Samuel Goldwyn to serve in the same capacity for Evelyn Laye's new starring operetta "Lilli."

Day was responsible for the sets in the Eric von Stroheim productions. Before coming with Mr. Goldwyn he spent two years at M-G-M.

"Lilli" will go into production approximately July 15, shortly after Evelyn Laye arrives from London. It is a romance of present-day Budapest and will be directed by George Fitzmaurice.

Louis Bromfield wrote the story which was adapted by Sidney Howard. The music is by Nacio Herb Brown and Bruno Granichsteadten. Lyrics by Edward Eliscu.

WANTED—ANIMATED CARTOON MEN

A motion picture producing organization has an opening for an idea man, also experienced animator, also competent layout man, in its New York animated cartoon department. Address replies in detail setting forth previous connections, experience and salary desired. Transportation from present place of employment to New York will be allowed. All replies kept in strictest confidence. Address Box TA, Hollywood Filmograph.

Mitchell Lewis Is Elected Masquer Harlequin

Albert Kelly To Direct "The Leather Pushers"

Succeeds Sam Hardy, Who Has Served for Two Successful Years

At the annual election of officers at The Masquers' Club Mitchell Lewis was elected to the highest post in that organization, "The Harlequin," succeeding Sam Hardy, who has served for two years and has done more to make that club the outstanding figure in Hollywood clubdom than any other individual.

The election of Mitchell Lewis is the outcome of a great and untiring service that he has rendered to his brother Masquers, and long before the polls were closed it was certain, as far as the sentiment of the members was concerned, that "Mitch" would be elected two to one over his opponent in the race.

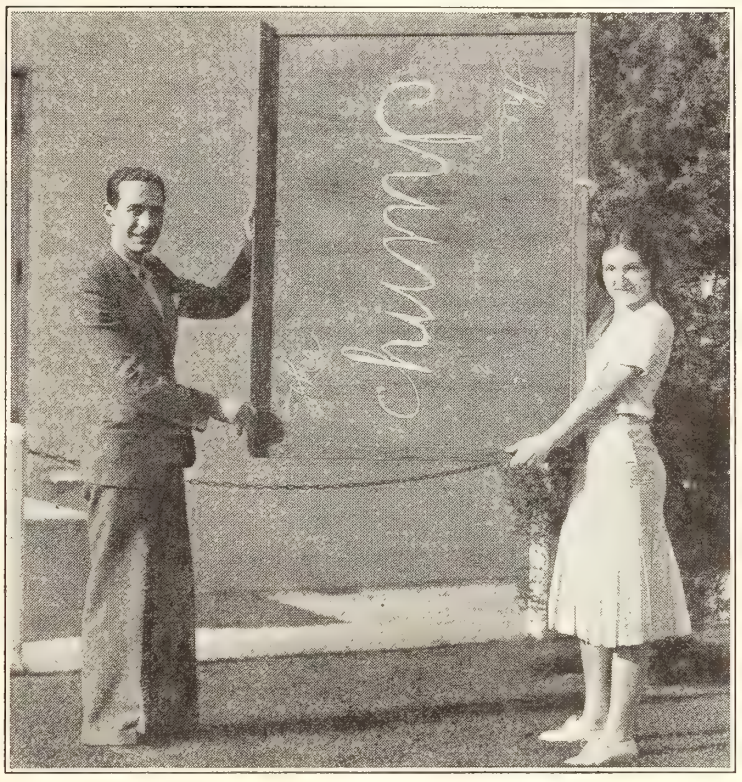
Sam Hardy during the meeting asked the wholehearted support of the membership for whoever was elected, and after he had finished Henry Clive stood up and asked a rising vote of thanks be bestowed on Harlequin Sam Hardy for the faithful service and loyalty that he has shown to his fellow man during his holding office in the club. This was met with great applause and brought forth a very fine speech from Mr. Hardy, who in the same breath found room to praise James Crawford who is the manager of The Masquers' Club and all others who have aided him throughout to make the Masquers what it is today.

With the election of Mitchell Lewis, we find that the following members have been elected to the various posts: Lawrence Grant, Pierrot; Donald Lee, Ponchinello; Antonio Moreno, Coresus; John M. Sainpolis, Pantaloon and Edward Earle, Reader. The Jesterate includes Trem Carr, Sam Hardy, Earnest Hilliard, Lee Moran and William Walling. All these were elected for three years. Dell Henderson was elected for one year.

* * *

Russell Gleason has a nice new contract, good for five years, in his pocket. Pathe tore up the old agreement and increased their time to hold young Gleason, after viewing his good work in "Beyond Victory."

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BABE STAFFORD

assistant director to Mack Sennett, and Addie Mae Laird, demonstrating the versatile title, "The Chump," a Mack Sennett short feature adapted from the Liberty Magazine story, "Sweet and Low Down."

ATTENTION

PRODUCERS — DISTRIBUTORS
EXHIBITORS

This is notice that Willis Kent Productions, Tec-Art Studios, Hollywood, California, will start production immediately upon a talking version of

"TEN NIGHTS IN A BARROOM"
using an original adaptation by Norton S. Parker.

WILLIS KENT.

Universal Has Director Making Tests of Athletic Stars

Two reel fight films will soon be in order at Universal City, where Albert Kelly has been engaged to direct the H. C. Witwer Leather Pushers series as talkies, with a star yet to be selected, and tests are being made daily on the big U lot of various athletic acting stars, some who have already done similar series for other firms.

Samuel Freedman it was learned today is to be in charge of this unit. He formerly was an independent producer and was at one time part owner of the Fine Arts studios which is now the Tiffany studios.

* * *



ALAN BROCK

As he will appear in Paramount's "Huckleberry Finn," now in production. Brock is a talented juvenile character actor of wide experience. He is 21, the possessor of an excellent voice and perfect microphone technique.

Before Tiffany brought this capable actor out from New York to play in its version of "The Medicine Man," Brock had made a hit on the legitimate stage in such plays as "Four Walls," "Aloma of the South Seas" and "Window Panes." Pictures in which Brock played include "Madame Satan," "The Texan," "Gentlemen of the Press" and "Jealousy."

At present Brock is making a hit in the leading role of Oswald in the Play Shop's production of "Ghosts." Our advice is to keep an eye on Alan Brock's screen future.

Triangle Films Have Some Fine Plans

Myers-White Start Another Dog Comedy

To Remake Silent Successes Into Talkies

A former well known producing group, dormant for many years, has re-entered the field and promises to be an important factor in filmland's coming productions this summer. It is the old Triangle outfit, which filmed the first of the great screen epics, "The Birth of a Nation," 16 years ago, folowed it with "Intolerance," "Broken Blossoms" and many others of the finest silent pictures ever made, and later went temporarily out of production. This week production was started on the revision with sound, dialogue and music of "The Birth of a Nation," to be released in about three weeks, and to be followed in turn by the refilming of 10 other famous D. W. Griffith silent successes.

From New York has come Harry E. Aitken, president of Triangle; W. H. Kemble, vice-president, who has been placed in charge of general management, and Roy Aitken, brother of Harry, a director. Campbell MacCulloch, formerly with M-G-M, is in charge of production; Rex Wray of Philadelphia is here as the new secretary-treasurer of the company; Chas. J. McDonough, assistant secretary-treasurer; F. Heath Cobb, well known in Hollywood screen management circles, is in charge of exploitation and advertising, and Stewart Jackson, a former New York and Chicago newspaperman, is in charge of publicity. Robert Ray is recording the sound revision of "The Birth" and Louis Gottschalk, who wrote the orchestration for the original silent picture, is in charge of the sound music.

All production work for the long program of remaking the great silent films is to be done at the Metropolitan sound studios, Santa Monica boulevard and Las Palmas avenue.

Release of "The Birth of a Nation" and at least five of the 10 others is expected to be through United Artists. Mr. Kemble has been in conference all week with Joseph Schenck and a definite program for the releases is to be announced within a few days.

Following the release of "The Birth of a Nation," production work will start immediately on "Mickey," Mabel Normand's great success in which Nancy Welford, the petite star of many stage and screen plays, will get the leading role. Following "Mickey" these pictures will be remade in the order named: "Intollerance," "Broken Blossoms" — which Richard Barthelmess wants to make over again as a talkie and in which he probably will be seen, "Orphans of the Storm," "Way Down East," "Dream Street," "The Idol Dancer," "The White Rose," "The Love Flower" and "One Exciting Night."

Film history was recalled with many tender memories this week when Mr. Griffith, officials of the company, and 10 stars of the original cast which filmed "The Birth of a Nation" in 1914 were guests at the Los Angeles Breakfast Club, the organization that plays host to so many local and visiting celebrities. Little Mae Marsh, now married and off the screen, was present and spoke. She played the Little Sister, it will be remembered. Then there was Mary Alden, the mulatto girl; Henry B. Walthall, the Little Colonel; Donald Crisp, General Grant; Spottiswood Aiken, Colonel Cameron; Joseph Hennaberry, Abraham Lincoln; Walter Long, Gus, the colored soldier; Ralph Lewis, Thomas Wilson and Elmer Clifton. Many of them have quit the stage and screen; four of them are directors, one — Hennaberry, a producer, who recently made the talkie of Abraham Lincoln.



Permit issued to Enrique Vallejo by the Minister of Education, Minister of War, Superintendent of Federal Buildings, Federal District Government, and others, to assist in making motion pictures. Due to the possession of these documents and to his understanding of the Spanish customs, Mr. Vallejo should prove of great value to producers of Spanish pictures.

Promising Future Is in Store for "Alma De Gaucho"

Despite a surprisingly small amount of adverse criticism, "Alma De Gaucho," Chris Phillis' initial production, will have more than a successful distribution, according to bids which have come from Mexico and South America for its appearance there.

This is good news. It is good news because those who have been closely associated with Chris in the manufacture of this picture know how hard and with what adverse conditions he had to work to make this picture a marketable one.

"Alma De Gaucho" is a good picture. It is the best Spanish picture yet shown in these parts. And it will sell. And sell big.

The picture is scheduled for distribution shortly. Mr. Phillis and his associates are planning for an intensive picture program in the very near future.

Because we were awaiting news of the release of "Alma De Gaucho" we omitted commenting on the preview, which was held at the Million Dollar theatre before such a gathering in the history of a Spanish preview.

Those present at the preview included the Argentine and Mexican consuls; Madame Lupe Rubin de Mondragon, Lupita Tovar, Alma Real, Antonio Moreno, Maria Conesa, Henry Otto, Raquel Torres, Tirado, Mona Rico, Paul Ellis, Humberto Bonavia, Mme. Solarita, Chris Phillis, Enrique Vallejo, Fernandez Cue', and many others.

The preview committee included: Harry Burns, A. Gonzales, at the microphone; Adolfo de. Berg, Reception; Mr. Ranko, master of ceremonies.

Antonio Moreno and other Spanish stars appeared on the stage, as did Henry Otto, who directed "Alma De Gaucho," and Chris Phillis, producer, were given a very rousing reception.

Italian Version Being Made

Confident in the success of "Alma De Gaucho," John Cincotti, head of Cincotti Productions, has obtained the screen rights to produce an Italian version. Work on the picture is practically finished, there remaining but the sound synchronization. Whether other versions of the picture will be made is still undecided, but it is generally believed that the picture will be made in other languages.

Takeoff on "All Quiet on Western Front" to Be Theme

The dogs of war are to be unleashed at the Metro-Goldwyn-Mayer studios next week.

With trained dogs as actors, "All Quiet on the K 9 Front" is to be filmed. It is a travesty on war pictures with dogs as the players, and speech will be synchronized to the efforts of the four footed players.

Zion Myers and Jules White, who directed "The Dogville Murder Case," "College Hounds," "Hot Dogs" and others of the "all barkie" comedies, will direct the new picture, with "Buster," "Oscar," "Jiggs" and the rest of the clever animals of the former comedies in the East.

CINEMA ORIGINATED

A camera projector called a cinematographe, from which the name cinema originated, was patented by Louis Jean Lumiere, now 66 years old, a Frenchman who has been credited with inventing motion pictures in 1895. Lumiere received Will Hays very cordially last Tuesday.

Stanley Smith, former Hollywood High School boy, now under contract to Paramount, has been signed for the principal juvenile role in "Soup to Nuts," Rube Goldberg's first screen story, which Benjamin Stoloff is directing at the Fox Film Studio. Ted Healy and his clowns are featured with Frances McCoy, sparkling New York youngster, given her first big screen chance opposite him.

WANTED

Nationally known actors and actresses for an all star cast New York stage play. Replies will be treated strictly confidential. Box 22, care of Hollywood Filmograph.

About The *Writing Craft*



ANITA LOOS HONORED

A series of articles now running in a popular monthly, titled "The Better Things of Life," by Anita Loos, presenting Hollywood as it really is without making capital of such incidents as murders, drug addictions and divorces that are constantly occurring in every population center as well as the film capital, has attracted the attention of the Hollywood Boulevard Association. This wideawake organization is preparing to make Miss Loos an honorary member of their association.

AL ROSEN NOW PRODUCER

Notables of the film colony attest to the popularity of Al Rosen, well-known film player-manager, by making reservations for the opening of "Molly Magdalene," Crane Wilbur's new comedy drama, at the Mayan next Monday night, which Rosen has produced. The play concerns a burlesque troupe which lands on a Kansas farm as a result of a train wreck and promises thrills and love interest. The cast: Wynne Gibson, Crane Wilbur, Georges Renavant, Hedwiga Reicher, Cornelius Keefe, Dorothy Sills, Jack Egan, Frank Curran, Geo. F. Hayes, Theodore Adams and Ethan Allen.

CLARA BERANGER SIGNED BY COLUMBIA

Clara Beranger has been signed by Columbia Pictures to make an adaptation of the famous Alice Brady stage play, "Bless You, Sister." The production, which is scheduled in the "Superior Twenty" group, will be brought to the screen under the title of "The Miracle Woman." Barbara Stanwyck will assume the role created upon the stage by Alice Brady.

Miss Beranger has had a long and eventful career as a newspaper and short story writer. Her work in pictures covers a period of years during which time she has turned out a number of outstanding scripts. Among them were the scenarios for "Dr. Jekyll and Mr. Hyde," "Miss Lulu Betts," "Grumpy," "The Forbidden Woman," "Craig's Wife," "Almost Human," "The Little Adventuress," "The Idle Rich," and "This Mad World."

There is no more popular scenario writer at RKO studios than J. Walter Ruben.

He has just been given his fourth story assignment for Radio Pictures.

Ruben will write the adaptation and dialogue for "His Majesty, Bunker Bean," featuring Arthur Lake.

Taylor Holmes and Lynn Shores will co-direct the Harry Leon Wilson story.

Ruben wrote the dialogue and continuity for Radio Pictures' "Dance Hall," "Lovin' the Ladies," and "Shooting Straight," Richard Dix's most recent starring vehicle.

ALVORD CLOSES DEAL

"Valley of Adventure," by Geo. W. Ogden, has just been sold to Liberty Pictures, Inc. (Halprin Bros.). This is Mr. Ogden's seventh book to be screened. The deal was closed by Adeline M. Alvord.

As a western writer, George W. Ogden is gaining a wide reputation. His late book, "Wasted Salt," is just out and bids fair to be the next for the screen.

THE READING PUBLIC

Attending the convention of the American Library Association, in session in Los Angeles, L. L. Dickerson, of Indianapolis, makes the following interesting statement:

"The saturation point has been reached on the so-called 'stark realism' phase in literature. I find that the average reader now is demanding books written with greater artistry, subtlety and delicacy."

For the fiction of the present day, W. W. Foote, head of the Library of Washington State College, has nothing good to say. "It is written to shock its readers and the more it shocks them the better they like it. It is an encouraging sign, however, that students do not take modern fiction seriously. It is merely a craze like jazz music."

For the past few years, American biographies are the outstanding developments in literature, and next in popularity — philosophy, psychology and scientific literature.

The great nineteenth century novelists, still favorites: Balzac, Flaubert, Hugo, Dickens, Scott, Hawthorne, Thackeray, Dumas, George Eliot, Jane Austen, Stevenson, Mark Twain and Kipling, not forgetting the colossal Russians: Dostoievsky, Turgeniev, and Tolstoi.

It is important for us to understand our own generation, know its best achievements. Only a few names merit a place on selective lists: Shaw's "Man and Superman;" Galsworthy's "Forsyte Saga;" Kipling's "Kim;" Conrad's "Nigger of the Narcissus" and "Nostromo," Hardy, Romain Rolland's 'Jean-Christophe," Doughty, Fraser's "Golden Bough," Willa Cather and Dreiser, the mere handful of contemporary books which wind up our list of world-masters according to the personal list of men acutely and discriminatingly interested in the best of the age. Asa Don Dickinson has assembled twenty-five names holding high place in a volume: "The Best Books of Our Time."

Having disposed of his fifth original story in three months, Gene Towne, prominent author-scenarist, has departed for New York to confer with Otto Warnack regarding the presentation of a stage play. Towne's newest play, "Across the Sea," is said to be an excellent opus for Fannie Brice, and it is reported on reliable authority that the celebrated comedienne is to be offered the starring role by Warnack.

Lynn Riggs, who is now writing for Pathe, is not a complete stranger to this Culver City studio. Ten years ago he did extra work on this same lot, when it was the Thomas H. Ince studio. He was not a professional extra, but appeared in several pictures so that he could tell his friends about it when he returned to the University of Oklahoma after an eventful summer vacation.

To give authenticity and a true background to the play, "The Worst Woman in Paris," by Alexander Kosorotov, M. H. Hoffman, executive of Liberty Productions, has signed Oscar M. Carter to do the adaptation. Carter, who has spent most of his life in Paris and on the Continent, is well versed to bring to the screen an accurate version of life in Paris.

Announcement from the offices of Winfield Sheehan, chief Fox executive, reveals the information that Richard Halliburton's sensational book, "The Royal Road to Romance," is to be filmed in its entirety with a strict adherence to every detail. In other words, a group of cameramen are to film the exact locations incorporated in Halliburton's story.

At present Halliburton is writing an original story for John Boles, Universal's star, for which he is to receive one of the highest prices ever paid for an original opus, it is claimed.

Universal, it is reported, is negotiating for the film and dialogue rights to Wallace Smith's novel, "Tiger's Mate." Smith is now working on the screen and dialogue version of "The Iron Trail," which RKO is to produce.

The English are kicking about the preponderance of American war talkies. Now they are telling the one about the English kiddie who stepped up to Sir James Parr and asked him if England had been in the World War!

JACK RICHARDSON
(THE HEAVY)
HEmpstead 7709



FINIS FOX TO ARRANGE "RESURRECTION" FOR "U"



Lupe Velez

Finis Fox has been signed by Universal to do the adaptation, continuity and dialogue for the sound version of "Resurrection," which will be directed by his brother, Edwin Carewe.

Universal will produce Tolstoi's great novel through arrangement with Inspiration Pictures and Carewe, who directed the silent version. Fox wrote the script for the silent picture.

Lupe Velez has been assigned by Universal to the role of Maslova, which was played for years on the legitimate stage by Blanche Walsh, and by Dolores Del Rio on the silent screen.

THANKS

I wish to extend my hearty thanks to all those splendid people who contributed to the success of the premiere of "Alma De Gaucho" and to those who showed their confidence and faith in its success, by standing by since we first commenced work on it. I also wish to thank Mr. Henry Otto, my patient and hard-working director, whose persistent and dogged determination helped so much toward putting the picture over. And to all the splendid screen stars that appeared at the preview. I am very confident that the future will hold something notable in store, and when that time comes it shall be my happy privilege to incorporate these words of appreciation into something that will be of interest to all those who have helped me to make "Alma De Gaucho" a good Spanish picture.

Sincerely,
CHRIS PHILLIS,
Chris Phillis Productions.

Pictures---Reviewed and Previewed

Review

'SHOW GIRL IN HOLLYWOOD'

At the Warner Brothers Theatre in Hollywood.

"Show Girl in Hollywood" is an amusing story of Hollywood that is delightfully satiric. It is full of life and color and should be seen by everyone who takes the movies seriously. The magnificent settings and technicolor effects make it a very colorful picture. The story is merely the record of how a New York show girl broke into pictures, went "Hollywood," fell, and finally made good.

Alice White in the starring role did splendid work. Jack Mulhall was ideally cast. John Miljan's portrayal of the director was exceptionally clever. Ford Sterling, Blanche Sweet, Virginia Sale, Spec O'Donnell, Lee Shumway and Herman Bing also contributed some very fine work.

Mervyn LeRoy, who directed the picture, has a keen sense of humor and should be credited with one of the most enjoyable pictures Warners have shown in some time. Harvey Thew's and Jimmy Starr's adaptation for the screen of J. P. McEvoy's story was very good. Sol Polito's camera work was commendable.

Paramount Sound News, Martinelli in the Temple scene from "Aida," and Harry Conley in a Vitaphone short, "Slick as Ever," completed the bill.

B. M. E.

"POLO SHARKS"

The Polo game between the Glendale Polo Club and the Fox Hills Polo Club of Culver City, which was played on the field of the Broadway Saddle and Polo Club at Broadway and San Fernando Blvd., Glendale, Sunday afternoon at 2:30, had unusual interest for people in Hollywood and environs. It is understood that the entire personnel of the Fox Hills team from Culver City are associated one way or another with the motion picture business.

"REV. BULL GRANNON" MAY BECOME A REAL TALKIE FOR WM. DUNCAN

With two of the major studios interested in the story of "Rev. Bull Grannon," in which Wm. Duncan would play a dual character and possibly direct his first talkie, film circles are awaiting the outcome and the decision of the producers who are interested in the man who made more money for the Vitagraph Corporation of America than any other star that they had on their roster.

Wm. Duncan looks as good as he ever did and isn't seeking a job or just to sell a story. In other words—he is sitting pretty. But the talkies have sort of gotten under his skin and he has two stories he would like to see on the screen and if he is still as enthusiastic about talkies after he has completed these, he might consider directing some more pictures for some of the big line studios.



IRVING MITCHELL

Who played a supporting role to Claudette Colbert on the Broadway stage in Robert McLaughlin's play, "The Pearl of Great Price," made his film debut in Paramount's "Manslaughter" with Claudette Colbert, as Foster, the assistant district attorney.

Since crashing the studio gates and being given an important part with one of the major companies, his cinema future looks very bright, in that he has a splendid speaking voice and all that the "talkies" require.

Mr. Mitchell has appeared in various Henry Duffy presentations during the two years he has spent on the west coast. Remembered as the lead in "It Pays to Advertise." He found that it certainly paid, for he was immediately recognized by Paramount. With Owen Moore in "This Thing Called Love," and a dozen years of stage experience to support him.

MAE MURRAY DICKERING WITH SOME MAJOR COMPANIES IN HOLLYWOOD

Just what Mae Murray will do next, is problematical. She is dickering with some of the major league companies for some talkies.

Her first oral film, "Peacock Alley," is making big money for Tiffany and if Miss Murray is given a proper story, perhaps a sort of "mother" love story with a flapper daughter, she will go over bigger than ever.

In the meantime, Miss Murray is keeping in the public limelight at all sorts of functions, benefits and night clubs and looking better than ever.

Bernard Gorcey arrived in Hollywood from New York where he has been appearing on stage and screen.

HEADQUARTERS

Headquarters for Mayor James Rolph's campaign for the nomination for Governor were opened in Hollywood this week at 1630 North Vine Street.

The Mayor's campaign for the votes of the Film City was opened Tuesday evening with a big celebration at the headquarters under the direction of Harry Aftergood, campaign manager for Hollywood.

Other members of the campaign committee are: Major Morris J. Herbert, Edward E. McCullough, Joseph Grossman, Dr. H. B. K. Willis, Charles Clark and George Aftergood.

Preview

"WAY OUT WEST"

William Haines seems to have found himself once more in "Way Out West." His acting and characterization is of a sterling nature and we can attribute this to the careful direction of Fred Niblo, who knows his story as well as his actors.

There was none of the smart aleck action that has recently worked against Bill Haines in his M.-G.-M. pictures. If we may sound a little premature, let us predict that if he keeps up the same tempo in his future productions, he will prove a greater box office attraction.

Lila Hyams helped to carry the theme of the story along in a beautiful fashion and rose to dramatic heights in a greater measure in this story than any we have seen her in of late. Polly Moran, and Cliff Edwards are the chief funmakers in this western epic. Francis X. Bushman, Jr., Vera Marsh, Charles Middleton, Jack Tennick, Buddy Roosevelt and others lend their best to help the story along.

Director Fred Niblo has about run the gauntlet of stories to direct on the M.-G.-M. lot. He has done everything from "Ben Hur" to a story of the planes and in each instance has given us extra fine entertainment. Henry Sharp was the chief photographer on the job and brought in some very beautiful shots. The dialogue was in the capable hands of Joe Farnham.

PLAY BRIDGE?

Mother Nellie Anderson, in between pictures, conducts a Bridge Studio at 6024 Hollywood Blvd. Many of the stage and screen celebrities have been taking advantage of an opportunity to play bridge at Mother Anderson's Bridge Club.

MAYER, Ltd.

The past week found a split-up in the Mayer-Rapf Agency with Artie Rapf severing his connections from the firm which for the present will be known as J. G. Mayer, Ltd. Agency.

MEET MR. MARX, SCENARIO EXECUTIVE CHIEF AT M.-G.-M. STUDIOS

Along the tier of offices right in the heart of the M.-G.-M. studios, you will find the name of Samuel Marx. This may not mean anything to you, but it does mean a great deal to the studio and to scenario writers in general who have some stories to offer M.-G.-M. for their future productions.

Mr. Marx came here from New York, unheralded and has taken the post vacated by Scenario Chief Harris and according to those on the inside, Samuel is well on his way to please Messrs. Mayer, Thalberg and Rapf, who are the chief executives of the M.-G.-M. Studios.

"Molly Magdalene" Starts Monday at Mayan

Lee-Corrigan to Direct Jeanette Mac Donald

Fine Cast to Appear in Crane Wilbur Play

The production of "Molly Magdalene," new comedy sex drama by Crane Wilbur, opening at the Mayan next Monday night under the direction of Al Rosen, well known film players' manager, forecasts a new order of dramatic activity.

Rosen is one of the first established agents to turn producer, and others of his guild are eagerly awaiting the result of his experiment. If the idea proves successful, many agents are planning to follow in his footsteps. Rosen is already dickering for the coast rights to two outstanding New York stage hits of the past season.

By producing plays, Rosen will find employment for his array of talent during the slack season in pictures, and he also intends to develop new players, both for the stage and for the screen. His stage efforts will in no way lessen his film activities.

"New York managers will never produce new shows here," says Rosen, "for California is too far from their base of operation. Meanwhile, the local public is getting tired of road companies of Broadway hits. It is up to local producers to revive interest in the theatre in Los Angeles. Players' agents can help to accomplish this, for they are versed in what the public wants."

Rosen's showmanship commands respect in cinema circles, for he manages Jack Oakie, Skeet Gallagher, Regis Toomey, Harry Green, Maurice Moscovitch, Albert Gran, Frederic March, Kathryn Crawford, Virginia Bruce and a host of other stars and featured players.

He read a total of over 100 manuscripts, many by eminent authors, before deciding on "Molly Magdalene" as his initial venture.

"Molly Magdalene" is a sexy story of a burlesque troupe that lands on a Kansas farm after a train wreck, and the "love trail" blazed by Molly, the soubrette, makes the farmers forget their wheat crop.

Prominent in the cast are Wynn Gibson, Crane Wilbur, Georges Renavant, Hedwiga Reicher, Cornelius Keefe, Jack Egan, Dorothy Sills, Frank Curran, George F. Hayes, Theodore Adams and Ethan Allen.

MICHIO ITO TO APPEAR AT HOLLYWOOD BOWL AUGUST 15th

Michio Ito, celebrated dancer and director, has started rehearsals for a magnificent dance symphony to be given in the Hollywood Bowl on the evening of August 15th. Ever since it was announced in the press that Ito would dance, his plans have been awaited with unusual interest, for this master of dance poetry not only never disappoints, but always manages to leave even the most faithful and sanguine of his followers a little breathless with beauty.



MICHIO ITO

Just a tiny strip of film, through the genius of photographic experts, is magnified many hundreds of times and thrown on the screen in heroic size, so Mr. Ito intends to do with the dance, which ordinarily we think of as something petite; a composition of one or two or perhaps a dozen figures. Instead, Mr. Ito will use 125 dancers, 200 voices and the entire Bowl Symphony Orchestra weaving the magic of Rimsky Korsakoff's "Prince Igor," under the masterly baton of B. Molinari.

This will be no tiny stage set, hemmed in by a 40-foot picture frame, but a magnificently gigantic rhapsody of sound and color, worthy of the finest spirit and tradition of the Hollywood Bowl, and worthy, too, of Michio Ito, the greatest artist of a nation of arts.

CREATED

Having created the part for the original stage production, Clara Blandick found herself very much at home as the irate Mrs. Fisher in Paramount's sound version of "The Show Off," which is now being released under the title, "Men Are Like That." Miss Blandick has played the caustic tongued mother-in-law from London to Hollywood and, under her ingenious guidance, the part has grown to a position that is second only to that of the Show Off himself. Proving her versatility, Miss Blandick wil next be seen as the Bishop's sweet and docile aunt in Gerta Garbo's version of "Romance."

* * *

The Budget Committee of the German Reichstag has granted a vote of 25,000 marks for sound installation in the Berlin censor's projecting room, only on the express statement of the Minister of the Interior, Dr. Wirth, that the vote should not prejudice the question if censorship of talkies was legal.

"Her Wedding Night" Is Story Selected by Paramount

Jeanette MacDonald is to be starred in "Her Wedding Night" by Paramount. They have assigned Robert Lee and Lloyd Corrigan as her directors. The former has been working on the lot for some time as assist director, his last picture was "The Spoilers," directed by Edwin Carewe. Mr. Corrigan has been co-directing with Lawrence Schwab on "Follow Thru."

Miss MacDonald is to have a fine cast surrounding her, for instance, Charles Ruggles, Robert Chisholm, Nina Martini, Geneva Mitchell and others yet to be selected.

Finishing in "Monte Carlo" Miss MacDonald is right now preparing to start on her next vehicle. "The Lottery Bride" ("Bride 66"), produced by United Artists, will be another of her fine achievements according to all reports.

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YORK TIMES, WEDNESDAY, JUNE 13, 1928

STOCKS DROP AGAIN IN FURIOUS TRADING

shares for this security in new York and in San Francisco. Yet, because of the disturbance in the market and the excitement attending the trading there is little arbiterage between the two cities is going on, brokers say. They are literally afraid to touch it."

Almost half a billion dollars has been clipped from the open market value of Bancitaly in less than half a month. The corporation has 5,200,000 shares outstanding, and they were worth at yesterday's closing price of 132, an aggregate of $886,400,000. This compares with an aggregate market value of $1,159,600,000 on April 30, when they sold at their best price of 223.

Trading Swamps Exchange

The Stock Exchange found itself unable to handle the 5,052,790 shares

Fidelity Investment Insurance Agency
208 Beller-Gittelson Bldg.
6513 Hollywood Boulevard Hollywood, California

NEW YORK JUNE 28, 1930 SECTION

HOLLYWOOD filmograph

Busy On Shorts At Astoria Studio

Howard Bretherton Signs With Paramount

George Jessel Is Latest Recruit to Paramount Roster

Individually starring such well known box office personalities as George Jessel, Lulu McConnell, Armida, Miner Watson, Tom Howard and Billy House, Paramount's short subject department, operating at the New York studio of the company, has been maintaining a capacity schedule of production for the past two weeks.

George Jessel is the latest stage and screen luminary to sign a contract with the Paramount short subject organization for the filming of a two-reel comedy in which he will star.

Lulu McConnell, who has starred in several previous Paramount shorts was the star of "Red, Green and Blue," filmed recently under the direction of Morton Blumenstock.

Armida, the Spanish song-and-dance sensation on both stage and screen, was the stellar figure in a personality one-reeler entitled "While the Captain Waits," directed by Ray Cozine. This unusual subject was filmed simultaneously in both English and Spanish.

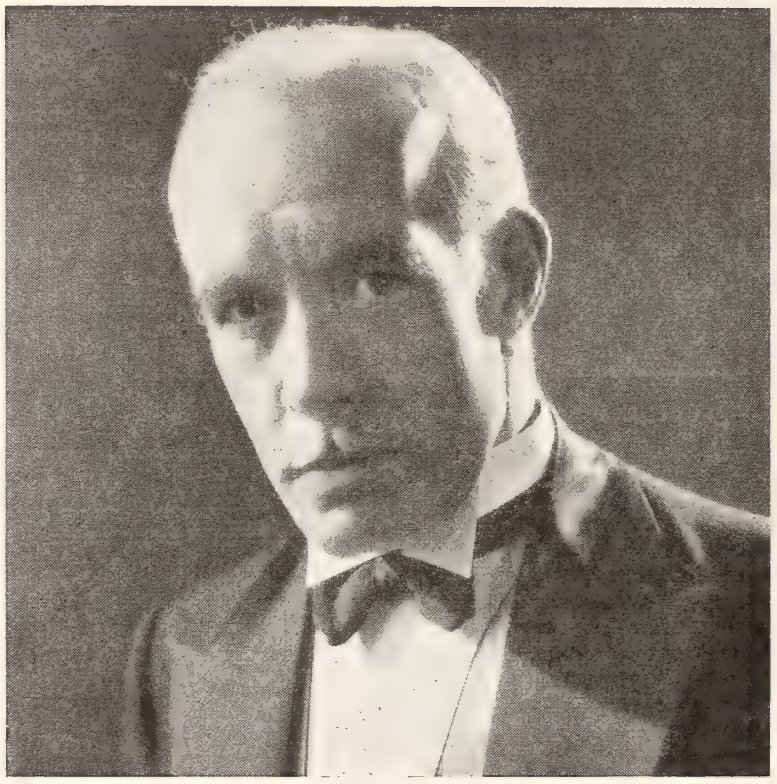
Tom Howard, who will be remembered by film patrons as the star of a previous two-reel screen comedy, "The Spy," returned to the studio this week as the headliner in "Go Ahead and Sing," a one-reel laugh-winner. Morton Blumenstock directed.

Billy House, who also has starred in Paramount shorts in the recent past, presented his famous act, "The Modiste Shop," this week as a two-reel comedy. Norman Taurog was the directorial pilot in charge.

Miner Watson starred in a one-reeler, "Just a Pal," filmed during the past week.

According to the plan evolved by the executives of the New York studio, a production schedule for 30 days in advance of current production will be maintained constantly by the short subject department under the direct supervision of Larry Kent.

Scheduled for early appearances on this program are Willie and Eugene Howard, who recently appeared in "The Fatal Card"; the Rhythm Bellhops, a quartet of entertainers who have been a sensation in vaudeville; Willie West, who will present "McGinty," and a number of Paramount featured players and stage stars who will appear in the "personality sketch" group of shorts. This list includes Giner Rogers, Victor Moore and Marion Harris as stars of individual one-reel productions slated for immediate filming.



LEWIS STONE

Immediately upon finishing "The Office Wife," at Warner Bros. Studio, Lewis Stone was assigned to "Father's Son," which is the first starring vehicle that Leon Janney, the new boy find, will appear in.

Irene Rich is to play the Mother of Leon, while Lewis Stone is his father. William Beaudine is directing and Julian Josephson has adapted the story from the stage play, "Boy O' Mine," by Booth Tarkington.

This looks like the greatest year of all for this noted actor, and rightly so, for he migrated from the stage to the screen.

NEW ARRIVAL

Arden Benlian, who has scored in several stage plays in New York, is a recent arrival in Hollywood. She is to be remembered for her excellent work in "Gang War" by Willard Mack during its long run on Broadway, and as Tondeleyo in "White Cargo" during its successful run from coast to coast. Miss Benlian is a very talented actress. She speaks French, Armenian, Turkish, English.

"KNOWING MEN" BANNED

The Australian film censors have banned Mrs. Elinor Glyn's first British talking film, "Knowing Men."

No explanation for this action has been given, and no suggestion has been made that the picture will be accepted if it is altered.

Not so long ago the Australian censor banned "White Cargo," although the stage version was being shown at the time in Sidney.

Lon Murray has just signed a contract to produce floor revues at the Follies Bergere Cafe on West Seventh street in conjunction with Joe Tenner's Band. They are planning a gala opening on July 3, with Mae Murray as guest of honor.

Former Warner Bros. Director Arrives in New York City

Hollywood has sent New York another of its favorite sons among the directors. Howard Bretherton, who has for years been making some of Warner Bros.' best features, has arrived in New York and is now at the Paramount-Publix studios in Astoria, Long Island, where he is preparing to start to direct a story now being selected for him by the powers that be in the metropolis offices of the firm.

"THIS PLACE CALLED HOLLYWOOD"

In an address under the auspices of the British Empire Film Institute at the House of Commons on "The Americanization of the Dominions by Films," Sir James Parr, K. C., M. G., late High Commissioner of New Zealand, said:

"The British Empire had suffered many calimities in recent years, but nothing eclipsed in seriousness the menace that affected the whole Empire of having young people brought up with American ideas, with an attitude that was not wholesome as regards the future of the Empire.

"I am particularly concerned," he said, "with the type of picture that comes from Hollywood, and more particularly with the horrible posters.

"If it was not tragic," he said, "it was comical to think that the British Empire was receiving its education from Hollywood — for the film as an educational factor has no superior."

Sir James said that the Dominions would much rather have a picture with a wholesome, honest background, something that had a British setting, something that was honest with British traditions, than that one got from "This place called Hollywood." London Today's Cinema, June 6, 1930.)

Hallam Cooley will begin his eighteenth week before the camera since January 1st, when he starts his featured comedy role in "Soup to Nuts," this month, at the Fox studio.

"INGAGI" ROARS



INDEPENDENTS!

This is the Battle Cry of Freedom—freedom from the Octopus—the Film Trust—the Modern Moloch of the Screen!

CONGO PICTURES, LTD., has filed suit in the Federal Court against Will Hays, Carl E. Milliken, Motion Picture Producers and Distributors of America, Inc., the National Better Business Bureau, Inc., and others, in the sum of

$3,365,000.00

Three Million, Three Hundred and Sixty-Five Thousands Dollars

DAMAGES

We have not asked favors, we have not waited for some one else to set the pace—we have struck.

INDEPENDENTS now have the opportunity of a lifetime to aid in extricating themselves from the tentacles of the Big INTERESTS.

"INGAGI" *IS STILL THE WONDER FILM*

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIO	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheron	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	All-Star Sebastian-Hamilton	Ralph Staub Ray Cannon	Buddy Coleman David Selman	Ralph Staub Joe Walker	"Screen Snapshots" "Ladies Must Play"	Staub-Fraub Dorothy Howell	Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Louise Fazenda Dane-Arthur	Albert Herman Phil Whitman L. R. Foster	Paul Malvern J. A. Duffy J. A. Duffy	H. Kirkpatrick Unassigned Len Powers	"Number 13" "Pure and Simple" "Dizzy Dates"	Uncredited Uncredited Uncredited	Shooting Preparing Shooting
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	All-Star	James Cruze	Unassigned	Unassigned	Untitled	Uncredited	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Unassigned Otis Skinner All-Star Richard Barthelmess Joe E. Brown Marilyn Miller Edw. G. Robinson All-Star Unassigned Unassigned Joe Frisco Unassigned Unassigned	Unassigned John Francis Dillon John Adolfi Frank Lloyd William A. Seiter Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Unassigned Unassigned Bryan Foy Clarence Badger Frank Lloyd	Unassigned Frank Shaw Irving Asher Ben Silvey Percy Ikerd Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Unassigned John Seitz Unassigned Ernie Haller Sol Polito Unassigned Unassigned Unassigned Unassigned Unassigned SidHickox Unassigned Unassigned	"Mother's Cry" "Kismet" "College Lovers" "Adios" "Going Wild" "Sunny" "Little Caesar" "Father's Son" "Stolen Dreams" "The Reckless Hour" "The Gorilla" "The Hot Heiress" "Captain Blood"	Lenore J. Coffee Howard Estabrook Douglas Doty Bradley King Pearson-McCarty McCarty-Pearson Robert N. Lee Julien Josephson Kern-Harbach Francis E. Faragoh Spence-Orkow Uncredited Waldemar Young	Preparing Shooting Preparing Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Milton Sills Edward Lowe McLaglen-Maris Farrell-Hobart Unassigned Warner Baxter Lowe-Clark J. Harold Murray	R. Walsh Alfred Santell W. K. Howard Irving Cummings Frank Borzage Unassigned Victor Fleming John Blystone A. F. Erickson	Archie Buchanan Marty Santell Unassigned Woolstenhulme Lew Borzage Unassigned Unassigned Jasper Blystone H. L. Hough	Lucien Andriot Glen McWilliams Unassigned Unassigned Chester Lyons Unassigned Unassigned Chas. Clark Geo. Schneiderman	"Big Trail" "The Sea Wolf" "Painted Woman" "Sez You, Sez Me" "Devil With Women" "Up the River" "The Renegades" "Men on Call" "The Red Sky"	Walsh-Evarts Behrman-Block Uncredited Nichols-Johnson S. M. Behrman Uncredited Jules Furthman Gerghty-Bennison-Fox Tom Berry	Shooting Shooting Preparing Shooting Shooting Preparing Preparing Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Unassigned Clyde-Kane-Stuart	Unassigned Mack Sennett	Unassigned Babe Stafford	Unassigned Max Stengler	Untited "Grandma's Girl"	Uncredited Staff	Preparing Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Dressler-Moran Marie Dressler Moore-Tibbett Marion Davies Grace Moore All-Star Joan Crawford Harry Carey Wm. Haines John Gilbert All-Star	Fred Niblo Chas. Riesner George Hill Jack Conway Robert Z. Leonard Sidney Franklin Chas. Riesner Harry Pollard W. S. Van Dyke Mal St. Clair Sam Wood Jacques Feyder	Harry Bucquet Chas. Dorian Unassigned Unassigned Unassigned Hugh Boswell Red Golden Chas. Dorian Earl Taggart John Waters Al Shenberg	Gordon Avil Unassigned Unassigned Unassigned Merritt Gerstad Henry Sharp Unassigned Clyde De Vinna Geo. Barnes Percy Hilburn Wm. Daniels	"Red River" "The Dark Star" "New Moon" "Rosalie" Untitled "Like Kelly Can" "The Great Day" "Trader Horn" "Remote Control" "Way For a Sailor" "Olympia"	Fred De Gresac Marion-Jackson Thalberg-Butler Uncredited Meehan-Kraly Farnham-Lawrence Unassigned Van Avery-Schayer Uncredited Uncredited Uncredited	Preparing Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Judith Barrie Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. All-Star	Victor Halperin Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Harry Edwards Marshall Neilan	Sidney Marcus Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Roy Heinz Unassigned S. McGrew Willis	Unassigned Walter-Lundin Unassigned Unassigned Harry Jackson Unassigned Gus Peterson Gus Peterson	"Whoopee-Girl" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled "Police" "Sweethearts on Parade"	Gladys Lehman Grey-Adler Uncredited Uncredited Eddie Dowling Uncredited Fred Palmer Cohn-Starr	Preparing Shooting Preparing Preparing Preparing Preparing Preparing Shooting Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star All-Star Chatterton-Brook Maurice Chevalier	Ernst Lubitsch Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger	George Hippard Bob Lee Chas. Barton Wm. Kaplan Russell Mathews	Victor Milner Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard	"Monte Carlo" "The Spoilers" "The Sea God" "The Better Wife" "The Little Cafe"	Mueller-Lawrence Beach-Cormack Russell-Abbott Akins-Morris McLellan-Caryll	Shooting Shooting Shooting Shooting Shooting
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dodds, Asst.	All-Star All-Star AnnHarding	John Robertson Tay Garnett Unassigned	Bill Reiter Bob Fellows Unassigned	John Mescall Ed. Snyder Unassigned	"Beyond Victory" "Her Man" "The Greater Love"	Uncredited Tom Buckingham Uncredited	Shooting Shooting Preparing
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wolheim-Armstrong Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim All-Star Amos and Andy	Geo. B. Seitz Paul Sloane Luther Reed Unassigned Geo Archainbaud Eddie Cline Mel Brown	Chas. Kerr Raymond Lissner Unassigned Unassigned Tommy Atkins Freddie Fleck Unassigned	Karl Strauss Nick Musaracka Unassigned Unassigned Leo Tover Leo Tover Unassigned	"Record Run" "Half Shot at Sunrise" "Babes in Toyland" "Heart of the Rockies" "The Silver Horde" "Leathernecking" "Check and Double Check"	James A. Creelman Creelman-Wood Uncredited Uncredited Uncredited Beulah M. Pix Uncredited	Shooting Preparing Preparing Preparing Preparing Shooting Preparing
ROACH—EM 1151 Jack Roach Casting	"Our Gang" Laurel and Hardy Charley Chase	Robert McGowan James Parrott James Horne	Don Sandstrom Morey Lightfoot Harry Black	Art Lloyd Geo. Stevens Jack Stevens	"School's Out" "Pardon Us" "Dollar Dizzy"	Uncredited Uncredited Uncredited	Shooting Shooting Shooting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Tom Terriss Walter Heirs Sid Saylor Chesterfield Prod. Disney Bros.	Louis Lewyn Burton King Elmer Clifton James Starr Sam Newfield Scott Pembroke	George Jeske Unassigned Unassigned Unassigned Charles Gould Bud Shyer	Otto Himm Andy Anderson Otto Himm Anderson William Hyers M. A. Anderson	"Voice of Hollywood" "Rose of Santa Barbara" "Love That Kills" "Talkie Topics" Short Subjects "Jazz Cinderella" "Mickey Mouse Shorts"	Louis Lewyn Uncredited Uncredited James Starr Uncredited Johns-Johnson	Shooting Preparing Shooting Shooting Preparing Shooting Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	Unassigned	Bert Glennon	Unassigned	Unassigned	"The Barbarian"	Uncredited	Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett Unassigned Eddie Cantor Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland Sam Taylor	Unassigned Unassigned Unassigned Unassigned Unassigned Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Unassigned Ray Renahan Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr. Berlin-McGuire Uncredited Uncredited Uncredited Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Mary Nolan McCoy-Ray Dorothy Jannis Biltmore Productions Unassigned Francis Bushman, Jr. All-Star	Noel Mason Tod Browning Henry Mac Rae Harry Garson Harry S. Webb John Stahl Robert F. Hill AlfredGrasso	Joe McDonough Jay Marchant Joe Levigard Unassigned Armand Schaeffer Unassigned McDonough Paul Stanhope	Jack Stevens Gilbert Warrenton Will Cline Wm. S. Adams Unassigned Unassigned Billy Williams	"Yankee Don" "Outside the Law" "Indians Are Coming" "Ourang" "Danger Trails" "The Lady Surrenders" "The Big Circus" Untitled	Uncredited Browning-Root-Forte Uncredited Reeves-Bernstein Richman-Lehman Uncredited Staff	Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Mackaill-Bickford Delroy-Whiting Lightner-Brown All-Star Varconi Fay Wray	Michael Curtiz Unassigned Lloyd Bacon Robert Milton Allen Crosland	Fred Fox Unassigned Justin McCloskey G. Hollingshead Jack Boland	Boy Kurrle Unassigned Bill Rees Hal Monr James Van Trees	"River's End" "May Time" "Sit Tight" "Outward Bound" "The Gay Caballero"	Chas. Kenyon Uncredited Taylor-Wells J. Grubb Alexander Rosener-Wells	Shooting Preparing Shooting Shooting Shooting

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ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

10¢

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VOL. 10, NO. 25 SATURDAY, JULY 5, 1930 PUBLISHED WEEKLY



CHARLES HILL MAILES

July 1, 1930.

Mr. Harry Burns,
Hollywood Filmograph,
Hollywood, California.

Dear Sir:

Knowing you are interested in all legitimate business enterprises, especially those that are beneficial to the Motion Picture Artists, I want to tell you about our "24 Hour Taka Message Service."

Our Service is indeed unique. Its purpose is to keep the artists in touch with their studio, business and social calls for twenty-four hours a day. We find that many people miss their phone calls through no fault of their own.

Often the telephone is answered by a disinterested person and they may be lax in delivering the message: thus the party called is the loser. Missing that one call may mean a job, or possibly a contract.

"Hollywood Taka Message Service," eliminates all this, because for twenty-four hours a day we are on the job—taking and conveying messages, anywhere at any time.

Our service fee is nominal and within the reach of all. We will gladly give explicit information concerning "The Taka Message Service" to anyone calling Hollywood 5337

Now, Mr. Burns, we ask your honest opinion, as to the benefit and worthiness of our "Service for the "Motion Picture Colony." Thanking you for this space in your valuable paper, I am

Sincerely yours,
CORA BURTON,
Owner and Manager.

"The Valley of Adventure," Geo. W. Ogden's novel, has been purchased by Liberty Productions. The novel portrays the Spanish customs and life of early California missions. Arrangements are now being made to reconstruct one of the oldest California missions as it appeared in its heyday. Production to start in the near future.

Heard on the lot: "I have been making so many tests, a certain producer agrees to use them all and make a feature out of 'em."

WALSH
HATS

Stylish Straws
and Panamas
By STETSON

6644 Hollywood Blvd.
at Cherokee

Stage Review

"SUBWAY EXPRESS"

At the Mason Theatre

If you have ever ridden in a New York Subway, you are in for the treat of your life should you happen to go to see the "Subway Express" now showing at the Mason Theatre. It must cost a small fortune to transport the settings that it takes to stage this remarkable play. One glance over the cast that enacts the characters you find in every day life in New York's Subway.

It should prove a great vehicle for Lillian Rich, who shares honors with Leo Curley and Edgar Reeves, who are aided in bringing forcibly to light a tragedy realistically enacted. Much more so because Hugh Kidder sits rigid throughout almost the entire play as if he were dead. In all fairness to those who may attend the show, we will not tell any of the details leading up to it.

The plot is a very simple one. An unhappy marriage. The Junior partner of a firm of stock brokers, falls in love with the Senior partner's wife and while all concerned are riding in the Subway, the Senior partner after many exciting happenings in the car, is found dead. Instead of us being carried into our courts to decide the murder, the Inspector of Police, so realistically played by Leo Curley, unravels the mystery to everyone's satisfaction.

Lillian Rich surprised even her closest friends by the dramatic talents that she revealed. She is indeed a real stage actress who works along the lines of some of our noted stars of the stage. It is difficult to give credit to everyone who plays a part in the production, but you will have to consider very much the work of Victor Rodman, Richard Curtis, who gave such a splendid performance in "Mary Dugan" here recently and comes in for his share of attention by playing a hardboiled motorman; Ralph Simons, as the doctor is excellent; Lillian Stuart and William Humphrey were superb; while the comedy and part of the tragic part of the play fell into the hands of J. E. Lessing and Demetrius Alexis. Then there was Al Hallett, Roy Watson, C. Russell Sage and the following players who all helped to carry out the story: Bertha Blackman, A. Rosenthal, Gust Dakes, Jimmy Dakes, Dorothy Day, Bobby Linden, Virginia Crawford, Robert White, Helen L. Winkel, Sebastian Mann, Harry Lee Ray, Eliot Duvey, Fred H. Hargrave, Harry E. Willard, Etta Raynor, Sam Morris, Mears Pitcher, Eugene Renard, Betty Todd, Evan Pearson, Viola Walton, Helen Lind, Olva Ellison, Harry Ellis, Josephine Branham, Margaret Armstrong, Rand Barker and Garland Kerr.

The novel play was written by Eva Kay Flint and Martha Madison and excellently staged by Chester Erskin.

HARRY BURNS.

GARCIA LEAVES CHAPLIN

With Charlie Chaplin nearing the end of his present picture, "City Lights," Alan Garcia, who has been assisting Mr. Chaplin, has accepted the position of Spanish dialectian on "The Gay Caballero," directed by Alan Crosland at First National.

ESTELLE TAYLOR



Estelle Taylor

Little do the producers realize what a real find that they have in Estelle Taylor. This charming actress has every qualification that any other actress could possess. She looks beautiful, has a screen and stage personality, sings better than some of 'em who call themselves singing stars, and when it comes to dramatic talent, all one has to do is to look up her past performances both in silent and talking pictures.

Miss Taylor asks no quarters from any one, she is working on her own merits, and according to some of the plans afoot for her appearance in talkies this year, she should rate higher as a box office attraction than she has ever done before, especially since Jack Dempsey, her husband, will more than likely swing into the heavyweight championship limelight as a real contender.

HOLLYWOOD FILMOGRAPH HAS NO CONNECTION WITH ANY WRITERS' BUREAU

A Hollywood Writers' Bureau has sent out letters using the name of Hollywood Filmograph as a reference. This is untrue, and has not the sanction or approval of this publication, and it was never authorized.

At no time does Hollywood Filmograph have anything to do with any other department connected with the making, writing, casting, or any department of the industry.

We feel that our efforts as publishers of this paper is sufficient to keep us busy at all times and we will never nor do we intend to take part in any other work.

HARRY BURNS,
President-Editor.

BETZ AT R-K-O

Mathew Betz will this week be seen in "Square Shooting" at R-K-O, starring Richard Dix and directed by George Archainbaud.

CELEBRATES

Delmar Watson celebrated his fourth birthday while working in "Outside the Law," directed by Tod Browning at the big U. He also celebrated his first haircut.

AT WARNER'S

Robert Emmett O'Connor and Paul Nicholson are working at the Warner Bros. studios under the direction of Director Dwan.

Mike Donlin, upon finishing with Tay Garnett, at Pathe, was signed by Warner's for William Wellman's picture.

Jack White, comedy producer and impresario, returned from Europe with his wife, Pauline Starke. No plans for their future have been announced for the present.

Alan Sears has finished a fine part in "Her Man" at Pathe, with Tay Garnett directing.

VICTOR McLAGLEN

Fox Films have a great bet in Victor McLaglen, the big fellow's personality just oozes off of the screen and right to you, no matter where you are seated in a theatre.



Victor McLaglen

All the company has to do to cash in on him, is to find suitable vehicles for him. The better the supporting cast, the better he looks up, for he is a full-fledged actor, who demands of his co-artists their very best or he will make 'em look like novices.

A certain producer recently after looking at a picture in the projection room upon his return from a trip away from the studios was surprised to see so many new faces in one of his pictures, he admitted that he didn't know a single artist outside of the star. Let us hope such a thing will never happen in Victor McLaglen's pictures, for the public love to see familiar faces; they help to put a production over, especially if you have a star of the magnitude of Victor McLaglen.

PRODUCERS AND UNIONS TO TALK MATTERS OVER ON JULY 9TH

One of the most important meetings to be held in Hollywood between the producers and Local 37, representing the various studio crafts, will take place here July 9th. That evening, the many problems now facing the producers will be talked over. Especially that of recognition for the property men. In the meantime, each studio will be combed by the prop men for any grievances that they may have and two men from each studio will report to the meeting on that night. After the regular meeting of the producers and the men representing the local body have talked matters over, the property men will hold a special meeting and make a decision as to their future activities in the studios.

IN "ADOIS"

Chris Martin, who did such splendid work in "Her Man" at the Pathe studios and "Billy the Kid," at the M.-G.-M., is playing "Jose" in 'Adois,' starring Richard Barthelmess with Frank Lloyd directing.

AT LIBERTY

Francis Powers, who did such splendid work at the Warner studios on some of their best stories last season, is ready once more to go back to work after a nice rest. He is especially capable on dialogue and adaptations.

WITH MILTON

Alec Francis is working with Robert Milton on "Outward Bound" at the Warner Bros. Studios.

IN TOWN

Alexander Carr has returned to Hollywood, no affiliation as yet, but ere long he expects to sign with some of the producing companies.

HOLLYWOOD filmograph

VOL. 10, NO. 25 SATURDAY, JULY 5, 1930 PUBLISHED WEEKLY

Chiseling Agents Will Have Hard Time

Actors Complain of Broken Studio Contracts

Weeding Out Process Is Being Quietly Done by Executives

Actors and actresses in making a selection of their agents at the present time should be very careful to be sure that their agent or representative is really and truly in good with all the studios, for we learned today that the producers are quietly and without any direct written orders barring certain agents from certain lots.

This means that many of the undesirables will be barred, without their really knowing what is happening, and that will hamper them from doing business for those whom they represent, hence the actors and actresses will walk the streets of Hollywood unemployed, not because they are not able to deliver the goods, but because they are under the management of the "Inbad Agents" who at some time or other haven't played fair with the studios.

The producers have every right to deal with those who deal fair with them, and there is no way for the agents to get back at them, it is their business and money (or should we say the stockholders'), they are spending, and wherever they will get the best for their price they are to pay for actors and with the least amount of difficulty and trouble they are at liberty to transact their business.

LEAVE MAYER

Dixie McCoy and Artie Pierce have severed their connections with J. G. Mayer Limited Agency and joined the Collins-Sullivan and Duffy Agency.



ALYCE McCORMICK

Alyce McCormick has been signed for a prominent role in First National's "Kismet," starring Otis Skinner and Mary Duncan, under the capable direction of John Francis Dillon. She has just finished a part for Fox's "Men on Call," featuring Eddie Lowe, Mary Clark and Sharon Lynn, under direction of Jack Blystone. With two seasons in the "Follies" in the background, and her excellent work as lead in a series of Christie shorts, Miss McCormick has everything in her favor for a successful future. We recently saw her in a Warner Brothers short featuring Bobby Vernon, the inimitable comedian, and her part was put over in a splendid way.

Mrs. George Westmore is working in Buster Keaton's comedy at the M-G-M studios, which is being made in English and Spanish. Edward Sedgwick is directing.

H. West has replaced F. McMahon as grip foreman of the R. K. O. studios. The newcomer has come up from the ranks and is well known and liked.

William Conklin Is Kept Busy Adjusting Claims of Artists

When the producers pledged themselves to live up to the "Academy" contract, they likewise told those making the contracts for them, that they expected their casting directors to give the actors an even break—in fact—the best of it, rather than the worst of it, as far as contracts between actor and studios.

There has been a number of complaints registered by the actors against certain studios, in fact it has taken most of the time of William Conklin who is acting as a go-between for actor and producer, especially engaged by the Academy of Motion Picture Arts and Sciences as a sort of adjuster of such claims, busy every day of the week.

The producers must play fair with the actors, if they wish to hold the good will that they have gained so far, and Hollywood Filmograph sounds a warning to all parties concerned that any breach of the agreement will work a hardship towards the goodwill desired and gained, and we know if the producers actually hear any of the complaints, they will see that the actors are given the benefit of the contract entered into through the "Academy."

PREPARING

Paul L. Stein, who just returned from Europe, is preparing to direct Constance Bennett in a feature at the Pathe studios. There is a rumor that Director Stein will handle Gloria Swanson's next picture after he finishes the one he is preparing to direct right now.

Max Factor's Theatrical Make-Up for the Stage

MAX FACTOR'S MAKE-UP

"The Choice of the Profession"

96% Of All Make-Up Used By Hollywood Screen Stars And Studios Is Max Factor's
—(L. A. Chamber of Commerce Statistics.)

Main Office: Highland Avenue at Hollywood Boulevard
Downtown Branch: 326 South Hill Street

Max Factor's Panchromatic and Technicolor Make-Up for the Screen

HOLLYWOOD filmograph INC.

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HARRY BURNS, President and Editor
Office Phone, HOllywood 6024

Vol. 10 Saturday, July 5, 1930 No. 25

"BATTER UP!"

As soon as a boy is big enough to hurl a baseball, he starts learning to pitch. He may have only a rock to practice with, but he soon becomes a dyed-in-the-wool baseball fan. When he grows up, if he fails to "make" the home town team, he wends his way to the baseball games and becomes a real fan. Some play their baseball games by picking their favorites from the sport columns of the newspapers; others by sitting in the bleachers; and some are the real ball players on the team. So, this week we will take you to the baseball diamond for our little lesson.

The Umpire has just shouted, "Batter Up" — and that means you. Under ordinary circumstances, you pick up a bat and grip it. Maybe you will throw the first one away and pick up another and another until you find the one that suits you. In the meantime, the great crowd in the bleachers is awaiting your every action and betting on your bringing home the bacon. If you strike out, you will disappoint a great many of your admirers and your friends, as well as yourself.

Isn't this picture just like life? We are called to take our place in the game that is progressing. It depends on the grip we take on ourselves (as the ball player does his bat), and if our judgment is bad and we miscalculate our distance and ability, we will make a mistake that will be costly to us. But if we keep our eagle eye on the situation as the batter does the ball—we won't let anything fool us and make us strike at the air like the elusive pill (baseball) makes the batter do—sort of strike at what seems and looks like a ball in a certain spot—but we will hit the ball right on the nose and make a home run.

The magic words, "Batter Up," have been called. What are you going to do—strike out, or make a home run and make a place for yourself on the prize team that finally wins the championship? Come on—get a grip on yourself. While there is life, there is hope. There is a place for everyone in this grand and glorious land. Play ball with your fellow man. He wants to shoot straight. Give him a chance and he will do the same for you.

"UNDERWORLD"

Dim lights, stained walls, smoke fog, tin can music, Tam o' Shanters, sallow-faced blondes, red heads, evil-eyed Chinese, oily-skinned white men, stained finger nails, tainted breaths, stealthy treads, tables, wine, rolling dice, hop, bunks, dreamland, flashing eyes, flirting eyes, lust-laden eyes, shrilly gay laughter, deeply mocking laughter, leaps, strides, clutches, embraces, fear, struggles, sighs, unclasps, retreats, escapes, pursuits, closer, closer, closer, and then, capture!

Kisses, more kisses, burning, passionate, love, hate, screams, fists, fights, blood, the knife, THE KNIFE!

Curses, trembling lips, beaded brows, bated breaths, the knife ascends, glitters and gleams, DESCENDS! AH—H ! !

"Cut!" bawls the director. "Ph-hew! Rotten!"

"Terrible!" snarls the oily-skinned villain.

"Ain't that the limit?" chirps the ingenue.

"Punk!" roars the stalwart, handsome hero.

"AW HELL!" sighs the spectator, "THEY'RE JUST MAKIN' MOVIES AGAIN!" By JERRY ASHER.

FRANK LAWRENCE IS TO HANDLE CHAS. H. KELLY CAMPAIGN

The motion picture industry and Hollywood proper has been turned over to Frank Lawrence as his territory for Charles H. Kelly for Sheriff.

Mr. Lawrence needs no introduction to filmland. He has for years been one of the leading film editors. His latest accomplishment was that of cutting "Hell's Angels."

Charles H. Kelly is now the chief of police of Pasadena and has served the Crown City the past ten years in that capacity. He is known to be very favorable to the film industry.

In running for the office of Sheriff, Mr. Kelly has surrounded himself with a very capable staff on his campaign committee and when the election draws near we will see some very exciting times for his opponents, too, haven't been asleep at the switch and pledge to work their hardest to win out in their fight for office.

TRIANGLE SIGNS LON MURRAY FOR "BIRTH OF A NATION" PREMIERE

Lon Murray, noted stage dance director, has been engaged by the Triangle Film Corporation to produce the entire stage prologue for the world's premiere showing of D. W. Griffith's "Birth of a Nation," which has been re-cut and edited, and is to have sound and synchronization as an added feature.

The youthful dance impresario has sent out an SOS for thirty girl tap dancers who do tap and ballet; thirty boy dancers and twenty show girls with voices for his first audition Monday at the Mason and Biltmore theatres at 10 A. M.

TREM CARR STARTS HIS THIRD WESTERN FEATURE AT DARMOURS

With J. P. McGowan and Robert Bradbury, Sr. directing Bob Steele in "The Riding Fool," which is to be released by Tiffany, Trem Carr started his third of the series that he has contracted to produce for that organization.

Trem Carr has some great plans for this season, as to making features and westerns, and is lining up stories and players that will make his past pictures suffer by comparison.

He is the most successful West Coast producer in the independent field, especially since the talkies have taken the center of the stage.

THANKS BEN JACKSON for Your Check

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President-Editor.

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Let's See··· Who's Who

By HARRY BURNS



J. FARRELL MacDONALD

Although he is now free-lancing, J. Farrell MacDonald could not possibly be busier. He has already made six pictures this year and has big parts in three more that are to be made this summer and autumn.



J. F. MacDonald

This famous actor, who will be remembered in "Three Bad Men," "Three Godfathers" and others, is now engaged in "River's End," at Warner Brothers. His part, that of the guide and former members of the mounted police, was not in the original story but was written in especially for Mr. MacDonald.

Just as soon as he has finished in this picture, he will go to work in a featured role for Warner's in "Barber John's Boy" which Allan Dwan will direct. So far MacDonald is the only player cast for this picture. He has just finished his part in "Broken Dishes" out at First National, with O. P. Heggie, Emma Dunn, Aileen Caryle, Loretta Young, Virginia Sale and others.

CHRIS PHILLIS

With "Alma de Gaucho" accepted by the Spanish-speaking people, wherever it is shown, as a representative picture of their race, Chris Phillis, producer of the first all-talkie Spanish film to be produced by an independent producer, has laid plans to go ahead and make some more of similar stories.



Chris Phillis

Producer Phillis has received letters of recommendation from all parts of the Latin-speaking countries wherever he has shown his product, and, encouraged by this, he feels he is well on his way to success.

Manuel Granada and Mona Rico were the star players, while Henry Otto directed the picture. The supporting cast was very well selected, and in the future pictures there will be all sorts of innovations injected in the picture that will make a greater name for the all-Spanish talkies.

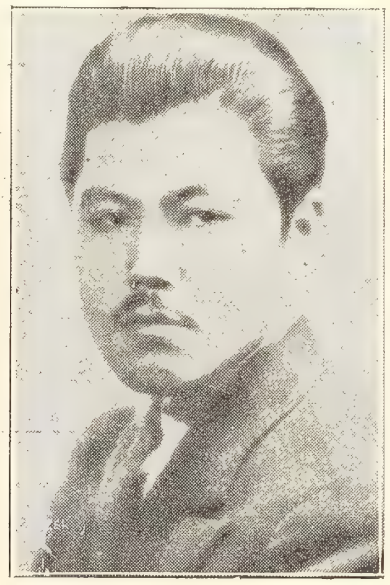
IRVING CUMMINGS



Irving Cummings

Called "that's all" on the Fox production, "Sez You, Sez Me," featuring Victor McLaglen, yesterday. The final scene, laid in a cafe in the tropics, is said to be the most hilarious in the side splitting story. Mona Maris, Humphrey Bogart, Luana Alcaniz, Mona Rico, Michael Vavitch and John St. Polis, principals in the picture all participated in the final scene.

MAYO IKEDA



Who is Mayo Ikeda? That was the question that was making the rounds of Studioland last week, when we ran this artist's picture on our front page.

After our readers made a careful check-up of his past performances, they soon accepted him on his face value, and today he is in line for some very fine positions in some of our best talkies.

Guest of Honor

Monday evening Miss Leatrice Joy will be guest of honor in the Blossom Room of the Roosevelt Hotel.

This date will also mark the initial appearance of the internationally famous dancer, Ann Pennington.

There is a probability, that evening, that Miss Joy may do her popular French number which was made fomous by her on her recent vaudeville tour.

Charles Irwin will act as Master of Ceremonies.

FRANK CAMPEAU

When "Abraham Lincoln" reaches the screen as a talkie, we will find Frank Campeau portraying the stirring and most picturesque character of General Sherman.



Frank Campeau

Right now Frank Campeau is playing a very fine part in "The Gay Caballero," directed by Alan Crosland with an all-star cast. The picture is being produced by First National and is being given the finest kind of a cast, backed up by such atmosphere, which will make this picture one of the outstanding ones of the program.

With the Fox Films figuring on remaking "The Three Bad Men," Frank Campeau, J. Farrell MacDonald and Tom Santschi, more than holding their own in talkies, should be right in line to repeat in the same film.

MONTMARTE

Marking a change in the entertainment feature of the ever popular Montmartre, Eddie Brandstatter its genial host announces the engagement of Al Bernovici's nine-piece band and music from Gotham, which made an initial presentation Wednesday night, July 2.

Pauline Strothers, Miss Kansas City, the lucky girl who won the popularity contest in that city recently, is visiting Cinemaland on a fortnight's vacation as honor guest of the Paramount Studios. She was shown a good time at Eddie's.

Elise Bartlett, talented young artist of Filmland, was hostess to friends, including Misses Ilka Chase and Evelyn Brent, Mr. and Mrs. Samuel Goldwin and Robert Clark. Miss Jean Harlow, well-known in Hollywood professional circles, also entertained a group of friends.

Beginning from last Monday night Eddie says that no cover charge at all is to be paid by any diner.

Jack Benny acquitted himself with his usual poise and self-possession among the numerous prominent screen celebrities who had made reservations for Wednesday evening.

William Demarest, stage actor, who has appeared in several Vitaphone Varieties, has just completed a new short reeler for Vitaphone, "Lost and Found," a story of the classified ad department of a metropolitan newspaper. Lillian Bond, Joyce White and Irene Shirley form a trio of leading women in the sketch.

Talk about star dumb-bells—one star had to take a simple scene 72 times. Had an extra gone that distance—they would have been shot at sunrise.

Christy Cabanne, director of Radio Pictures' mystery-melodrama, "The Conspiracy," in which Bessie Love plays the feminine lead. also directed Miss Love in the first picture she ever made. It was called, "Peggie Mixes In." Douglas Fairbanks played the lead.

NAT LEVINE HAS THREE FINE STORIES READY FOR PRODUCTION

With such stars as Rin-Tin-Tin and Tom Tyler signed for the first two serials that he is to produce, Nat Levine today announced the titles of the three chapter plays that he intends to produce on the West Coast.

The first to get under way is "The Lone Defender," starring Rin-Tin-Tin in a 10 episode serial, which Herman Raymaker is slated to direct.

The second serial will find Tom Tyler, the western star, in "The Golden West," which also will be made into a 10 episode picture.

While the third deals with wild animal life and is to be "The King of the Wild," and like the Rin-Tin-Tin serial will be made into 12 episodes.

All these subjects are to be talkies, and have been written by William Burt, Ben Cohen and Harry Fraser.

Walter Miller is to play the male lead in the Rin-Tin-Tin serial, casting is now in order for the rest of the players.

George Merrick has been engaged by Producer Levine as production manager, and will soon locate the studio and offices where the company will work.

BOSWELL TRIO CHARM OVER KFWB

Notwithstanding a native Californian's supposed dislike of the competitive qualities of the South, Los Angeles has taken to its heart the three Boswell Sisters, Martha, Connie and "Vet." The trio broadcast weekly over KFWB. They are from the "heart of the sunny South"—that is, N'awleans, and if we are to consider fan mail as an indication of popularity, the Boswell Sisters are certainly enhancing the popularity of that selfsame South.

The Boswell Sisters sing and croon into KFWB microphones in a manner entirely devoid of the usual tricks of the game. When Martha mimics, or Connie and "Vet" play musical instruments, listeners appreciate the warmth and novelty of the entertainers.

And so it isn't surprising to find these comely and talented Southern girls working in picture after picture when not busy broadcasting or making electrical transcriptions.

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Browsing Around With The NIGHT HAWK



Skipper Ben Frank, who is a past master at sailing a cafe dansant craft over the seven famous waterholes, has finally steered his Cocoanut Grove out of the doldrums into a spanking breeze and a laughing sea. The Grove is sonant again with the murmur of merry voices and the tapping of jocund heels, urged into joyous abandon by the rapturous strains of Ted Fio-Rito's fine orchestra. Teddy is a cloudburst of melody, as it were, distilled into a vitally vibrant anatomy that fairly radiates the latest dancing and song gems. He is surrounded by a band of versatile and expert musicians whose clever stunts, collectively and individually, give an added zest to their work, and they have already installed themselves as prime favorites with the Grove's swank clientele.

Ted, with an eye to the windward, appears to have sharked up Tommy Lee (son of Don Lee) as an added attraction. Tommy, who is the best-looking, best-dressed and most popular young man in local night club life, goes over with a wham in "Putting On the Ritz" (through a megaphone). He has already challenged comparison with Harry Richman, and—wonderful to be told—has suddenly come into the dignity of a fan mail.

A frequent merrymaker at the Grove is Count Dekker, an internationally famous connoisseur of art, especially in the masterpieces of the old painters. Recently, through him, a rare Rubens was acquired by Herbert Fleischhacker, one of the West's greatest bankers and who possesses a rare collection of some of the world's bet canvases. Count Dekker predicts that in the course of a few years Los Angeles will become one of the largest art centers of the world. He goes into raptures in discussing the Huntington collection in Pasadena, regarding it as one of the grandest of the present day, and declaring, in the same breath, that it could not be duplicated for $15,000,000.

Not long ago the Count disposed of one of the finest old masters he ever possessed, to a Los Angeles collector, and this, he thought, plainly indicated that Southern California is fast acquiring a desire to garner some of the finest gems in the art line. The popular Jimmy Manos has been made the Maitre d'hotel of the Grove. Last Tuesday night Mrs. Becker, society leader, entertained a party of 160, and Mrs. Walter B. Story was hostess to a large party of friends.

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George Olsen, who won the "Smile" sweepstakes by a block, is the same bimbo that put the "pop" in night club popularity down on Washington Boulevard, where his famous Pavilion of Pep stands out like a beacon light under the reflected rays of the Metro-Goldwyn-Mayer electric blazon. Georgie is breaking all cabaret attendance in the local field, and the cry is "still they come." Now, my dear night owls, if you will just persevere, we think you'll not stumble and crack your necks in getting over Kouznetzoff, Nicolina and Vasiloff (not Vaseline), the renowned Russian Trio singers.

If you get safely across, without ruining your larynx, you are reserved for the greatest cafe dansant treat of your life. Just get an ear full of Koozy's (for short) "Old Man River" and "The Volga Boatman," and if you're not wafted up into old St. Peter's hangout, then the doddered "Night Hawk" is surely suffering from the tortures of "the merry-go-round." Gee—what an ovation Koozy ran into last Saturday night—the greatest ever tendered an artist in Los Angeles. And among those that were projected into the seventh heaven were Morton Downey (quite a night-life favorite), Barbara Bennett, Henri De Soto, Monta Bell, Frank Powell, Yola D'Avril (toujours jolie), Mack Sennett with a romantic gleek in his eye, Big Shot Sol Wurtzel, Tommy Lee (mend him who can, the ladies call him sweet), and Patsy O'Leary.

The sixteen divinities of form and face are still swinging Ed Beck's clever concept, "Where Is My Boy Friend Tonight?" After the turn, about ten of the boy friends, that ran out on the forlorn little nymphs, swung into a huddle back in the retiring room and voted Bubble Lavail and La Verna Barnes as the most beautiful of the bunch. These are just two of the lovely butterflies that passed muster under the appraising eyes of Jack Lester, famous triple tap dancer.

Jack went over (optically) at least 1500 applicants, finally culling sixteen baby dolls of purest ray serene. Had an ineffable desideratum like this fallen to the lot of the "Night Hawk," the old buzzard would probably have gotten over the first fifty before "wrapping the drapery of his couch about him" and taking the big leap into the dark. Even at that, we don't think our old friend, Joe Spagat, would have gotten much beyond the 75 mark, and ye editor, Harry Burns—gee! he would have been lucky to hit the fifteenth milestone.

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Milestone in the march of twenty century music—Oscar Straus at the piano playing the accompaniment to "My Hero" from his own "Chocolate Soldier," and Rose Perfect, singing it as no one else in the wide, wide world can sing it. Scene, Blossom Room of the Roosevelt Hotel, 12 a. m. July 1, A. D. 1930. A "moment" of soul-bliss, in the big hush hours, never to be forgotten. Then, out of the enchantment slides the voice of Joe Frisco, the modern Puck and Robin Goodfellow. For the nonce he wore the cap and bells, and—oh, boy, how those bells did jingle!

Joe was at his best, bon mots falling from his flexible lips as fast as earth-enamored autumn leaves. The packed room trembled with acclaim as he let loose. Yes—the studio didn't like it. It was a lousy picture, so lousy that they had to make retakes before putting it on the shelf, to forget it. The program, sponsored by the popular Jack Warner of Warner Brothers, was a pip in every particular. "The Honeymoon Parade" was one of the most gorgeous spectacles ever brought off in a cafe dansant. Those that entertained were Ken and DeBard Bros, Conta Crawford, Everett and Lowry, Betty Lee Bliss, Mary Fabian, Wayne and Lee, Dorothy Roberts, and Al Sexton and Martha Holland.

It was Warner Brothers' night, and the famous studio scintillated at its best under the unmatchably deft hands of Larry Ceballos. And the merry-makers—what an assemblage!—Lou Anger, the Blossom Room balboas, and his charming wife; Grace Hayes, Lillian Shirley, famous magazine writer; Roscoe Arbuckle and Rita LaRoy, Louella Parsons and Doc Martin, June Bennett, Lillian Gilmore, titian-haired beauty, the best-dressed, best dancer and best looker on the dance floor, gallanted by Lorenze Adlon; Publicity Prince Sam Cohn, Frances McCoy;

Manager Frank Cummings, Jr., and wife; Billy Joy, Milton Golden (whose cry is, "On to the assembly!"), Grace Lee, Alphonse Strahl, popular Maitre d'hotel; Fran Orsatti, Al Kingston, Leo Leita Lane, Bill, Jim and Lon Fleischman, Alyce McCormick, Maurice Gebber, Al Dugan, Sol Solinger and wife, Leo Forbstein, Sammy Stepe, Ida May Chadwick, famous eccentric dancer; Sam Shipman, Arthur Freed, Joe McCarthy, Jimmy Hanley, Frank Orth, Ann Codee, Ashton Stevens, Catherine Cornell, Jack White, Morton Downey, Henry Finck, Arthur Franklin, Sid Gerry, who sang "Get Ready For the Judgment Day"; Pauline Garon, Ray Hallor, and Andy Deliman, New York sportsman with the Jack Kearns party.

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BIRTHDAYS

July 3—Leon Errol, Paramount player, in Sydney, Australia.
July 6—Frank E. Garbutt, head of Paramount laboratory, in Los Angeles.
July 7—George Cukor, Paramount director, in New York City.
July 8—Eugene Pallette, Paramount player, in Winfield, Kansas.
July 17—John V. A. Weaver, Paramount writer, in Charlotte, N. C.
July 18—Morgan Farley, Paramount player, in Mamaroneck, N. T.
July 22—Phillips Holmes, Paramount player, in Grand Rapids, Mich.
July 28—Skeets Gallagher, Paramount player, in Terre Haute, Ind.
July 29—Clara Bow, Paramount star, in Brooklyn, N. Y.
July 29—William Powell, Paramount star, in Pittsburgh, Pa.
July 30—S. R. Kent, vice-president of Paramount in charge of distribution, in Lincoln, Neb.

SCREEN IDEAS

We are pleased to announce we are preparing to open a department for the writer to get his story idea over to the producer in search of new and original ideas, and help the unknown as well as the known writer. Editorial service will be rendered at a reasonable rate on material accepted for publication. Synopsis will be run at space rate, with meritorious recommendation.

HARRY BURNS.

* * *

Hobart Bosworth, well known character actor, has been signed to play an important role in, "Sit Tight" for Warner Brothers, in which Winnie Lightner and Joe E. Brown are co-starred. Claudia Dell also has an important role. "Sit Tight" is an original screen story by Rex Taylor with dialogue by William K. Wells. Lloyd Bacon is directing.

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Roland West To Direct "The Bat Whispers"

Glenn Hunter Comes To El Capitan Soon

Chester Morris Is to Be Featured by United Artists

Roland West's "The Bat Whispers," film comedy drama featuring Chester Morris, will enter rehearsals at the United Artists studios within the next two weeks, according to announcement made yesterday by the noted producer-director who never makes more than one picture a year.

"The Bat Whispers," adapted and dialogued by West from the New York stage play, "Whispers," is the producer's first undertaking since "Alibi," United Artists' earliest all-talking feature and the screen hit that skyrocketed Morris and several others to fame.

In "The Bat Whispers" Morris will be featured alone.

The cast of supporting principals recruited by West is a notable one, and as in "Alibi" this producer who prefers to write and direct his own pictures has signed some combination screen and stage personalities and others who, although well known before the footlights, are unknown on the screen.

Una Merkel, Gustav Von Seyffertitz, Ben Bard, Grace Hampton, Spencer Charters, Charles Dow Clark and Maud Eburne are among the players signed. Miss Merkel, former young New York stage actress now under contract to the Joseph M. Schenck organization, has appeared in only two pictures, D. W. Griffith's "Abraham Lincoln," in which she is featured with Walter Huston, and "Eyes of the World."

Miss Hampton, Charters, Clark and Miss Eburne are from the New York and London stage.

He has engaged Ray June, who photographed "Alibi" as chief of the camera battery. Paul Roe Crawley, former draughtsman at the United Artists studios, has been elevated to the post of West's art director. Several of the big sets for "The Bat Whispers" have been completed.

Roger Heman and Charles H. Smith will be West's production assistants.

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Preview

"ROGUE OF THE RIO GRANDE"

Previewed at the Belmont Theatre

"Rogue of the Rio Grande" brings a new, dark-skinned hero of the far flung mesas of Mexico to the photophones in the person of Jose Bohr, a handsome Argentina. He essays the role of El Malo, a sort of roistering, fearless chief of a band of marauders who depredate in and around a sunbaked burg called Sierra Blanco. Overweening vanity and pride of soul are El Malo's besetting weaknesses and in the long run they almost spell his ruin.

He flies into an uncontrolled rage when he discovers a placard offering 1000 pesos for his capture. It is not the solicitation that tears him up the back, but the puny amount of the reward offered. Like all swashbuckling bandits he falls for a skirt, Senorita Carmeta (Myrna Loy), a dancing vamp. This gives him an opportunity to swing a lonely troubador on her with a guitar. At her home he pulls off a Mexican Romeo and Juliet, but Carmeta's jealous dancing partner tips off the romantic bandit to Sierra Blanco's sheriff, and the volatile El Malo is brought to grief as he enters the dance hall.

Then things happen fast and furious, but we shall let the auditor get the denouement at first hand. Senor Bohr hits off El Malo with cool, deliberate unconcern. In striking contrast to most characterizations in this line, he gives the bandit chief a more reserved, subtle interpretation, usually maintaining an unruffled, level tone of voice. His Spanish accent is perfect and he possesses an infectious smile, but there is wanting that dash and fervor that one associates with the chartered characters of the big open spaces.

Myrna Loy was excellent as the vampish Carmeta, and Raymond Hatton, as El Malo's side kick, almost stole the picture with his droll antics and expressive wise cracks. Others in the cast that did well were Walter Miller, Carmelita Geraghty, J. Morgan, Florence Dudley, William Persley and Fred Parker. Spencer Gordon Bennett directed with a dexterous hand and we have words of high praise for the photography, in natural colors, of Ed Snyder and Jack Breamer.

"Rogue of the Rio Grande" is too draggy. It is lacking in action, except in the final sequence, and the tempo needs to be whipped up, especially in some of the early episodes. A story of this kind should be full of fast-fire action.

ED O'MALLEY.

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Preview

"DOUBLE CROSS ROADS"

"Double Cross Roads," furnished, burnished and sheared of its first-blush crudities, was projected in its public clothes at the Belmont Theatre last Saturday night to the eyes of a well-filled house. It is with a feeling of peculiar delight that we pronounce it one of the best crook photophones we have ever centered an eye on. The cast, taken in its entirety, breathes high class and we doubt whether it could have been improved on.

Apart from overstepping the bounds of actual life, in several episodes appertaining to the society bazaar, during which a $50.000.00 pearl necklace is lifted from the home of a millionairess, the situations in the gradually cumulative interest of the yarn are in the main, true to life. The moral tone of the story is eloquently shadowed forth in the rehabilitation of David Harvey (Robert Ames), a crooked, bank-lock expert who sees the "white light" of real life in the eyes of Mary Carlisle (Lila Lee).

Mary, who is the "come on" of a gang of yeggmen, turns a glance upward the moment David comes into her life. The romantic appeal of these chastened spirits is sublimely etched when Harvey, in a qualm of self-reproach, unfolds his criminal past to Mary. It is one of the never-to-be-forgotten "moments" of the movies. Lila Lee is superb and from now on she must be regarded as one of the few bona-fide stars of the talkies. Robert Ames' David is by far his best contribution to the screen to date.

Tom Jackson turns in a masterpiece of underworld villainy in the character of "Deuce" Wilson. His slow, measured, weighty, dog-like snarl of enunciation is the acme of case-hardened criminality. Montagu Love, as Gene Dykes, and Ned Sparks as Dyke's shadow, have never been seen to better advantage. Others that made up this wonderful cast were: Edith Chapman, Charlotte Walker, George McFarland, William Mong and Thos. Jefferson.

Al Wuerker's directing and Joe August's photography are the last word in movie art. My dear readers—if you like pictures of this type, don't miss "Double Cross Roads," for it is rammed full of gripping, breath-taking episodes, intriguing suspense and searching heart appeal.

ED O'MALLEY.

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"To the Ladies" Is Selected as His Starring Vehicle

For the production of "To the Ladies," which opens at the El Capitan Theatre Sunday matinee, July 13, Glenn Hunter, star of "Merton of the Movies," "Clarence," "Penrod," "Seventeen," "Young Woodley" and other outstanding Broadway hits, has been engaged to play the leading role.

The opening of this new attraction, to follow "Nancy's Private Affair," will also mark the celebration of the third anniversary of the El Capitan under the supervision of Henry Duffy.

"To the Ladies," a comedy satire glorifying the efficiency of the American wife, is by Marc Connelly and George S. Kaufman who have a series of conspicuous successes to their credit. Kaufman's latest hit is "June Moon," while Marc Connelly is the author of "Green Pastures" which is the dramatic sensation of the season. Together Kaufman and Connelly authored "Merton of the Movies," "Dulcy," "Beggar on Horseback" and other hits.

Rehearsals have started under the direction of Edwin H. Curtis and announcement will be made in a few days of the balance of the cast which will support Mr. Hunter. "Nancy's Private Affair," featuring Minna Gombell and Ernest Glendinning, is now in its last fortnight.

* * *

Harry Delmar Signed to Direct Shorts for Pathe

Harry Delmar, prominent short-subject director, has been signed by the Pathe West Coast Studios to handle the megaphone on a group of forthcoming comedies. Delmar made a series of eight two-reelers for Pathe in New York last year.

"All For Mabel" has been selected as Delmar's first short and production commences this week. Bob Carney wrote the original story and is also featured in the cast. Sally Starr, Sy Wills, Cupid Ainsworth, Leila McIntyre, James Mack and Rod McLennan all have important roles in this two-reeler.

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LITTLE STORIES

By ARTHUR FORDE

"Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home."

* * *

Rupert Julian, a well-traveled gentleman, though a native of New Zealand, is cosmopolitan in every sense of the word, having visited every country of note in the civilized world. But the "Home, Sweet Home" to which we refer is his return to Carl Laemmle at the Universal Studios.



RUPERT JULIAN

Some sixteen years ago, Carl Laemmle showed enough confidence in Rupert Julian to make him a director, and Julian retaliated by producing a picture, "The Kaiser," which not only made him famous but returned much profit to the coffers of the Universal Film Company and incidentally to his sponsor, Carl Laemmle.

After that followed "Phantom of the Opera," "Merry-Go-Round" and other successes. After being with Mr. Laemmle for many years, Rupert Julian directed for Cecil B. De Mille, Metro-Goldwyn-Mayer and the R. K. O. Studios.

His first talking picture was produced under the R. K. O. banner, featuring Bebe Daniels, for which he was awarded credit for producing the greatest money-making film for 1929.

Rupert Julian has been actor, soldier, adventurer and motion picture director—a colorful enough existence for any man!

But now Rupert Julian returns to his old love, the Universal Film Company, for which he is to produce what is considered by the company to be one of its greatest successes, "The Cat and the Canary," a well-known stage play, of which a silent version has been made.

Still a young man and full of ambition, Rupert Julian will undoubtedly achieve for Carl Laemmle, Jr., as much, and more, than he did for his illustrious father.

Review

"A NOTORIOUS AFFAIR"

At Warner Bros. Downtown

All the miniature golf courses in the country will not keep people out of the theatres, when the producers show something worth while, as was attested at the first showing of "A Notorious Affair," where a crowded house showed their appreciation of a meritorious picture.

Billie Dove is at her best as a wealthy debutante who falls in love with a musician. She has a beautiful, sympathetic face in combination with a well modulated voice. Basil Rathbone, as "the musician," is splendid in a difficult role, showing the joys and sorrows of a genius.

Kay Francis as the "Philandering Countess," is ta her best and her best is always interesting. Montagu Love, that excellent actor, as "Sir Thomas Haley," shows reserve and force. Any performance of his is always a treat.

Kenneth Thompson, as the "misunderstood doctor," is manly throughout. In fact an excellent cast with a fine production. Lloyd Bacon, who directed the picture, shows rare discrimination and good taste at all times. The story was based on a play, "Fame," by Audrey and Waverley Carter, and is extremely interesting throughout.

In the short subjects on the bill Joe Frisco, as "the song plugger," gives us some of his interesting imitations. Ryan and See in "A Tenement Tangle," and Josephine Harmon in "Harmonizing Songs" round out an extremely fine bill.

Review

"IS WRONG RIGHT?"

At the Theatre Mart

Isn't it nice to see someone trying to do something to help others in these "money mad" days?

Mrs. Alice Barney, according to Thomas A. Miller, who gave a short talk at the above theatre the other evening, has already expended $15,000.00 to found the Theatre Mart and a beautiful group of buildings are the result of her generosity.

The play, "Is Wrong Right?" was written by Alice Barney and is of fine merit, and she has assembled an excellent cast to interpret the play.

Headed by Georgia Hale, who is extremely interesting in a difficult role and is ably supported by Jefferson de Angelis, Jr., Dwight George, Henry Price, Guy Hedlund, Jane le Verne, Allen Wardell, Justine Wayne, Clarice Wynne, Dorothy West, Patricia Ludlow, Kenneth Steiner, Marshall Royale, Merza Karston, Eilz Malyon, Marie Harrell and Sid Wodehouse. Each and every one acquitted themselves creditably.

The play was in three acts and five scenes and was directed by Justina Wayne, who did a very fine piece of workmanship.

An interested audience of well dressed and extremely intelligent people gave full support to their patron.

The object of the Theatre Mart is to give premier performances of the world's best in drama and in their present effort they have made a worthy start.

The next play of interest, which is certainly ambitious, is "The Sea Gull," by that eminent author Chekoff.

It is to be hoped that Los Angeles will give full support to these Little Theatre movements

Review

"FALL GUY"

At the R-K-O Theatre

We have always heard old performers say that the lowest rung on the ladder of vaudeville is to come after "The trained seal." There is, however, an exceedingly clever seal on the stage at the above theatre who displays remarkable intelligence and performs an interesting assortment of tricks under the tuition of Ray Hulling.

"Ledova," assisted by Ray Bonstene and Jack Oberman, present quite an artistic act. The lady is quite an intellectual and artistic dansuese.

Fred Lichtner gives some nonsensical comedy assisted by Rosella, a clever and beautiful girl.

"The Fall Guy" is from a successful Broadway stage play and is well interpreted by as fine a cast as we have seen in a long time. Jack Mulhall as the "happy-go-lucky" married man. He submerges his fine personality and is "Johnny Quimlan" to the letter.

To Ned Sparks go most of the laugh honors. Who has not been annoyed by that nightmare, the neighborhood student saxophone player? And Ned Sparks is that, in this picture. Mae Clarke is the "sweet and nagging wife," and Wynne Gibson is her "bustling business sister."

Alan Roscoe as "a hard boiled sleuth," gets many laughs, assisted by Ed Kennedy, while Tom Jackson as the "leader of the dope ring" is menacing and gives a splendid performance. Ann Brody and Elmer Ballard are a great help in this fine cast and we must not forget Pat O'Malley as a government detective. He is sincere and should be seen more in this type of work.

Well directed by Leslie Pearce, this one should go a long way to add to the successful releases of R-K-O. A good show all the way through.

* * *

Review

"SVENDSEN'S WILD PARTY"

At the Orpheum Theatre

This offering started out to be "The Fox-Movietone Follies of 1930," but the lack of interest the public have evinced recently in musical productions convinced these producers that perhaps a Swedish comedian might draw—and "it did."

El Brendel, who does not "force laughs," and in Marjorie White he has a "natural foil." Here is a girl with much pep and originality.

Noel Francis (we do not remember seeing her before) has poise, good looks and charm, and we feel sure that we will see lots of her from now on.

William Collier, Jr., and Miriam Seegar are a pair that get the sympathy of the audience throughout. Their sincerity, charm and spontaneity are delightful.

Frank Richardson does ample justice to the work allotted him, and we always enjoy seeing this fine actor in most anything.

The music is catchy and the chorus well trained, and several numbers are staged in a unique manner.

To William K. Wells, who wrote the story and dialogue, much credit must be given. It was pithy and sparkling.

Review

"THE CHESS PLAYER"

At the Filmarte Theatre

There are two extremely interesting novelties this week in town, and one of them is that famous saddistic tale of horror, decay and doom, "The Fall of the House of Usher," one of Edgar Allen Poe's characteristic tales. Poe always resorted to fantastic ideas.

It is well produced, cast, photography and settings, giving one much food for thought.

"The Chess Player" is a tale of the time of Catherine the Second, of Russia, and relates incidents taking place during that fantastic monarch's reign.

An intriguer, in the person of a Baron at the Austrian Court, being disgraced, hides himself in the body of an automaton and travels through various countries under this disguise. His enemies penetrate this disguise, however, and betray him.

Directed by Bernard, this story is produced in an extremely elaborate manner and shows much careful preparation of a subject which, in other hands, might become a travesty. The cast is corking. Mr. Camille Bert, as Major Nicolieff, is extremely fine. He has a fine physique and a good personality.

Charles Dillon, as Baron de Kempelen, is sincere and a Thespian of the "first water," while Mlle. Edith Jahanne, as Sophie, the heroine, and Mlle. Jacky Monnier as "La Danseuse," are highly appealing.

The European producers give such good care to details, such as casting, costuming and scenic environment, that to see one of their performances is always a treat. A very beautiful scenic, "Nature Love Rambles," shows us something absolutely unique in insect and animal life.

Next week a UFA picture produced in Holland, the first one, we believe, shown in America.

* * *

Carl Sibbert, well known teacher of voice culture, has several more stage and screen luminaries numbered among his pupils. Among them are Edwina Booth, Duncan Renaldo and Phillips Morris. Mr. Sibbert helps his pupils develop their speaking as well as their singing voice.

Ben Stoloff has made such rapid strides in the directorial field that we are always delighted to be assigned to anything with which he is connected, and in this one he shows rare judgment. Fox Films have a good bet in this one.

Mickey McGuire and His Gang are at the theatre, both on the screen and "in person," and in "Mickey the Romeo," the screen offering, they present much to amuse—and, after all, most of us go there for that very purpose.

Larry Darmour has a fine asset in this company of juveniles. The children, not like so many child performers, are natural and unaffected.

On the stage "in person" this week they evince hearty laughter, both by the grown-ups as well as the children, by their antics.

Pathe Sound News, always interesting, gave us just the right fillip for an enjoyable evening.

ARTHUR FORDE.

FADS & FASHIONS

ACTRESS PUTS OKAY ON 14-INCH SKIRTS

A costume designer of marked ability as well as one of the screen's most popular players, Claudette Colbert, appearing in Paramount's production, "Manslaughter," contends that warning signs should be posted along the road of fashion this season. Miss Colbert suggests a danger sign in the vicinity of skirt lengths, which should be no longer or shorter than fourteen inches from the ground. Another "go slow" poster should be placed at the waistline, which is likely to rise too high for chic results, the natural line being the modish place for girdles and belts.

BERTHAS REPLACING SLEEVES IN FROCKS

When is a sleeve not a sleeve? Travis Banton, creator of Paramount fashions, answered this question by designing jaunty capes and berthas for the frocks worn by Joan Peers in Paramount's production, "Anybody's War," starring Moran and Mack, the Two Black Crows. Sports costumes as well as afternoon and evening gowns are sleeveless with circular capes, half shoulder capes and elbow length berthas lending flattering lines to the arms.

WHITE FOX FEATURES NEW LOUNGING ROBES

White fox fur creates cuffs and borders for the chic lounging robe this season. Jeanette MacDonald utilizes the new mode for a boudoir scene in Paramount's production, "Let's Go Native." A robe of flesh chiffon, appliqued with a silver leaf motif, is trimmed with bands of white baby fox. This type of robe may be used with one piece pajama suits, robes de nuit or over harmonizing costume slips.

JET TRIMMING BACK IN FASHION'S FAVOR

Another fashion throwback of the Victorian days is the vogue for jet trimming. Clara Bow, for her starring role in Paramount's production, "Love Among the Millionaires," utilizes the subtle effects of jet on a black chiffon dinner frock. Three flounces, forming the skirt, are edged with tiny jet beads, and a fish-net design of the same trimming follows the waist-line.

IN POWELL PICTURE

A $50,000 stock of jewelry has just been added to the stores of the Paramount studios in Hollywood. The addition is but temporary, for the costly assortment of gold, silver and precious gems has been rented and not purchased.

The small fortune in minerals and metals was secured from various Los Angeles wholesale houses to stock a jewelry store being used in William Powell's new starring picture, "For The Defense," which is now in production under the direction of John Cromwell.

COSTLY GEMS USED IN "NANCY FROM NAPLES"

A diamond ensemble, consisting of necklace, bracelets, earrings, brooch and ring worn by Irene Delroy in "Nancy From Naples," Warner Brothers' adaptation of Elmer Rice's stage play, is valued at $250,000. Miss Delroy, who wears these costly gems in only one sequence of the picture, used an armored car to carry her from her home to the Warner lot on the day this scene was in production. Armed guards stood watch during the filming of the sequence, and immediately following its completion the jewels were returned to a Los Angeles shop, from which they had been borrowed.

"Nancy From Naples," one of the most pretentious talkies of its type ever attempted, has a cast including Charles King, Lowell Sherman, Noah Beery, Olsen and Johnson, Lotti Loder and Vivien Oakland. It will be released shortly.

VOGUE IN BLACK LACE CONTINUES

The black lace dinner frock has lost none of its chic with the passing of the seasons. Ruth Chatterton, co-starring with Clive Brook in Paramount's production, "The Better Wife," selects this material for a directoire gown of unusual lines. From the high waist line the skirt falls into a series of lace flounces that blend into one another so that an almost straight line is achieved.

Black chiffon evening gowns, in the hottest weather, have swept the film colony for popularity. Many are trimmed with lace or appliqued designs, and some are plain. Large square handkerchiefs of black chiffon are used with the gowns.

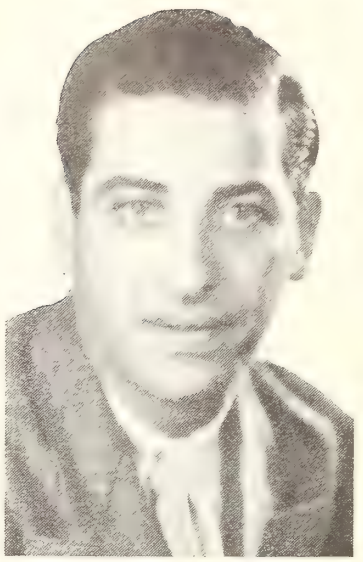
Pajamas are the rage. Several shades of materials are combined in one set. Irene Rich has a suit combining dull red, dull green and black. These are worn around the house for tea, and even family dinners. They are of satin.

DON DONAHUE
EXposition 2707

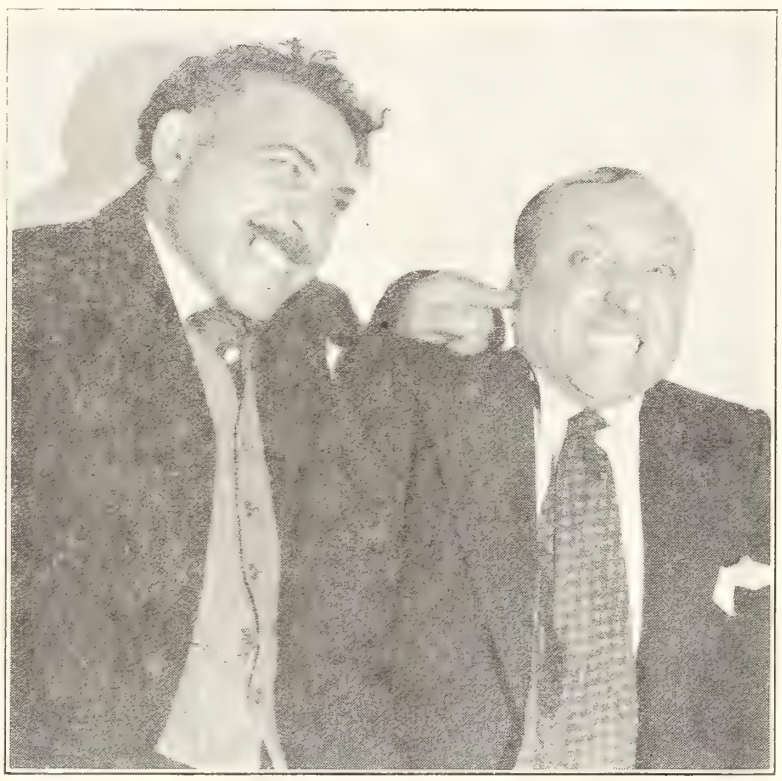
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Everything is in readiness at the R-K-O studios for the starting of their latest short reel series, which will be known as "The Nick and Tony" comedies, starring Henry Armetta and Nick Basil.

Louis Brock is the producer of the series while Mark Sandrich is slated to direct. The pair have worked very well together on other series back East for the same firm, and are in line to create some very funny and original subjects on the West Coast.

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Leo Mc Carey Criticizes The Critics

Hobart Henley to Direct "Mother's Cry"

Luther Reed Given His Best Assignments

Mal St. Clair Assigned 'The Boudoir Diplomat'

Tells Director's Position With His Finished Product

Critics who are fond of calling attention to the imperfections of motion pictures often fail to take into consideration their comparatively short history. Judgment is pronounced upon them with the same severity that castigates other forms of art that have lived for centuries. In this manner does Leo McCarey, prominent Fox director, bespeak consideration of those who find fault with the artistic element of the cinema.

In challenging the approval of critics the photoplay has to submit to much the same artistic standards of other and older forms of literary expression, McCarey points out, and with its comparatively brief history from which it has had to build suffers in comparison.

"Writing, directing and even acting for the screen involves so much that is different from other fields, that it is not surprising that they sometimes do not attain the heights which some critics expect they should," argues McCarey. "These critics are accustomed to reading books, viewing dramas or adjudging music under the high standards that have been formulated through centuries of experience. I think they often forget that the cinema is a new form of expression, learning its lessons day by day, and profiting therefrom.

"I do not think the industry should be excused for cheap, careless or blundering efforts, but too much must not be expected in the shape of high artistic results. These will come, and the one who observes with unprejudiced eyes can see where much has been accomplished in that direction already.

"The ideals, workmanship and understanding in the industry are gradually improving, the pessimistic attitude of many detractors notwithstanding.

"GREAT WHITE TRAIL" THORPE'S NEXT FILM

Richard Thorpe, who directed "Border Romance," "So This Is Mexico," and "Under Montana Skies" for Tiffany Productions, has been assigned to guide the filming of "The Great White Trail." This is a story of Alaskan gold rush days, for which some of the atmospheric film has been made by a camera crew sent to Alaska.

Tests Are Now Being Made for First National Special

Hobart Henley has been given the best assignment of all handed out this season on the First National lot when he was given "Mother's Cry" and he is busily engaged making tests of some of the best known stars and players for the picture.

Director Henley recently returned from the eastern Paramount studios where he made some very fine pictures and after making one picture at the Warner studios he moved his directorial chair to the First National studios for his present picture.

Bert Wheeler and Robt. Woolsey Unit on Location

Those inimitable comedians, Bert Wheeler and Robert Woolsey, who were seen here recently in "The Cuckoos," have departed Hollywood for the R-K-O rancho at Sherman Oaks, California, where they are now scheduled to make a hilarious war comedy, "Half Shot At Sunrise," for Radio Pictures.

Reason for the location is that the picture will be largely photographed in the out-of-doors—a welcome boon to these two funsters whose previous cinema efforts have been shot largely on stages at the R-K-O studios, indoors. Now they will be given the opportunity to get entirely away from their stage associations and to "pull" their studio stunts in the great open spaces.

Since their initial appearance before the camera in "Rio Rita," of which they were the stellar comedians, Wheeler and Woolsey have been teamed. However, it is well known that their contracts call for separate starring vehicles, and that in the near future they will make solo appearances before the sound cameras.

Recently Wheeler and Woolsey completed "Dixiana," an operetta of the old South, in which they portray the roles of two performers in a New Orleans circus. Their adventures in this role are of a highly diverting and amusing nature which is sure to appeal to their large fan following, it is reported.

A revue creator became famous over night according to blazing billboards plastered all over our fair and honorable city.

Is to Direct "Babes in Toyland" and "Heart of the Rockies"

With "Rio Rita" shown the world over and "Dixiana" to follow in its footsteps, Luther Reed who directed these two masterpieces has been assigned by William Le Baron to direct "Babes in Toyland" and "Heart of the Rockies," considered two of the biggest plums of the RKO specials slated for this year's program.

In "Babes in Toyland" we will find Bert Wheeler and Robert Woolsey backed up by such fine players as Joseph Cawthorn, Irene Dunne, Dorothy Lee, Ned Sparks, Marguerite Padula, Edna Mae Oliver, The Tiller Sunshine Girls and many others.

Following this epic we will find Bebe Daniels and Everett Marshall in "Heart of the Rockies," laid in the Canadian Rockies, completely dramatized with pagentry, song and story, that is entirely different than anything that this noted director has so far been given an opportunity to direct.

Vitaphone Varieties will issue a comedy news reel, produced by Murray Roth, which will burlesque the other current events films. The first issue has been completed under the title of "The Snooze Reel," with three directors, Arthur Hurley, Roy Mack and Harold Beaudine, making scenes. While there will be no regular weekly editions, Roth will make several additional "Snooze Reels" as the Vitaphone staff assembles new shots.

Returns to M-G-M to Direct Joan Crawford's Next Film

Universal is fighting hard to get out of the program picture field and have borrowed Mal St. Clair from M-G-M to direct "The Boudoir Diplomat" with an all-star cast, and intend to give this director every opportunity to make the picture one of the big hits of the season's program.

Upon his finishing this picture, Director St. Clair is to return to M-G-M where a story is now being written for Joan Crawford which he is to direct, since he had such splendid success with her in her last picture.

Wm. J. Craft to Direct "See America Thirst"

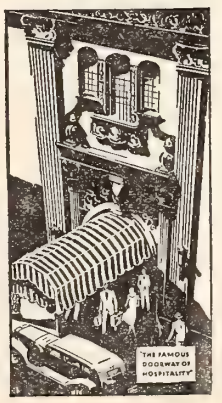
"See America Thirst" is to be the second situation comedy feature Albert DeMond is to produce for Universal release, Carl Laemmle, Jr., announced today.

The new talking comedy dealing with America's arid regions is from the pen of Vin Moore and Edward Luddy, who are now at work on the dialogue for the film play.

William J. Craft, who recently completed the direction of "The Little Accident," has been assigned to direct "See America Thirst" and Jerry Horwin has been named assistant to Supervisor DeMond.

Cast announcements are expected upon completion of the script.

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Mary Nolan To Leave For Europe Soon

Actors Balk On Helping Relief Fund Plan

May Give Up "Big U" Contract Just Made With Laemmle

As soon as she finishes in "Ouside of the Law" in which she plays the leading feminine role, Mary Nolan leaves for Europe, sailing July 9th on the Olympia from New York, going to Paris and on her return it is doubtful if she will return to the Universal banner and the Carl Laemmle fold, for Miss Nolan is far from satisfied with her present contract, and is going to try and gain her release, and if this is arranged she will join another organization.

Admitting that her present part in "Outside of the Law" is the best she has played, and especially happy over the fact that she was working under the direction of Tod Browning, who directed her at the M-G-M studios some time ago when she was loaned to that company, still she is not certain about her coming back to the big U lot, when she returns from Europe.

"Ourang" Expedition on Last Lap of Journey to Borneo

Universal's expedition to Borneo to film "Ourang," an original story of primitive romance and adventure, is now on the last lap of its long journey to the South Sea island.

Harry Garson, in charge of the expedition, has cabled to Carl Laemmle, Jr., at Universal City that, after shooting important scenes along the Hong Kong water front, the producing unit has sailed for Borneo, where it will film many sequences during the hottest season of the tropical year.

Dorothy Janis, one of the principals in the "Ourang" cast, is appearing in the scenes made in China and in the interior of Borneo.

Wilfred Noy stopped in this week for a little chat. This fine actor-director has a most interesting background we hope to tell you more about real soon.

MEET THE THREE GLEASONS AND—



"All for One, and One for All" is the motto in the Gleason home—even to the dogs. James, Lucille and Russell are together when possible, in Hollywood, either at work or at play. They write dialogue and act successfully on stage or screen.

James is now at the Pathe Studios in "Her Man." Mrs. Gleason is at the Columbia Studios, where she is co-directing, writing adaptations and dialogue. Russell is working in "Beyond Victory" at Pathe and has just signed a new long-term contract with that organization.

Willis Lawrence is one of the newest recruits from New York with a splendid singing voice; dancer and all around acrobat.

Thousands Given for Outside Funds, but Won't Help Own

According to the plans being outlined right now by Jack L. Warner who succeeded Mary Pickford as president of the Motion Picture Relief Fund, it is the intention of the studios to deduct one-half of 1 per cent of the wages of the stars and featured players for the Motion Picture Relief Fund work, which would in a measure do away with a great deal of suffering of the extras and day players, who find themselves from time to time at the mercy of some charity, and since this organization has been over-run with cases that demanded their attention the new plan was devised, which would assure protection to the workers via a large enough fund to meet any emergency that arises in or out of the studios.

According to word at hand the Motion Picture Relief Fund has met with some opposition from some of the stars, which we feel is not at all fair when one stops to consider that thousands of dollars are donated yearly by the self same artists to outside charities and here they have a chance to help their own people, their co-workers, who have helped them in the past to make them the stars that they are today, in fact some of these stars who are kicking started in the extra ranks, which should be one more reason why they should be willing to help put the fund drive over the top.

Hugh Cameron, comedian of Ziegfeld's "Simple Simon," is doing "The Emergency Case" as his second picture for Vitaphone Varieties. The supporting cast includes Loretto Shea, Al Ochs, Edward Butler and Sarita Burbank. Arthur Hurley is directing from a script by Stanley Rauh.

FLEMMING TO DIRECT

Victor Flemming is to direct "The Renegade" for Fox Films. Noah Beery has been borrowed from Warner Brothers for the picture.

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LYRICS and MUSIC

BY

RUTH FLORENCE

COMPOSERS' CORNER

(Brief Anecdotes About Famous Musicians)

The charm and sparkling delicacy of the music of Felix Mendelssohn is appreciated by music lovers the world over. Although Mendelssohn's life was brief, it was a full and happy one; harmony and happiness were attendant in the home of this young genius. He passed on, while success was smiling brightly upon him.

An amusing tale is told of how Mendelssohn acquired inspiration for the overture of Shakespeare's "Midsummer Night's Dream." It seems he was sitting in a garden with a friend when a noisy buzzing fly whirled by them. "List," he said to his friend, "I want to hear the sound of that buzzing, as it dies away." When this overture was finished, Mendelssohn remarked to this same friend, as a certain passage of the music was played: "There! That is the fly that buzzed by us in the Schonhauser Garden."

"Songs Without Words" and the ever soul-stirring "Wedding March" were later added to this overture, thus expanding the music to extend throughout the play.

Another instance of Mendelssohn's sensitiveness to nature, is evidenced in the beautiful Scottish Symphony "Hebrides." During his sojourn in Scotland, Mendelssohn wrote, as he says: "Twenty bars of music to show how extremely the place affected me."

Note: Song below was inspired by the memory of "Aloha Oa." ("The Last Aloha Waltz" has had three recordings and is a national release.)

"THAT ALOHA WALTZ"
Words by Ruth Florence.
Music by Johnny Noble.

Shadows again are falling,
Just as in days gone by:
In fancy I'm recalling
Nights 'neath the Hawaiian sky.
Refrain:—
Tenderly, caressingly, I hear again
A tantalizing hynotizing waltz refrain,
Bringing back tender words spoken,
A vow made but to be broken.
Hearts are pining, stars are shining as of yore,
Haunting me and taunting me for evermore.
Oh, how I do love to hear it again—
That sweet Aloha Waltz!

The Trojan College of Music has just announced a six-weeks summer course on "The Psychology of Music" at the University of Southern California. Students, teachers of music and musicians will attend.

Dr. Arnold Wagner is to have charge of a group studying the outstanding experimental work done in the psychology of music, with analysis of principles to music teaching, tests of capacity and accomplishment. Others who will teach: Mrs. Dunsella Cross Doyle, of the College of Music of Cincinnati, music literature and appreciation; Otto J. Stahl, of the University of Michigan, ear training, music form and harmony; Walter A. Allen, instructor in organ, Pomona College, harmony and ear training; Adelaide Trobridge Perry, normal piano classes; Doris Moon, keyboard harmony; Buelah Leitzell, music history; Charles Pemberton, fundamental principles of good melody in a course in counterpoint. Arne Oldberg, director of the piano department in the Northwestern University School of Music, will conduct classes in composition.

Grace Moore, Metropolitan Opera star, now engaged in her first talking picture at the M-G-M Studio, will not only bring a famous operatic voice to the screen in her play, but will also set a record as a feminine linguist. For in the new picture, a drama of opera based on the life of Jenny Lind, she will sing and speak in English, Italian, French, Russian, German and Spanish.

After Carl Laemmle, Jr., general manager of Universal Studios, saw Margaret Adams' performance in, "Three Little Girls" on the New York stage, he signed her to a long-term contract. Miss Adams has an unusual singing voice and is also a veratile dancer, and may be seen in the near future in a picture with John Boles.

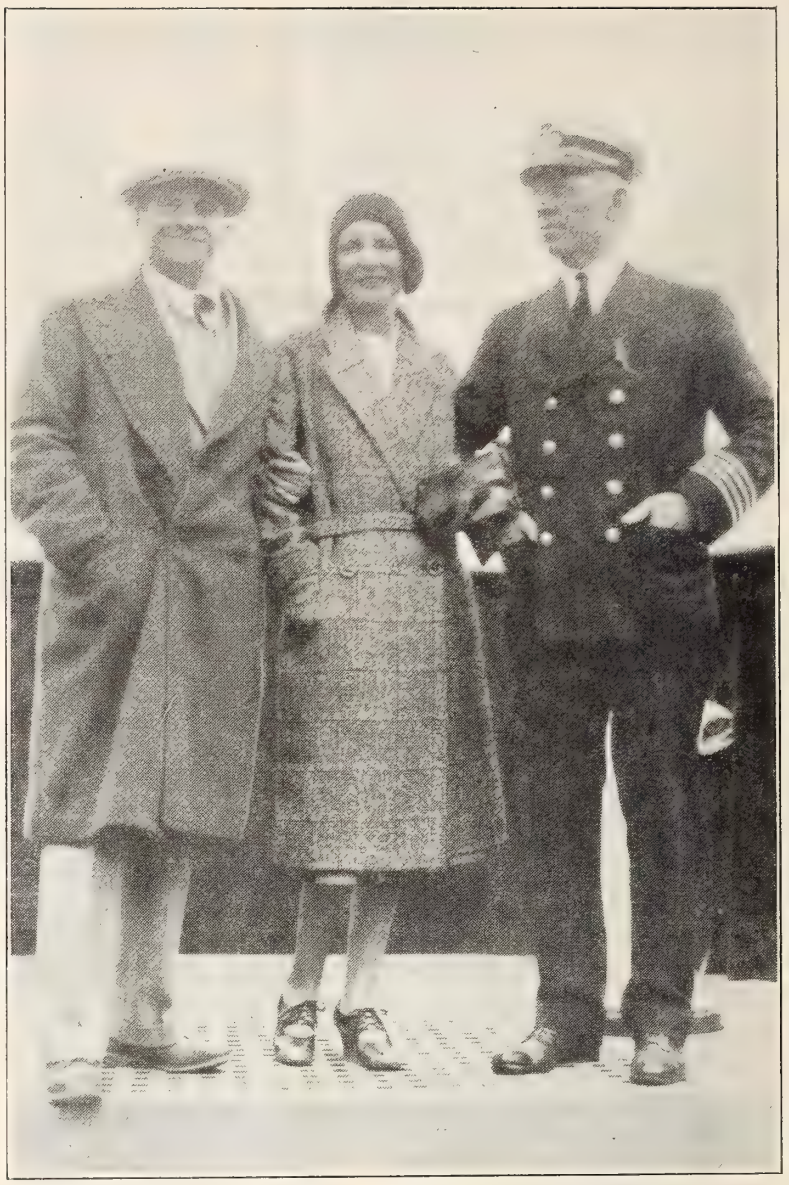
GLAZER TO ADAPT TALKIE VERSION OF "TOL'ABLE DAVID"

Benjamin Glazer has been assigned to prepare the dialogue version of "Tol'able David" for Columbia Pictures.

In making this announcement, Harry Cohn has settled the much discussed question as to who would receive one of the choicest scenario "plums" of the coming season.

Arthur Hurley directed the fourth of Robert L. Ripley's "Believe It Or Not" Vitaphone Varieties at the Eastern Vitaphone Studios. The noted artist, traveler and radio star continues his collection of "queeriosities" in his audible screen appearances.

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MR. AND MRS. HARRY JOLSON and CAPT. GEORGE FRIED

Word from London, England, from Harry Jolson, reports that he opened June 2 at the London Coliseum, according to the newspapers, the famous funster made a tremendous hit.

Sailing from New York, May 7, Harry and Lillian Jolson were highly entertained by Capt. George Fried in charge of the steamship "America" after two weeks' sight seeing in London, Mr. Jolson opened to the greatest reception tendered an American star. The Sir Oswald Stoll Circuit, which Harry Jolson is playing, have treated him wonderfully.

Topping the bill at the Coliseum for two weeks is an unusual feat; however, that is exactly what he did. Theatregoers force him at every show to sing "Sonny Boy," although it has been sung and burlesqued to death in England.

PLAZA NOTES OF INTEREST

The Hollywood Plaza Pig'n Whistle has just welcomed back its very genial manager, Frank Averill, from a two weeks' vacation to Palm Springs that he took with Mrs. Averill.

In his absence, this popular cafe was completely renovated and a very beautiful exhibiton of paintings by Harvey Coleman put upon the walls.

It still continues to be the noon Mecca for a number of famous film folk. One saw there on Wednesday Mildred Harris, Jason Robards, Clive Brook, Margaret Livingstone, Ivan Lebedeff, Marjorie Crawford, Josef Swickard and Frances Dade.

Alma Real, charming Mexican actress and soprano who will be heard singing in both the English and Spanish versions of "One Mad Kiss" (Fox), has been signed by Warner Brothers to play the Duenna in "The Gay Caballero," an Alan Crosland directed production which features Fay Wray and Victor Varconi.

LA RAY RETURNS FROM EAST

Raymond La Ray, who for several years was one of the well known and greatly admired assistant directors in the old silent days, has just returned from the East and is ready to get busy. Mr. La Ray is enjoying the renewal of old friendships and believes he is going to like handling the "mike" more than the "meg."

Care of Filmograph
Box 23

Censorship Hampers Director-Roy Del Ruth

Wallace Smith Is Alaska Bound On Double Mission

Writer Not Affected As Much As the Present-Day Director

Censorship will become much less a handicap to the writer and director of the motion picture, as these become more adroit and skillful in handling themes that come within the purview of censorship, asserts Roy Del Ruth, "ace" veteran director at Warner Brothers' studio. Many of the obstacles presented by censor's prohibitions can be overcome by artful methods, preserving the effectiveness of the drama yet denaturing it of the crude and objectionable details that shock and offend, according to Del Ruth.

"After all, the purpose of good drama is not to be salacious or offensive, but to present life in its true and most interesting aspects," declares the director. "To do this frequently involves themes that require the most delicate treatment in order to conform with the requirements of good taste. It is when these are crudely presented that the rules of censorship are most frequently violated.

"We have many examples of sex themes so adroitly treated that no one but the most intolerant of prudes could take umbrage at them. They are presented by means of suggestion or innuendo that is far more effective than a broader presentation would be, and have the saving grace of satisfying the censor.

"Motion pictures are especially subject to strict censorship regulations; more so perhaps than any other form of artistic expression. It behooves us to meet this problem by striving for more skill, more ingenuity in dealing with those splendid stories, which while they are frank in their dealing with life, yet are more than worth while both as entertainment and as agents for moral uplift."

"CAPT. BLOOD"

James Rennie is to be starred in "Capt. Blood" by First National with Frank Lloyd directing. It is to be another First National special production. Mr. Rennie came here from the Broadway stage and has made a place for himself by giving some very fine performances.

Ben Bernie
The World's Greatest Entertaining Band
EVERY NIGHT
Including Sunday
BLOSSOM ROOM
HOTEL ROOSEVELT
HOLLYWOOD

"SWING HIGH," FIRST FEATURE PRODUCTION ON PATHE'S NEW PROGRAM, OPENED AT GEO. M. COHAN THEATRE THURSDAY, JUNE 26.



JOSEPH SANTLEY

"Swing High," the first feature production on Pathe's 1930-31 schedule, opened a Broadway run at the George M. Cohan Theatre on Thursday, June 26. This is the elaborate circus picture which marks Joseph Santley's first contribution to the Pathe program. In the cast, which features sixteen prominent stars, are: Helen Twelvetrees, Fred Scott, Dorothy Burgess, John Sheehan, Daphne Pollard, George Fawcett, Bryant Washburn, Nick Stuart, Sally Starr, Little Billy, William Langan, Stepin Fetchit, Chester Conklin, Ben Turpin, Robert Edeson and Mickey Bennett.

SIXTY-FOUR F. W. C. HOUSES TO HAVE EAR PHONES

Sixty-four of the Fox-West Coast Theatres will be equipped with earphones for the deaf. To properly equip these houses will require 694 sets.

Among the theatres to receive this equipment are the following in Los Angeles: Loew's State, Criterion, Pantages (Hollywood), Egyptian, Beverly, Adams, Belmont, Carthay Circle, Figueroa, Golden Gate, Manchester, Uptown, Boulevard, Wilshire (Beverly), Ritz, Carmel. Other towns and cities in the circuit to be equipped include Pasadena, Bakersfield, El Centro, Glendale, Huntington Park, Pomona, Long Beach, Ocean Park, San Bernardino, San Diego, Santa Ana, Santa Monica, San Pedro, Portland, Seattle, Tacoma, Wenatchee, Yakima, Bellingham, Everett, Butte, Great Falls, Pocatello, San Francisco, Oakland, Sacramento, Berkeley, Burlingame, Fresno, Palo Alto, San Jose, Stockton, Cheyenne, North Platte, Rock Springs, Denver, Trinidad, Topeka, Wichita, Kansas City, Kansas, Kansis City, Mo., Arkansas City and Emporia.

Louis King Now Directing Buck Jones in Another Western

"Shadow Ranch," the second of a series of eight Buck Jones features being produced by Columbia, has started production. The company is now on location around Kernsville, California.

Marguerite De La Motte plays the feminine lead opposite Buck Jones. The supporting cast includes Al Smith, Kate Price, Frank Rice, Ben Wilson and Bob McKenzie.

Louis King, who directed Buck Jones' last picture, "The Lone Rider," is directing "Shadow Ranch," which is an adaptation of a magazine story by George M. Johnson. Continuity and dialogue were prepared by Frank Howard Clark.

WRIGHT-O
Public Stenographers
Hollywood Pantages Theatre Building—2nd Floor
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Interesting Letter Arrives as Writer Joins Director

Bound on a mission of two-fold importance both to himself and the R-K-O organization to whom he is under contract, Wallace Smith, prominent author-scenarist, has departed for Ketchikan, Alaska.

A letter from one Archie Oliver, who served as a soldier under Smith's command during Pershing's expedition into Mexico is responsible for the hegira of an entire troupe of histrionic artists into the interior of Alaska where the major portion of scenes for "The Silver Horde" will be filmed.

Having read of Smith's connection with this R-K-O production, the former having written the picture version and dialogue for Rex Beach's novel, Oliver wrote his former Major that Ketchikan was the greatest site in the world in which to film this story, enclosing snapshots of the remote village.

As a result Smith and director George Archainbaud are heading a cast including Evelyn Brent, Joel McCrea, Louis Wolheim and Raymond Hatton into the frozen north.

While there Smith will urge Oliver to accompany him farther into the interior in quest of locations for "The Iron Trail," another Rex Beach opus which R-K-O is to produce. For this story Smith will also contribute the screen version and dialogue.

Smith expects to remain away from civilization for at least three weeks.

POLLY IS SICK

Polly Moran is going to have an opportunity to try her internationally renowned "wise cracks" on a group of business-like doctors and nurses.

Polly has left the Metro-Goldwyn-Mayer studio for Mt. Clemens, Michigan, where she will enter a hospital for a sinus operation.

Polly says that she couldn't have her appendix out as that's too common, too many people doing it. But the sinus, ah now, that's a bit more exclusive!

The comedy star's last work was in "The March of Time," which she went into on the completion of "Caught Short," in which she co-starred with Marie Dressler.

"The Conspiracy" has one of the largest casts of featured players of any picture produced by Radio Pictures. Twenty-one noted screen players, eleven of whom are under contract to RKO, appear in the production.

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MARIA MARTINO
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Howard Hughes Prepares Spanish Version "Hell's Angels"

Grasso Is Producing Series At The Big U

Engages B. Fernandez Cue to Make Translation of Epic

Howard Hughes has engaged B. Fernandez Cue to make the Spanish translation for "Hell's Angels" which is breaking all records at Grauman's Chinese Theatre.

Producer Hughes realizes the value of the Latin countries for his pictures, and like everything that he undertakes, he is obtaining the very best talent available to help him.

Mr. Cue has also been engaged by the Warner Brothers to adapt and translate "Those Who Dance" into the Spanish version, which means that the gentleman in question is to be a very busy man from no on until he finishes both pictures.

COLUMBIA SIGNS HARRY DELF TO DIRECT SHORTS

Harry Delf has been signed by Columbia Pictures to direct short subjects for the coming season. His first work under the new contract will probably consist of the direction of "Specialties," an unique series of 26 single-reel novelties. The series is one of the most unusual ever offered in that it consists of a wide variety of subjects, including every conceivable kind of entertainment. Among the number already scheduled for production are "Radio Talks," "Bits of Life" and "Black Outs." These will be produced with casts of outstanding screen and stage players, and in addition to straight dialogue will add variety and novelty through facetious talks, bedtime stories a la mode, especially designed for adults and clever chatter by an invisible commentor.

Delf has directed some of the best box-office shorts of the season, among which are "Meet the Wife" and "At the Photographer's." In addition to being a capable director with an enviable record, he has won a reputation as a musical comedy star, vaudeville headliner and writer. His literary career included the writing of a number of successful plays, prominent among which are "The Family Upstairs" and "The Unsophisticates."

Harry McNaughton, stage comedian, Joe Penner, vaudeville comic, Jessie Busley, stage star, and Hazel Forbes, Ziegfeld beauty, form the cast of the Vitaphone Varieties comedy, "Seeing-Off Service," which Director Harold Beaudine has just completed at the Brooklyn studios.



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"CIMARRON"

The greatest scenario achievement since the advent of sound on the screen is the tribute recently paid Howard Estabrook's picture version and dialogue for "Cimarron" by one of R-K-O's prominent executives. This assignment was regarded in the writing profession as one of the most difficult ever undertaken.

THE FRESHMAN'S GOAT

The first of the Vanity series of comedies to be made for the new Educational-Christie organization, has been titled "The Freshman's Goat," and will soon go into production at the Metropolitan Sound Studios, Inc.

This original story by Dick Smith, Walter DeLeon and Neal Burns, will be directed by Nat Ross. The cast will be announced within a few days.

Eleven Producers Are Enjoying the Facilities and Co-operation of the
MEYER SYNCHRONIZING SERVICE
METROPOLITAN STUDIO, HOLLYWOOD

"THE GREAT DAY"

Lucien Littlefield's hirsute adornment necessary for his portrayal of the featured character role in "Great Day" is proving amusing. The long, drooping mustache, accentuated by a Van Dyke beard, gives Littlefield a disguise not easily penetrated by his most intimate friends. Harry Pollard will direct this picture for M-G-M.

Finishes First of Twelve Two-Reelers With All-Star Cast

Alfred Grasso, producer and director, has just finished the first of a series of 12 two-reel outdoor pictures in which he had an all-star cast, which included Leatrice Joy, Ken Duncan, Jack Perrin, Tenen Holtz David Percy, Mary Beaton and others. Paul Stanhope assisted Director Grasso, while Billy Williams was in charge of the photography. It was a multicolor production throughout. The company is now preparing to start the second, and casting is now in order at Universal City where Producer-Director Grasso has a suite of offices.

"CRISTIAN SCIENCE"

Was the subject of the Lesson-Sermon Sunday in all Christian Science Churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scripture selections in the Lesson-Sermon presented the promise of Christ Jesus delivered shortly before the Ascension, "And these signs shall follow them that believe; In my name shall they cast our devils; they shall speak with new tongues; they shall take up serpents; and if they drink any deadly thing, it shall not hurt them; they shall lay hands on the sick, and they shall recover."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "Whoever reaches the understanding of Christian Science in its proper signification will perform the sudden cures of which it is capable; but this can be done only by taking up the cross and following Christ in the daily life."

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Davey Lee Is Signed For "The Squealer"

Paramount Signs Ed Wynn For Picture

Harry Joe Brown Slated to Direct; Jack Holt Featured

Producers have been passing up a great box-office attraction in Davey Lee, who is the best known child in filmdom. Idolized the world over, Little Davey, who just returned from a tour of the Mid-West vaudeville theatres, where he broke all records, was just about getting ready to take life easy when Harry Cohn, of the Columbia studios realized what other producers had been missing and signed the youngster for "The Squealer," which Harry Joe Brown is to direct and in which Jack Holt is to be featured.

Watch Columbia clean up on the million dollars worth of publicity that the Warner Bros. spent in building up Davey Lee, and then allowed him to slip out of their hands and into the hands of the Cohn-Brandt-Cohn faction, which produce their pictures at Gower and Sunset.

Dorothy Revier has the leading feminine role opposite Jack Holt and supporting the featured players are Matt Moore, Zazu Pitts, Robert Ellis, Arthur Housman, Mathew Betz, Louis Natheaux and Elmer Ballard

STARTS COMEDY

Eddie Buzzell, well-known stage comedian, makes his West Coast debut at the Columbia Studios this week, when production gets under way on the comedy novelty, "Bedtime Stories for Grownups."

Although this "talkie-logue" is technically a short length picture, the number of settings erected and the production values are equal to the average feature length picture.

Eddie Buzzell enacts the leading role of the radio broadcaster, and is supported by a large cast headed by Mildred Harris.

Joe Rock, director of a long string of screen comedies, has been signed to direct the picture.

The story is by Mr. Buzzell and was written in collaboration with the newspaper humorist, John P. Medbury, who supplied many of the dialoue laughs with which the picture is well upholstered.

Harold Beaudine has directed "Barefoot Days," a Vitaphone Varieties comedy with a cast of children. Among the kid actors are Roy LeMay, Sybil Lee and Robert Sherwood. Burnet Hershey wrote the story.

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AMOS 'N' ANDY DUE IN HOLLYWOOD JULY 14

"Amos 'n' Andy," beloved radio stars, will arrive in Los Angeles July 14—on their way to the RKO studios in Hollywood.

Rehearsals for their first radio starring vehicle, tentatively titled, "Check and Double Check," will begin the next day, with actual filming scheduled to begin the latter part of July.

This was announced when Mel Brown, director, and Harry Ruby and Bert Kalmar, composers, arrived from New York where they conferred with the noted radio stars on story and music for the picture.

Brown will direct the film, while Ruby and Kalmar will write the music and lyrics.

The team of Ruby and Kalmar wrote many Broadway hits and the libretto of Radio Pictures' "The Cuckoos."

Lucile Lysle of Australia, whose chic blondness accentuates her versatility and a pleasingly cultivated voice, marks her arrival in cinemaland by a fortnight. To her credit goes five years with J. C. Williamson's producing organization, Sidney, in such plays as "Cradle Snatchers" and "Dracula," in which she appeared with Noel Madison, well known in Hollywood.

In the famous drama, "Old English," Miss Lysle distinguished herself in the lead, and during her year with the American Comedy Co. in Sidney she played in "The Family Upstairs," and the lead in "Baby Cyclone" in Melbourne shortly before leaving for Hollywood.

Miss Lysle intends to remain in Hollywood for a year in familiarizing herself with production methods of the American stage and screen before going to London, where she plans to take up her profession.

"Manhattan Mary" to Serve as Starring Vehicle

Ed Wynn, famous stage comedian, will make one starring picture for Paramount Publix through a special arrangement with Florenz Ziegfeld, who holds a long-term contract on the star's services, it is announced by Jesse L. Lasky, first vice-president in charge of picture company's production department, on his arrival in Hollywood from New York. Simultaneously, Paramount concluded purchase negotiations with George White for "Manhattan Mary" as Wynn's vehicle, Lasky disclosed.

NOTED

Personified in Marye Fabian, back in Hollywood from a concert tour and operatic engagements East and South, we discover the noumenon of worth in talent, versatility and a cultivated voice. This young woman has never lost that soft intonation of an innately pleasing southern voice, despite intensive training here and abroad, and linguistic proficiency in French, Italian, German, Yiddish and negro dialogue and song.

Miss Fabian worked under Dr. Hugo Risenfeld on Broadway, and has appeared with Tito Scipa, Schumann-Heink, Gali Curci and Freda Hemple. Last season she was Hollywood Bowl's soloist. In her repertoire is included well known characterizations as "Madame Butterfly" and "Mimi." Now Miss Fabian aspires to the role of comedienne for which she is conspicuously gifted.

Lew Cody is to return to sophisticated roles in the talkies and portray the suave man-about-town that made him famous in silent films. Warner Brothers have signed him for a sophisticated heavy in the Vitaphone production, "A Husband's Privileges," in which Irene Delroy heads the cast. Roy Del Ruth is to direct.

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UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

RUTH CHATTERTON
Most Popular Talking Star (Film Weekly's Competition)

In the front row of the fortunate who register splendidly both in the camera and the microphone is Ruth Chatterton—once a society girl of Washington, D. C., who applied for her first stage job on a dare from her schoolmates. So successful was she that, when still in her 'teens, she was starred in New York productions of Barrie's "Mary Rose" and "The Little Minister."

At the request of Emil Jannings, who had seen her on the "spoken" stage, she was signed for the feminine lead in "The Sins of the Fathers." The dialogue films, "The Doctor's Secret," "Charming Sinners," "The Laughing Lady," "Madam X," "Sarah and Son," proved her as great a vocal as she was a visual success.

Now comes word from her British friends: "Ruth Chatterton had never seen the inside of a film studio until 1928, when she made her camera debut. Five of her pictures have been screened in Britain, and of these, two have not yet been generally released. Yet so irresistible has been the appeal of this grey-eyed girl with the deep-toned voice that she has secured more than twice as many supporters as any other player. Miss Chatterton has now been proclaimed the most popular talking star in the country by a verdict returned in Film Weekly's 'Best Voice of the Talkie' ballot. A comparative newcomer to the screen, secured 9535. She speaks English of singular, unaccented purity — an accomplishment which helped her to stardom on the New York stage. Some of her early, most impressionable years were passed on England's side of the Atlantic. Though born in New York, she is a woman of European culture."

Miss Chatterton has just finished "The Better Wife" with Clive Brook, directed by Dorothy Arzner. Such sweet personality has won this beautiful actress a place second to none. Next in popularity to the feminine star come three men—Ronald Colman, Clive Brook and George Arliss, all being English actors. Brook and Colman were favorites of the silents, according to the recent competition.

Robert Vogel has been quite busy this week answering calls for interviews: collegiate leads and light heavies because of his marvelous stage background.

NENA QUARTARO

Has much beauty with which to tell her story. Her eyes spic Spanish. It was the farseeing James Cruze that gave this petite and talented young player her chance to display her charm and unusual personality. "The Red Mark," being Mr. Cruze's biggest picture since "The Covered Wagon," starred Miss Quartaro.



Nena Quartaro

Next came a marvelous part in Warner Brothers' picture, "The Redeeming Sin," with Conrad Nagel and Dolores Costello. It is not beauty alone that will bring success to the newcomer, but ability, youth and personality is the magic combination that throws the gates ajar.

Few feminine players have attained the height reached by this little unsophisticated girl in such a short time. A personality of the old world and the new, combined, that approaches more nearly the whimsicalities of Janet Gaynor and the warmth of Dolores Del Rio.

Miss Quartaro had an important part in "One Stolen Night" with Betty Bronson. With its North African locale, this gave Nena an interesting, as well as exotic, characterization. Her part in "The Virginian" was one of great appeal. Recently completed the English version of "Monsieur Le Fox."

LENA MALENA

The fiery little dancer from Bucharest has received an opportunity that is paradoxical in the cinema.

Before the advent of the talkies, Miss Malena was on her way to a wave of success—then came the talkies, and her German accent stopped her. She studied English for months, and was all ready to start in English roles, when she was offered one of the biggest roles of her career —in German!

Miss Malena has just taken a test at one of the major studios for a big part. This petite actress has a lovely mezo-soprano voice and is from the Russian Ballet School in Berlin.

Lena Malena played the part of Gretchen in "Hell's Angels." Lead with Lloyd Hamilton in "Toot Sweet," "Monsieur Le Fox," M-G-M.

HOLLYWOOD PLAZA SALON CONCERT

At the fourth anniversary of the Hollywood Plaza salon concerts, L. E. Behymer, George Fawcett, Otis Skinner, Michio Ito, Eduard Lankow and Madame Maria Gerdes were guest artists.

The interesting gathering attested to the popularity of these concerts which always give such rare classical numbers as Schubert, Chopin, Handel and Bizet.

The brilliant soprano, Laura Durward, rendered the waltz song from "Romeo et Juliette" with touching beauty. "Ungeduld" by Schubert, whose songs are historically important as being practically the foundation of the school of modern German song writing because of their touching beauty in expression of simple thought and feeling.

The operatic basso, Leslie Brigham, carried his audience into the realms of tragic opera.

Michio Ito, celebrated dancer and director, gave an interesting address

Notables introduced and enjoying the delightful social chatter: Charlotte Greenwood, Mme. Maria Grevor, Wilbur Evans (to give own concert at Patriotic Hall), Margaret Fawcett (George Fawcett's daughter), Joseph Swickard, Josephine Brown, Percy Haswell, Pierre White, Wauna Lestrell, Lenore Wood and Stewart James, both well-known on the London and New York stage.

Mrs. Leland Atherton Irish presided with Mr. Gabriel Ravenelle, founder and director of these delightful concerts.

Dance Review
EDITH JANE REVIEW
Hollywood Music Box

Across the summer horizon appeared a promising group of dancers which we expect to see more of in the future, from Edith Jane School of Dancing.

Edith Jane has insisted that all the mental resources of imagination, poetry, color sense, sense of linear and mass beauty and the historic sense must be developed and expressed in the dance.

This spring review was noteworthy in that it displayed considerable facility, imagination and sincerity on the part of each dancer.

Conspicuous among the artists unfolding their numbers in delicate pattern, subtle shadings and transitions were: The Di Muros, Lorraine Enyart and Virginia Lee Patterson, Jeanne Dansie, Maurice Donovan, Emerson Frome, Ida Di Muro, Doris Winsor, Mimi Dawn, Joan Mercer, Doris Dagg, Maxine Lestrans, Jean Hendricks, June Altair and Mary Taylor.

Colleen and Patricia Carter gave a splendid performance of Raggedy Ann and Andy.

One of the outstanding features in the review was King Cole's Court, especially the lovely court dancers.

All numbers were staged by Edith Jane, assisted by Michel Fokine, Michio Ito, Eduardo Cansino and Jeanne Dansie.

Miss Edna Wright, musical director and pianist.

Charles Rogers to Produce Four Specials for R.K.O.

Charles Rogers, widely known independent producer, will make four super-special motion pictures this year for R-K-O.

The contract is the first of its kind in the history of the Radio-Keith-Orpheum organization. It was signed yesterday in New York.

Hiram S. Brown, president of the Radio-Keith-Orpheum corporation, announced that Rogers' productions would be distributed through all R-K-O theatres and would be released generally throughout the world by Radio Pictures.

The productions will be made on a lavish scale and will rank with the costly and impressive talking films of the year, it was announced. They will be made in Hollywood.

Rogers' deal establishes a precedent. His arrangement is a dual contract with the theatre company and with the distribution corporation.

Rogers, now in New York, is reported to be negotiating for stars and materials. He is expected in Hollywood within a month.

With two associates, Rogers produced many successful pictures for another company some years ago.

"THE OLD-TIMER"

It's great to see the "old-timers" again, as one becomes one in such a short time in this "rapid-pace" Hollywood.

Certainly that trite and sane quotation, "Time and tide wait for no man," is demonstrated emphatically at every stage of the game in rapid Cinemaland.

But the enthusiastic welcome given to Bill Hart at the Chinese Theatre's midnight matinee recently, makes us almost refute the theory that Bill Hart is "an old-timer." People milled around him in the lobby and quite a few stars of prominence turned out in force to give him a "glad hand."

When Bill Hart came out on the stage the audience were in an uproar, and Bill was certainly nervous. He reminisced a little, but eventually recited that immortal poem, "I Am the Master of My Soul." In this Bill Hart demonstrated emphatically that all the fire of his early histrionic days was still smoldering in him, and we feel sure that Bill can come back at any time.

Fatty Arbuckle was a fine master of ceremonies, and here was another "old-timer" that everyone in the great audience was enthusiastic about.

Rose Perfect sang a couple of songs in her charming voice. Here is a girl that can get "our price of admission" at any time.

Sid Grauman persuaded several stars in the audience to be introduced, among whom was that fine actor and gentleman, George Bancroft.

These impromptu entertainments at the midnight shows are becoming popular week by week, and you can be assured that there will be a crowd present and the Chinese Theatre certainly always gives you your "money's worth." ARTHUR FORDE.

Jean Hersholt Tells Screen and Stage Qualifications

Many "Dont's" Make It Difficult To Write Stories

Is Flooded With Letters and Requests From Aspiring Novices

Jean Hersholt does not hold with the custom of many actors in discouraging young people against a theatrical career. Approached continually by young people, by mail and in person, seeking advice about entering the acting profession, Hersholt considers this as a responsibility and never fails to encourage the youth who appears to have the proper qualifications. On the other hand he feels it a duty to turn back those who are obviously unfitted for the work.

Few of the young men and women who come to him for advice possess the attributes for an actor's career, according to Hersholt. In fact, in most cases the deficiencies are so pronounced that they can be advised to immediately launch upon some other field of endeavor. It may be personal appearance, defective speech, absence of personality or some other obvious factor that would handicap the youth. So many qualifications are desirable, according to Hersholt, that comparatively few young people possess them all.

"It seems unnecessary to me, however, to categorically discourage all young people against the profession," asserts Hersholt. "It offers fine rewards to the man or woman who is a success, and I believe the future holds more promise than has the past for good actors.

"The work is not to be undertaken lightly, however. Granted one possesses the dozen-and-one natural attributes that are requisite to success, there is a long trail of hard work, self-denial, disappointment and application between him and the coveted goal.

"If a young man or woman have the necessary qualifications and a determination to work hard and unceasingly, there is no reason why he or she should be advised against the profession of acting. They ought to be given all the encouragement possible. We need all the good actors we can get."

THE N. V. A. IN HOLLYWOOD

The Pacific Coast branch of The National Variety Artist, is now located in the Cherokee building, 6636 Hollywood boulevard, room 220.

The N. V. A. here intends starting a membership for "Bridge"—to be held in the large assembly room of the club. Any information may be had by calling upon Harry English, the Pacific Coast representative at the club room.

The idea of the "Bridge" membership is to combine pleasure with a plan to aid the Saranac Sanitarium.

Howard Higgins tells us he is considering a nice size contract from one of the major studios.



MICHIO ITO

One of the most interesting dance concerts of the season has just been announced by the California Art Club. Michio Ito will appear there on the evening of July 7th, bringing with him a group of his best soloist students. The beautiful patio and gardens of the Club in Barnsdall Park are being decorated for this most welcome event, and the club officers are predicting a full house.

Mr. Ito's manager also advises us that there are two more concerts to be given during the month of July; one at the Greek Theatre in Anaheim on the 24th, and the other the following night at the Redlands Bowl. Mrs. G. E. Mullen, president of the Redlands Bowl board, came to Hollywood last week to complete the arrangements for Michio Ito's appearance there, and his coming is awaited with unusual enthusiasm, as it will be his first engagement in Redlands.

It is significant to note that the most impressive dance symphony ever attempted in the United States, which this brilliant artist and choreographer is preparing for the Hollywood Bowl on August 15th, will mark the culmination of the most unusual series of honors extended to any dancer who has come to California. To the best knowledge of the writer, no other artist has ever been invited to stage dance programs in all of our local Southland bowls, namely, the Hollywood, Pasadena Rose Bowl, Redlands, and the Argus Bowl in Eagle Rock.

Little Billy Is to Be Featured in "Some Babies" at Pathe

Little Billy, famous midget actor, has been signed for a leading role in "Some Babies," a Pathe two-reel comedy being directed by Wallace Fox. This is Billy's second featured role on the Pathe lot in a very short period, as he recently completed the important part of Major Tiny in the spectacular circus-romance, "Swing High."

Comedy work is no new field for the diminutive trouper. He became popular as a comedian on the Broadway stage in such productions as "A La Carte," "Little Nemo," "Peter Pan," "Linger Longer, Letty," and many others. He turned his attention toward pictures two years ago.

Besides Little Billy, the cast in "Some Babies" includes Bob Carney, Ruth Hiatt, Richard Carle and John Hyams.

FISTICUFFS

Promoter "Cy" Saenz, of the Culver City Stadium, has announced that there will be no boxing bouts staged this week on account of the "Fourth of July" holidays.

On next Thursday, July 10, however, one of the most spectacular programs ever before attempted at the big Culver City arena will be presented, featuring Goldie Hess vs. Jimmy Fox in the scheduled ten round main event. Weight, 135 lbs.

The fans who have followed Jimmy Fox will agree that he is no set-up for the wily Hess. In fact, if anything Jimmy is more aggressive in his work than Goldie—also a little more reckless, but a shorter puncher. He has been going great in his last bouts and will no doubt keep the crowd in a frenzy of excitement.

Says Joseph Poland, Creator of Many Original Stories

The list of "don'ts" which hedge in and restrict the processes of making motion pictures is increasing so that it will soon require an encyclopedic classification of them to guide the staffs engaged in production, declares Joseph Poland, prominent scenarist, who since becoming a free-lance has achieved quite a reputation as an original story author. With pictures being made for the wide world and for fans whose aversions and prejudices are legion, it requires eternal vigilance to complete a picture entirely free from some infraction of the "don't" list, he laments.

Dialogue must be prepared with particular care that no words or phrases are employed which might offend some class or group. Sometimes words that are innocuous as far as one region is concerned, have a significance in other places that demand their omission altogether. The list of forbidden words and phrases is growing steadily, Poland complains.

THE COSMOPOLITAN

Making available to employers an unusual type of service in providing secretarial experts, Miss Margaret Rutherford has recently opened a place of contact at 6404 Hollywood boulevard under the name of Cosmopolitan Agency.

Here one may secure the services of foreign language experts to do anything from translation to general secretarial work for full, part-time or emergency service. Miss Rutherford is equipped to supply a demand for other occupations, including domestic help of every kind. Among many families part-time or emergency service has been found to meet the need. These requirements the Cosmopolitan Agency can adequately fill.

Associated with Miss Rutherford is Michael Hricko.

Paul Gregory, Broadway stage star who was signed by Warner Brothers for a featured role in "Sit Tight," is to have an important role in the second Sigmund Romberg-Oscar Hammerstein II screen play, "Children of Dreams." Margaret Schilling, also a Broadway stage star, has been signed for the feminine lead.

HOllywood 5337
DON'T MISS YOUR PHONE CALLS—
It Might Cost You a Contract
Use 24-Hour
TAKA MESSAGE SERVICE
Including Mail Service, $3 Per Mo
202 Warner Theatre Bldg.

Universal Outlines Production Plans

Fox Start Building New Theatre On Lot

John M. Stahl Starts Shooting on July 5

With John M. Stahl slated to begin filming "The Lady Surrenders" on July 5, the greatly augmented Universal production staff is getting into action.

Carl Laemmle, Jr., has created an impressive production organization during the past few weeks and as the new filming season assumes broader proportions, the veteran studio may boast an unusual number of leading writers, directors and associate producers as well as stars.

Mr. Stahl is taking up the megaphone again after being his own producer for many years. Monta Bell, who is to direct "East Is West," has come to Universal from New York where, for over a year, he has been producing Paramount screen hits. Edwin Carewe, who will direct "Resurrection," is another former producing director now under contract to Universal.

Mal St. Clair will direct "The Boudoir Diplomat" and Rupert Julian, who is to direct "The Cat and the Canary"; John S. Robertson, Lewis Milestone, Tod Browning, William J. Craft, Edward Laemmle, Ernst Laemmle, William Wyler, John Murray Anderson are other Universal feature directors whose screen successes are many and internationally known.

John B. Hymer, John Willard and Eddie Cantor are among the noted authors now writing for Universal. Finis Fox and Ralph Graves are the most recent additions to Charles A. Logue's editorial staff which includes such well known adaptors and dialogue writers as Tom Reed, Gladys Lehman, Henry LaCossitt, Al Cohn, Winifred Eaton Reeve, Arthur Richman, Arthur Ripley, Edward Luddy, Tony Brown, Vin Moore, Charles Webb and others.

E. M. Asher and Albert DeMond are associate producers at Universal. Sam Freedman and Ed Kaufman are supervising short reel comedy series and William Lord Wright is in charge of serial production.

* * *

Alan Dwan to Direct "Barber John's Boy"

Warner Bros. have signed Grant Mitchell, well-known stage and screen actor, for the title role in "Barber John's Boy," forthcoming Vitaphone production, according to announcement made by J. L. Warner, vice-president in charge of production.

Alan Dwan will direct the picture, while Otis Harlan, J. Farrel MacDonald, Russell Simpson, Robert O'Connor, Lucille Powers and Philip Holmes will be featured. "Barber John's Boy" is a Ben Ames Williams story adapted to the screen. Production has not yet begun.



WYNNE BULLOCK

Hollywood opened her arms this week to welcome home one of her own who has been achieving fresh laurels in foreign lands. Wynne Bullock, a California boy, whose rare tenor voice made him a favorite on the American stage, has just returned from a year and a half spent in France and Italy, where he won renown for his outstanding work as a concert soloist.

Almost unknown in Europe when he first appeared in Paris, the warmth of his reception equalled that given to the greatest artists. The press of France has been lavish in its praise of the young American tenor who first startled sophisticated New York audiences when, as understudy for John Steele, he was suddenly called to fill the latter's place in the New Yorks Music Box Revue because of Steel's acceptance of other engagements.

Bullock's long and successful engagement with the Revue was followed by a season on the Pacific Coast, where he was heard at all the leading theatres. At this time he attracted the notice of the late Walter Henry Rothwell, conductor of the Los Angeles Symphony Orchestra, and that of the famous Italian tenor, Bonci.

During this and previous tours abroad, Bullock has studied in France and Italy under such famous masters as Enrico Rosati, Nicoli Mendicoff, and Maestro Piccoli.

Some idea of the ovation young Bullock received abroad is conveyed in an excerpt from the Journal de Rouen under recent date. "The American tenor, Wynne Bullock, is one of the most delightful singers we have ever heard. Such concerts are too rare. His voice is charming, caressing in its soft tones, generous in the full, supple and gracious in its phrasing. His art is admirable, his musical intuition even more moving. He is music incarnate. Unknown at Rouen, the warmth of his reception equalled that given to the greatest artists of our times."

SAILING

On July 16th, George K. Arthur will board the Leviathan in New York bound for a two months stay in Europe. Arthur has completed the comedies he and Karl Dane were making for Darmour, and the European trip is in the nature of a vacation after a year of vaudeville and picture-making. He will, however, succumb to a bit of business, for he has been contracted to appear at the Les Ambosodeurs in Paris shortly after his arrival there.

* * *

So many new periodicals have come to life, that Hollywood is getting too well covered these days—no, not periodically either.

"GREEN GODDESS" SUBJECT OF CONTROVERSY IN VANCOUVER

On the grounds that Warner Bros. production, "The Green Goddess," was an anti-British film, the Board of Censors of Vancouver, B. C., banned the picture when it was proposed for showings in that city. Popular protest, voiced through the newspapers, reversed the decision, and when, two weeks later, "The Green Goddess" played at the Orpheum Theatre, it broke all records for attendance and grossed over $15,000 for the first week.

West Coast Theatres Offices Will Be Moved to Sunset and Western

Construction has been started on new executive offices for Fox West Coast Theatres. The new building is being erected on the corner of Sunset boulevard and Western avenue, Los Angeles, on property now occupied by Fox Film Studios.

This new building, which will be completed about the first of the year, will house not only the Fox West Coast Theatres, but also all departments of the Fanchon and Marco unit.

It will be two stories and will take in a plot of ground equivalent to a city block. In addition to business offices it will also have a miniature but complete theatre for the rehearsal of Fanchon and Marco Ideas.

There will be several rehearsal halls for these stage attractions, costume department, scenic department and all of the other units which are necessary for the successful production of the Ideas.

At the present time these departments of Fanchon and Marco are distributed about the city. The new building, however, will bring them all under one roof.

Fox West Coast Theatres will move all of their departments to this new structure, including executive, legal, real estate, publicity, booking, accounting, etc.

This building will be the first of a new civic center for this section of the city. Plans for a theatre and office building are also being talked of, as well as other structures of a commercial and theatrical nature.

Fox Film Corporation, in the development of their properties in Westwood Hills, is deserting these studios. A few of their departments, such as printing and color laboratories, will remain in their present buildings for six months or a year before being moved into their new locations at Movietone City.

As quickly as new buildings are finished in Westwood, the structures on the present site are being dismantled and building planned for the civic center started.

It is expected the Fox West Coast building will be completed ready for occupancy about the first of the new year, when the present quarters on Vermont avenue and Washington street will be deserted.

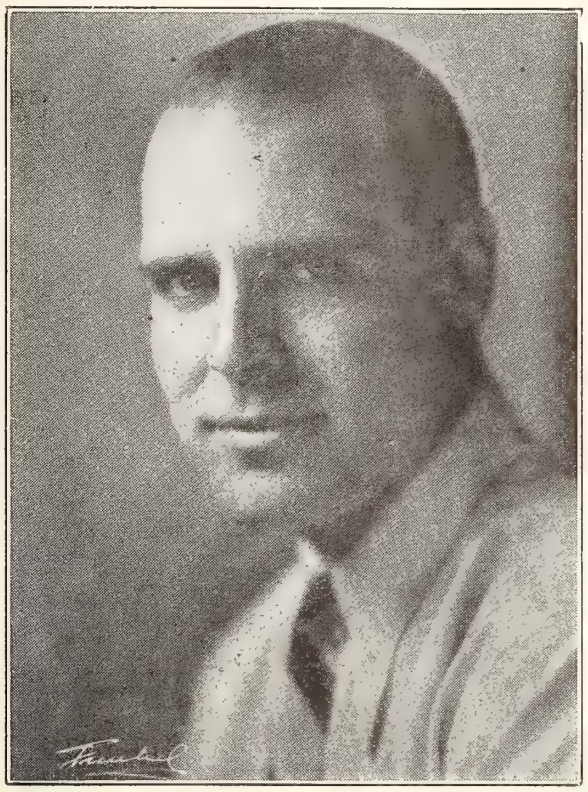
* * *

Robert Elliott, Joan Blondell and James Cagney have been awarded long term contracts by Warner Bros., it is announced today by J. L. Warner, vice-president in charge of production. Elliott and Cagney are well known for their work in talking pictures. Miss Blondell has achieved a reputation for comedy roles on the Broadway stage.

About The *Writing Craft*



RALPH GRAVES SIGNED AS WRITER BY UNIVERSAL



Ralph Graves, actor, director and screen writer, is the latest addition to Universal's rapidly growing editorial staff, Carl Laemmle, Jr., has announced.

Featured in the memorable "Submarine," "Flight" and recently associated with Frank Capra on the preparation of "Dirigible," Graves has been assigned the task of adapting a new Rex Beach story, now without a title, for production early in Universal's new talking picture season.

Since giving up the grease paint Graves has made an enviable reputation for himself as a writer of virile dramatic dialogue and his work at Universal will give him a wide range for his talents.

THE PATH OF GLORY

How peaceful the old battlefields seem
Where once they were shell holed and torn,
Grim memories of wartime days;
Song birds and wild flowers are again reborn.

O'er them lead the paths of Glory
When screaming shells paved the way—
To war's red mansion of carnage;
Some ran the gauntlet—some had to stay.

Red-blooded men—all good mothers' sons,
Trudged through the mud and the mire—
Killing and killing, with satan's cold lust,
To satisfy the war lords' desire.

Heroes all, e'en to the newest rookie;
And some quote the Scripture at will.
But—who heeded the words of the Savior?
That stated,—"THOU SHALT NOT KILL."

With the roar of the guns and the death cries;
Too gruesome, too callous to tell.
Sherman was right, when he uttered,
Unchallenged, that "War Is Hell."

So thus lead the Paths of Glory
Trampled by men stern and brave,
It's a path that has but one ending,
And that End is, to the Grave.

—LEE BARTH.

RADIO FLASHES

By CHARLES LEHMAN

LUBOVISKI VIOLIN CHOIR ON KNX

Calmon Luboviski conducts his own violin choir weekly over KNX. This talented and extremely competent violinist is outstanding in the musical field in Los Angeles today. His own renditions of the most difficult music written marks him as an accomplished musician.

When Luboviski decides to imbue his students with the proper appreciation of a violin solo, he first demonstrates by playing that particular piece. Then his students are taken in hand. The results of such a procedure are self-evident when one considers that two of his pupils, Lois Putlitz and Harry Ben Gronsky, recently won Hollywood Bowl contests entitling them to appearances with the Hollywood Bowl orchestra.

To know and appreciate good music is equivalent to listening to Calmon Luboviski's violin choir over KNX weekly.

* * *

A daylight-saving war wages merrily on and on; radio stations are talking to radio editors again; California sunshine waxes hotter than hades; the waters of the Pacific seem particularly inviting, and Radio Flashes starts its weekly stint once again.

* * *

Hap, of the Hap and Sap team on KNX weekly, is a jovial sort of a fellow. Jack Carter is his real name. He started out in life to be a baritone, but ended a world-wanderer and stage star.

Carter started in the operatic field, but a manager asked him to forsake such a career because he constantly burlesqued great opera stars. He has been in Gilbert and Sullivan favorites and musical comedies, as well as in vaudeville.

At present he broadcasts over KNX in several capacities. He is "Hap" of "Hap and Sap"; "Claude Dillwater" in the "Under the Makeup" program, and the "Nutcracker" on Thursday afternoon.

Catch this fellow's authentic English accent over KNX. He's Jack Carter, the "Boy from London."

* * *

Imminent Independence Day celebrations, still imminent at this writing, but probably forgotten by the time Radio Flashes appears, are calculated to be somewhat hectic affairs. And while another war is on, re the advisability of using more than thirty pieces on any single orchestra broadcast, RKO used no less than 140 pieces for its pre-holiday broadcast this week. KECA was the local station in a nationwide hook-up.

Wave Lengths

Charles McGuirk, in Liberty Magazine, said of Ted White: "He is the most romantic singer I ever heard." . . . Jack Carter has managed to cross the Atlantic ocean no less than sixteen times . . . Ted Fio-Rito, whose orchestra broadcasts nightly from the Ambassador's Cocoanut Grove, is the composer of many song hits, including "Charley, My Boy," "No, No, Nora," and "King For a Day" . . . Cecil Noe, KHJ staff trumpeter, is champion of all golf-playing radio artists in California, as well as the father of twin girls . . . Jack Dunn and Charles Lehmann, sound engineers connected with Fox Movietone and M-G-M News Weekly, working in conjunction with Frank M. Kennedy, radio technician for the T.A.T.-Maddux Air Lines, successfully recorded conversation radiophoned from one airplane in flight to another several hundred feet distant . . . Pierre Mellonino, when asked where and why he was born, replied that if he had known at the time what Fate had in store for him, he would have postponed the event . . . Dick Creedon, publicity purveyor par perfection for KHJ, is patting his back nowadays and claiming that his station's unsponsored, non-advertising programs are just as thought-provoking and painstaking as any sponsored programs. "California Melodies" is a case in point . . . Loyal Underwood, the "Sap" of "Hap and Sap" on KNX, is shorter than that, even! But his ability as an entertainer and writer more than makes up for the shortage. Underwood is "Lem Berger," the clever master of ceremonies of KNX's "Laff-O-Grafs" program.

* * *

Robert Ellis and Vera Reynolds are leaving next week for Alaska on their first extended vacation trip since their marriage more than three years ago. They will motor to San Francisco, proceeding from there by boat to Seattle and up the West Coast into Alaska waters. They will return about August 1st.

* * *

George Arliss one day told his director: "We will have to rehearse this scene for five days and then we will shoot it." And they did. The scene was great.



Pictures---Reviewed and Previewed

Stage Review
"MOLLY MAGDALENE"
At the Mayan Theatre

Crane Wilbur wrote, staged and acted in this play and did a fine job of all three. Darn clever these former picture actors, we call it. Who said a man can't do more than one job well? Mr. Wilbur gives credit to Georges Renavant for assistance in staging the play. We were wondering why Georges was in the play till we saw this credit mention in the program, as he played the part of a paralyzed old man who can't talk or move. Georges is too clever a man, to do just that.

In the language of backstage—Miss Wynne Gibson has the fattest part any actress could ask for, in the part of Molly, a burlesque chorus girl. She has a chance to show every emotion—love scenes, tragic scenes, comedy scenes and even mother love scenes with a little song and dance thrown in for good measure. What more could an actress wish for? The way she plays the part, shows that whoever picked her for it, knew their business. Miss Gibson is great in the part.

Cornelius Keefe was splendid as the youngest son and husband—a part easily spoiled in less capable hands. George F. Hayes drew gales of laughter as Andrew, the slightly goofy son. The balance of the cast, Hedwiga Reicher, Dorothy Sills, Jack Egan, Frank Curran, Theodore Adams and Ethan Allen, were all good. That's the only thing we didn't like about the show—there was nothing to criticise—it's great.

Go see it, but leave the kiddies at home. "Molly Magdalene" is for the adults.

BEE VEE.

Review
"BYRD AT THE SOUTH POLE"
At the Paramount Theatre

Here is a picture that everyone should see and make the red blood course faster through every Americans' veins.

Richard Byrd, an American first, an intrepid explorer and a gentleman, with an extremely interesting personality. He takes us with him on the greatest trip it is possible for any human to make. Here are none of the accepted forms of the usual screen fare but a real adventure of which you really feel a part of.

When Byrd threw a flag covered stone over the South Pole in honor of his hero friend, Floyd Bennett, who had been his companion on his trip to the North Pole but had passed to the Great Beyond, a thrill was experienced that it would be hard to repeat. The audience was spellbound.

We travelled over the wastes of snow and helped to lighten the plane in going over the South Pole by sacrificing much precious food.

We saw "Little America," that miniature city, far from the haunts of man, and where they were imprisoned for two long years. Byrd gave full credit to former explorers as well as to his intrepid crew and made a strong point of the necessity of much humor to sustain them.

Too much credit cannot be given to Willard Vander Veer and Joseph T. Rucker for their splendid camera work. Many of their "shots" are really works of art and it will be many a day before other camera men will have such opportunities and achieve such fine results. No youngster, or oldster either, can afford to miss this more than interesting picture, and the Paramount should be given full credit for assigning their best technicians. Board of education throughout the country should emphasize the education to be gained by seeing this remarkable film.

ARTHUR FORDE.

Review
"RECAPTURED LOVE"
At the Warner Brothers Hollywood Theatre

"Recaptured Love" is quite a human story about love in the Dangerous Forties, where a respectable married man believes he can regain his lost youth through a young girl—a cabaret entertainer. His wife gracefully steps aside and allows her husband to marry the girl, but the pace is too swift and he soon yearns for his first wife.

John Halliday, as the wayward husband, gave a very clever characterization. This is his first picture and we hope to see more of him. Belle Bennett, as the wife, was splendid although we much prefer her in the "mother roles" which she handles so beautifully. Dorothy Burgess as the other member of the triangle, proved a very modern and entertaining enchantress. Junior Durkin, Richard Tucker and George Bickel completed a very fine cast.

Director John Adolfi did a splendid job of making "Recaptured Love" a really pleasing and polished comedy.

Fred Allan in "The Still Alarm," Trixie Friganza in "Strong and Willing" and Shaw and Lee in "Going Places," all Vitaphone short subjects, completed a very entertaining program.

B. M. E.

CONSTRUCTION CONTRACT FOR WARNER MILWAUKEE BUILDING AWARDED

Contract for the construction of Warner Bros. twelve-story office building and 2400 seat theatre in Milwaukee has just been awarded to the George A. Fuller Co. of that city, according to announcement made by Herman R. Maier, Chief of Construction for Warner Bros.

The foundation of the building has already been laid and work is expected to progress rapidly.

PASSED AWAY

Alice Stombs, well known in Filmland, has the sympathy of all her friends in the loss of her father, Daniel Stombs, who passed away June 27 at Glendale. The deceased was the father of Alice, Audrey and George Stombs.

Preview
"EL HOMBRE MALO"
("The Bad Man")
At Warner Brothers Downtown

Whenever the Warner Brothers set out to do anything, you can always depend upon them to do it right. When the producers decided to make Spanish versions of their pictures they didn't realize what an undertaking they were facing, and they have found their task an arduous one.

Warner Brothers have just come through with "El Hombre Malo," which is the Spanish version of "The Bad Man," and to say that they did themselves proud would be putting it mildly.

Those who saw the late Holbrook Blinn in this famous stage play will have to admit that Antonio Moreno is a living example of this great actor. He has caught the true feeling and tempo of the Spanish drama and was equally delightful in the humorous situations.

Never before have we heard so much genuine applause in the Warner Brothers Downtown Theatre as greeted Mr. Moreno both before the picture opened and after it was completed and he made his appearance in the very costume worn in his appearance in the all-talkie picture.

His pronunciation was so clear and distinct that the most critical Spanish linguists had to admit that he knows his Spanish, and especially for screen purposes. Outside of Andre De Segurola, also a screen satellite, he had to work with Spanish artists who had never been called upon to play such important parts.

Mr. De Segurola was ideally cast and gave a very surprising characterization. Producers should have been there to see how capable he really is; in fact, his part was so unlike anything that he has done in the talkies that it is unbelievable that he was so versatile.

Fine work was done by Rosita Ballestero, who is gifted with a charm and personality that is magnetic and reaches right from the screen to your heart. Juan Torena played the juvenile part well, as did Roberto Guzman the heavy. Manuel Conesa did excellently, while one of the highlights of the picture was the comedy relief of Delia Magana. Then there were Carlos Villarias and many other prominent Spanish players in the cast.

William McGann was responsible for the direction, and we might say that regardless whether one could understand a word of Spanish, one could follow the story very closely and be entertained to the highest degree. Keep your eye on Director McGann. He will be heard from on some of our best features.

B. Fernandez Cue, who has served on other Spanish pictures, adapted the story splendidly and is deserving of a world of credit. Other producers should send for this picturesque Spanish story and run it for their staff and co-workers who have to deal with this problem.

HARRY BURNS.

Mary Nolan, starring in "Outside the Law," at Universal, has formed a strong friendship for three-year-old Delmar Watson, who plays a bit in the picture. Delmar and Miss Nolan disappear from the studio set every once in a while and play children's games. Director Tod Browning scolds, but not much, for the "pals" are making one of the most dramatic pictures yet filmed and the relaxation is really a necessity.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Hollywood Filmograph, Inc., publshed weekly at Los Angeles, California, for April 1st, 1930.

State of Calfornia,
County of Los Angeles—ss.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Harry Burns, who, having been duly sworn according to law, deposes and says that he is the editor of the Hollywood Filmograph. Inc., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publsher, editor, managing editor, and business managers are:

Publisher, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Managing Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

Business Manager, Frank J. Heyfron, 6232 La Mirada, Hollywood, Calif.

2. That the owner is: (If owned by a corporation, its name and adress must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Hollywood Filmograph, Inc., 6425 Hollywood Blvd., Los Angeles, Calif.

Harry Burns, 1428 No. Gordon, Hollywood, Calif.

Dorothy Burns, 1428 No. Gordon, Hollywood, Calf.

Frank J. Heyfron, 6232 La Mirada, Hollywood, Calif.

Service Engraving Co., 224 E. 11th St., Los Angeles, Calif., E. W. Hughes, Bell, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

Sam Terry, 308 So. Crocker, Los Angeles, Calif.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interst direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the sir months preceding the date shown above is. (This information is required from daily publications only.)

HARRY BURNS.

Sworn to and subscribed before me this 28th day of March, 1930.

(SEAL) CHARLES F. ADAMS,
Notary Public.

(My commission expires May 22, 1933.)

Animal Trainers Have Hard Time in Talkies

El Capitan Soon To Celebrate Third Anniversary

Difficult to Direct by Spoken Orders; Must Use Silent Signals

"His master's voice" is silent in Hollywood studios.

Animal and bird actors are wholly "on their own" today and they cannot rely on spoken orders from their trainers now that sound has brought silence on the movie stages.

In spite of all of the difficulties under which scenes with animals must be taken, use of animal actors has proved highly successful, according to Albert de Sart, technical director of sound on B. P. Schulberg's production staff at the Paramount studios. His opinion is shared by Charles Sewell, head of the property department and the man whose duty it is to secure livestock for talking pictures.

So far, only domestic pets have been used in talking productions.

Dogs Most Popular

Dogs are, naturally, the most popular of animal actors. They are extremely easy to work with, according to Sewell, since the trained dogs have learned to obey signals and the ordinary dogs—the extras of Dogdom—are permitted to do as they please, to secure natural results.

One of the best-known dogs of the screen is Mutt, the small white canine now appearing with Moran and Mack in "Anybody's War." King Tut was effective with George Bancroft in "Thunderbolt." King, a white collie, played in both "The Mysterious Dr. Fu Manchu," and "The Return of Dr. Fu Manchu." Jiggs, the bull pup in "The Love Parade," is remarkable in that he can say, with a peculiar jaw movement, both "mamma" and "hamburger."

Moran and Mack's second picture called for the use of seventy-eight dogs in one sequence. Even with difficulties of keeping them quiet, the scenes in which they appeared were taken with a minimum amount of trouble and ruined footage.

Record Cattle Bellows

Horses and cattle also are used frequently. The scenes of cattle "bellowing" in "The Border Legion" are said to be among the most effective in that film.

A number of parrots have proved successful talking picture actors. A half dozen tropical parrots were used in "The Texan" while a parrot played an important part in Maurice Chevalier's "Innocents of Paris."

One of the strangest animal actors in talking pictures was employed in a comedy scene of "Anybody's War." The sequence showed Mack asleep and a buzzing bee awakened him.

Dozens of bees were tested on the set before the correct effect was obtained. The bee had to be harmless, yet large enough to be seen and loud enough on buzzing to be heard distinctly through the microphone.

Drone's Buzz Best

It was finally discovered that a drone bee is ideally suited for such scenes. The drone, being a non-worker and without stinger, is harmless and yet has a more audible buzz than work bees. They also are useless excepting for work before camera and microphone.

"We have had little difficulty in recording voices of animals," says De Sart. "Perhaps when we are called upon to register the roar of a lion or the trumpeting of an elephant we will find our light valves bursting. The voices of animals record remarkably well because they are harsh and of nasal quality. There is little of the high musical notes which often are lost to the microphone."

* * *

Good morning, Mr. and Mrs. Actor. Have you received your "morning touch" yet? Stay away from Gower and Sunset—the "Big Touch" is there.



REGINALD DENNY

When Reginald Denny severed his connections with Universal and became a free-lance artist, the wiseacres shook their heads and wondered if he had made a wise move.

Sono Art signed him to star in "What a Man," which is now showing at the R-K-O theatre, and scoring heavily. In the meantime C. B. De Mille signed him for "Madame Satan," and those who have viewed the picture say he will be a sensation in it. M.-G.-M. realizing this, signed him to work with Grace Moore in the "Life of Jenny Lind," and we hear M.-G.-M. have great plans for him in the offing.

Henry Duffy Has Staged Fine Series of Plays Here

Success has been written after each passing season at the El Capitan Theatre since it came under the management of Henry Duffy until today, with the approach of the gala third anniversary, it holds the reputation of being the most consistently successful legitimate playhouse in Los Angeles.

The record of having staged twenty-five box-office hits during that period backs up this statement and, indicative of the ever growing popularity of the theatre, the records of the first two years were smashed this season when "She Couldn't Say No," starring Charlotte Greenwood, ran for 13 weeks.

Since the opening of "Laff That Off," on July 14, 1927, which signalized the beginning of Mr. Duffy's regime, the El Capitan has never been "dark" to theatre-goers, not even for a single performance while changing attractions.

In addition to bringing to Hollywood many outstanding Broadway hits, with members of the original casts, Mr. Duffy has also engaged numerous stage stars of national reputation to appear in his productions at the El Capitan, thus giving local playgoers the advantage of seeing the outstanding personalities of the stage at popular prices.

Prominent among the guest stars, many members of the original New York casts brought to Hollywood, who were presented at the El Capitan during the three-year-period include Lila Lee, Robert McWade, Louis John Bartels, Natalie Moorhead, Lucille Webster, James Gleason, Edmund Breese, Emma Dunn, Hal Skelly, Belle Bennett, Ben Bard, Dale Winter, Charlotte Greenwood, Bryant Washburn, Francis Starr, Frank McGlynn, Tom Moore, Kay Hammond, Ben Lyon, Mary Boland, Violet Heming, Bert Lytell, Jason Robards, Harrison Ford and Lawrence Grant.

Attractions which will maintain the same high standards set by Mr. Duffy during the past three years are promised to follow the current comedy at the El Capitan, "Nancy's Private Affair," featuring Minna Gombell and Ernest Glendinning, both members of the original New York cast.

* * *

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NEW YORK JULY 5, 1930 SECTION

HOLLYWOOD filmograph

William Farnum and Tom Santschi To Star

Willis Kent Arranges to Produce "Ten Nights in a Barroom" on Coast

When William Farnum and Tom Santschi face the cameras in "Ten Nights in a Bar Room," which Willis Kent is to produce in Hollywood, they will be working together for the first time since they put up that memorable battle in the original version of "The Spoilers," and will once more put up one of their sensational fights.

Producer Kent has engaged William O'Connor to direct the story from an original treatment by Norton S. Parker, and the picture, which is to be 100 per cent talkie, will be made at the Tec-Art studios in Hollywood.

Messrs. Farnum and Santschi will have a great cast in their support. For instance, there will be Robert Frazer, John Darrow, Robert Emmett O'Connor, Sheila Mannors, Harry Todd, Thomas Jefferson, Claire McDowell, Joan Jarrell, Evelyn Mills, Frank Leigh and others.

"ESCAPE" DUE IN NEW YORK

Final scenes for John Galsworthy's Radio Picture, "Escape" were shot in London's famous Hyde Park and attracted considerable attention, according to advice from Mr. S. Newman, Radio Picture chief in London.

The picture will be previewed in London in the near future and a print should be available in New York within the next few days.

Advices from British critics indicate the film to be interesting in numerous ways, chief of which are the exceptional acting of the cast and the remarkable scenic effects achieved by Mr. Burch, American assistant to Mr. Basil Dean, whose direction is said to have scored heavily with the critics.

TITLES FOR SHORT PICTURES IMPORTANT

Titles are growing more important in the field of short subjects, with producers making special efforts to get attractive box-office names. Once the star's name was all that counted, now the public has to be sold the short picture itself. Trend in this direction is indicated in recent title changes for Vitaphone Varieties. "Rah, Rah Roslyn" was changed to "The Collegiate Model"; "Round One" was released as "The Fight"; "Fish" was changed to "The Poor Fish"; "The Shell Game" to "The Fowl Triangle"; "The Trade Builder" was changed to "A Good Mixer" and later named "The Heart Breaker"; "Jolly Grenadiers" also had two twists, first to "Boys Will Be Girls" and finally "The Varsity Show"; "A Cottage For Sale" became "The Wanderer," and "The Day Coach" was changed to "The Railroad Follies."

According to Sam Sax, Vitaphone production manager, check-ups with the sales force have proven that titles make a difference both at the box-office and with the exhibitors doing the booking.

"The Railroad Follies," a one reel musical Vitaphone Varieties specialty, dealing with a railway which entertains its passengers, has been photographed in black and white with a cast including the following: Gene Morgan, Billy Gilbert, Ed Clark, Miss Barron, Clyde Hager and fifteen extras. M. K. Jerome has written the music and Harold Berg the lyrics for "The Railroad Follies," Bryan Foy directed.

H. I. Philips, columnist on the New York sun and widely read humorist, is the author of "The Substitute," a comedy based on his own experiences as a radio announcer, which has been filmed as one of the Vitaphone Varieties. In the cast are Charles Lawrence, Ray Collins, Walter Began and Marge McKay. Harold Beaudine directed.

Lynne Overman, Sylvia Sidney and Berton Churchill, all well known stage stars, appear in the Vitaphone Varieties two-reeler, "Five Minutes From the Station," directed by Arthur Hurley. Eleanor Stern wrote the playlet. Three months' old Leila Lee makes her screen debut in this film.



From Left to Right—Standing: Mal St. Clair, Lee Shippy, Don Herold, Bert Levy, Henry Clive, Dorman Smith, Vic Forsythe, Ted Gale, Charlie Plum, Cliff McBride, Webb Smith. Seated: Bob Wildhack, Jimmy Murphy, Rube Goldberg, Rube Goldberg's Assistant, Gene Ahevn

Cartoonists Frolic at Dinner to Rube Goldberg

The get-together of internationally known cartoonists to welcome Rube Goldberg to Los Angeles was a never-to-be-forgotten affair. Forty-five well known wielders of the pen and pencil sat down together at the Hotel Roosevelt last Saturday night and spent four hours of fun, laughter and wise-cracks. Bert Levy, the famous artist-entertainer, was master of ceremonies, and after welcoming the guest of honor, Rube Goldberg, proceeded to introduce every artist present to the honor guest. Every local newspaper, as well as all the major syndicates, was represented around the festive board, and as Rube Goldberg himself expressed it, "this is an occasion that could only happen once in a lifetime." Many artists came from far afield for the event. Dorman Smith, political cartoonist for the San Francisco Examiner, flew over to be present, returning immediately after the dinner to his desk in the northern city. Vic Forsythe, creator of Joe Jinks, came in from his secluded cabin at Big Bear. Don Herold, the well known cartoonist humorist, left his books and fireside for the first time in months to honor Rube. Such was the wonderful spirit of the gathering that it was determined to make the event a semi-annual affair. Witty speeches were made by John Medbury, Don Herold, Henry Clive, Gene Ahern, Merril Blosser, Homer Troy, Lee Shippy, Ted Gale, Harry Langdon, Mal St. Clair and many others. After dinner a magnificent show was staged for the cartoonists by Jerry Mayer (brother of Louis B. Mayer). Mr. Mayer brought to the stage many stars who are now under his management. Mayer's show was a sensation, and the artists cheered him for his efforts (ably assisted by Harrison Greene, his trusted lieutenant) to please them. Sid Grauman sent over, at Jerry Mayer's request, 16 of his prologue girls to enhance the show. Herewith is a list of famous draftsmen who graced the festive board—Mal St. Clair, Harry Langdon and Walter Weems are ex-cartoonists:

Bert Levy, Ray Hughes, M. C. Blosser, Billy Hon, Dorman H. Smith, Hal Forrest, E. W. Gale, Robert Wildhack, Jimmy Murphy, Don Herold, Lee Shippy, Homer Croy, P. M. Artigue, Walter Lantz, Pinto Colvig, Clyde Geronimi, Bill Nolan, Webb Smith, Charles Saxton, Richard M Huemer, Sidney Marcus, Ben Harrison, Mannie Gould, Jack Carr, Billy Cam, John Medbury, Will King, Rube Goldberg, Gene Ahern, Will Lynn, Bob Hopkins, Clifford McBride, Ralph Griswell, Charles Plumb, Gary Cooper, Vic Forsythe, Harry Love, Joe DeNat, Jimmy Bronis, Art Davis, Ned Marin, Henry Clive, Harrison Greene and Jerry Mayer.

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FOLLOWING IS A LIST OF STAGE PLAYS WRITTEN BY EDWARD CLARK, THE PRODUCERS OF SAME, AND SOME OF THE NOTED PLAYERS WHO APPEARED IN THEM UNDER THE CLARK BANNER:

PLAYS	PLAYERS	PRODUCER
"COAT TALES" (Farce)	Louise Dresser-Tom Wise	Arthur Hammerstein
"DE LUXE ANNIE" (Drama)	Jane Grey-Vincent Serrano	Arthur Hammerstein
"FURS AND FRILLS" (Musical)	Ernest Torrence-Ruby Norton	Arthur Hammerstein
"YOU'RE IN LOVE" (Musical)	Clarence Nordstrom-Larry Wheat	Arthur Hammerstein
"BRUISED WINGS" (Drama)	Fania Marinoff-Lee Baker	Barney Gerard
"COSETTE" (Drama)	Otto Kruger-Josephine Victor	John Cort
"NOT WITH MY MONEY" (Comedy)	Lowell Sherman-William Morris	Edward Clark, Inc.
"LITTLE MISS CHARITY" (Musical)	Marjorie Gateson-Frank Moulan	Richard G. Herndon
"OH, WHAT A GIRL" (Musical)	Frank Fay-Renee Adoree	Lee & J. J. Shubert
"THE GIRL IN THE PRIVATE ROOM" (Musical)	Vivian Oakland-Harry Kelly	Lee & J. J. Shubert
"HONEY GIRL" (Musical)	Lynn Overman-Rene Riano	Sam H. Harris
"CINDERS" (Musical)	George Bancroft-Nancy Welford	Edward Royce
"PARADISE ALLEY" (Musical)	Arthur West-George Bickel	Carle Carlton
"RELATIONS" (Comedy)	Horace Braham-Barbara Brown	Joseph Edwill, Inc.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	All-Star Buck Jones Holt-Revier	Ralph Staub Louis King Harry Joe Brown	Buddy Coleman Mack Wright Sam Nelson	Ralph Staub Ted McCord Teddy Tetzloff	"Screen Snapshots" "Shadow Ranch" "The Squealer"	Staub-Fraub Frank H. Clark Harry Joe Brown	Shooting Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Louise Fazenda Dane-Arthur	Albert Herman Phil Whitman L. R. Foster	Paul Malvern J. A. Duffy J. A. Duffy	H. Kirkpatrick Unassigned Len Powers	"Number 13" "Pure and Simple" "Dizzy Dates"	Uncredited Uncredited Uncredited	Shooting Preparing Shooting
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	All-Star	James Cruze	Unassigned	Unassigned	Untitled	Uncredited	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Unassigned Otis Skinner All-Star Richard Barthelmess Marilyn Miller Edw. G. Robinson All-Star Unassigned Unassigned Joe Frisco Munson-Lyon James Rennie	Hobart Henley John Francis Dillon John Adolfi Frank Lloyd Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Unassigned Unassigned Bryan Foy Clarence Badger Frank Lloyd	Unassigned Frank Shaw Irving Asher Ben Silvey Unassigned Unassigned Al Alborn Unassigned Unassigned Scott Beale James Dunn Unassigned	Unassigned John Seitz Unassigned Ernie Haller Unassigned Unassigned Arthur Miller Unassigned Unassigned SidHickox Sol Polito Unassigned	"Mother's Cry" "Kismet" "College Lovers" "Adios" "Sunny" "Little Caesar" "Father's Son" "Stolen Dreams" "The Reckless Hour" "The Gorilla" "The Hot Heiress" "Captain Blood"	Lenore J. Coffee Howard Estabrook Douglas Doty Bradley King Pearson-McCarty Robert N. Lee Julien Josephson Kern-Harbach Francis E. Faragoh Spence-Orkow Uncredited Waldemar Young	Preparing Shooting Preparing Shooting Shooting Shooting Preparing Preparing Preparing Shooting Shooting Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	Fred Kohler Milton Sills Edward Lowe Farrell Hobart Unassigned Warner Baxter Lowe-Clark J. Harold Murray O'Sullivan-Garret Heally-McCoy	R. Walsh Alfred Santell W. K. Howard Frank Borzage Unassigned Victor Fleming John Blystone A. F. Erickson David Butler Benjamin Stohl	Archie Buchanan Marty Santell Unassigned Lew Borzage Unassigned Unassigned Jasper Blystone H. L. Hough Ad Sthaumer Lew Breslow	Lucien Andriot Glen McWilliams Unassigned Chester Lyons Unassigned Unassigned Chas. Clark Geo. Schneiderman Earnest Palmer Joe Valentine	"Big Trail" "The Sea Wolf" "Painted Woman" "Devil With Women" "Up the River" "The Renegades" "Men on Call" "The Red Sky" "Just Imagine" "Soup to Nuts"	Walsh-Evarts Behrman-Block Uncredited S. M. Behrman Uncredited Jules Furthman Gerghty-Bennison-Fo Tom Berry De Sylva-Brown-Hend Rube Goldberg	Shooting Shooting Preparing Shooting Preparing Preparing Shooting Shooting Shooting Shooting
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Unassigned Clyde-Kane-Stuart	Unassigned Mack Sennett	Unassigned Babe Stafford	Unassigned Max Stengler	Untited "Grandma's Girl"	Uncredited Staff	Preparing Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Dressler-Moran Marie Dressler Moore-Tibbett Marion Davies Grace Moore Joan Crawford Harry Carey John Gilbert All-Star All Dogs Buster Keaton	Fred Niblo Chas. Riesner George Hill Jack Conway Robert Z. Leonard Sidney Franklin Harry Pollard W. S. Van Dyke Sam Wood Jacques Feyder Myers-White Edward Sedgwick	Harry Bucquet Chas. Dorian Unassigned Unassigned Unassigned Hugh Boswell Chas. Dorian John Waters Al Shenberg Unassigned Jack Mintz	Gordon Avil Unassigned Unassigned Unassigned Merritt Gerstad Unassigned Clyde De Vinna Percy Hilburn Wm. Daniels Hyer Leonard Smith	"Red River" "The Dark Star" "New Moon" "Rosalie" Untitled "The Great Day" "Trader Horn" "Way For a Sailor" "Olympia" "All Quet on K-9 Front" "Forward March"	Fred De Gresac Marion-Jackson Faulberg-Butler Uncredited Meehan-Kraly Unassigned Van Avery-Schayer Uncredited Uncredited Uncredited Uncredited	Preparing Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Joseph Schildkraut Halperin Prod. Triangle Prod. Christie Prod. Juditn Barrie Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. All-Star	Al Rogell Victor Halperin D. W Griffith Nat Ross Victor Halperin Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Harry Edwards Marshall Neilan	Unassigned Unassigned Unassigned George Webster Sidney Marcus Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Roy Heinz Unassigned S. McGrew Willis	Ben Klein Unassigned Unassigned Bill Wheeler Unassigned Walter Lundin Unassigned Unassigned Harry Jackson Unassigned Gus Peterson Gus Peterson	"Aloha" "Mother's Million" "Birth of a Nation" Untitled "Whoopee-Girl" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled "Police" "Sweethearts on Parade"	Uncredited Howard M Bana Uncredited Christie Staff Gladys Lehman Grey-Adler Uncredited Uncredited Eddie Dowling Uncredited Fred Palmer Cohn-Starr	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
PAN-AMERICAN 6066 Sunset Blvd. GL. 3117	All-Star Renee Torres Adams-Jamieson	Fred Windermere Fred Windermere Fred Windermere	Unassigned Clarence Braun Clarence Braun	Paul Allen Unassigned Paul Allen	"The Birth of Texas" "International Revue" "The Rolling Stone"	Uncredited Uncredited Short Subjects	Preparing Preparing Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star Chatterton-Brook Maurice Chevalier All-Star Richard Arlen	Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger Cukor Gasnier Brower-Knopf	Bob Lee Chas. Barton Wm. Kaplan Russell Mathews Unassigned Ivan Thomas	Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard Unassigned David Abel	"The Spoilers" "The Sea God" "The Better Wife" "The Little Cafe" Untitled Untitled	Beach-Cormack Russell-Abbott Akins-Morris McLellan-Caryll Zifahy-Brown Evarts-Mintz	Shooting Shooting Shooting Shooting Preparing Shooting
PATHE—EM. 9141 9:30-11:30 (Chas. Richards) EM 4131 Harold Dodds, Asst.	All-Star All-Star AnnHarding All-Star	John Robertson Tay Garnett Unassigned Wallace Fox	Bill Reiter Bob Fellows Unassigned Harry Scott	John Mescall Ed. Snyder Unassigned Harry Forbes	"Beyond Victory" "Her Man" "The Greater Love" "Cracked Nuts"	Uncredited Tom Buckingham Uncredited Uncredited	Shooting Shooting Preparing Shooting
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim All-Star Amos and Andy Richard Dix Arthur Lake	Paul Sloane Luther Reed Luther Reed Geo Archainbaud Eddie Cline Mel Brown Wesley Ruggles Holmes-Shores	Raymond Lissner Unassigned Unassigned Tommy Atkins Freddie Fleck Unassigned Unassigned Unassigned	Nick Musaracka Unassigned Unassigned Leo Tover Leo Tover Unassigned Edw. Cronjager Unassigned	"Half Shot at Sunrise" "Babes in Toyland" "Heart of the Rockies" "The Silver Horde" "Leathernecking" "Check and Double Check" "Cimarron" "His Majesty Bunker Bean"	Creelman-Wood Uncredited Uncredited Uncredited Beulah M. Pix Uncredited Howard Estabrook Uncredited	Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing
ROACH—EM 1151 Jack Roach Casting	Laurel and Hardy Charley Chase The Boy Friends	James Parrott James Horne Unassigned	Morey Lightfoot Harry Black Unassigned	Geo. Stevens Jack Stevens Unassigned	"Pardon Us" "Dollar Dizzy" Untitled	Uncredited Uncredited Uncredited	Shooting Shooting Preparing
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star Tom Terriss Walter Heirs Sid Saylor Chesterfield Prod. Disney Bros.	Louis Lewyn Burton King Elmer Clifton James Starr Sam Newfield Scott Pembroke	George Jeske Unassigned Unassigned Unassigned Charles Gould Bud Shyer	Otto Himm Andy Anderson Otto Himm Anderson William Hyers M. A. Anderson	"Voice of Hollywood" "Rose of Santa Barbara" "Love That Kills" "Talkie Topics" Short Subjects "Jazz Cinderella" "Mickey Mouse Shorts"	Louis Lewyn Uncredited Uncredited James Starr Uncredited Johns-Johnson	Shooting Preparing Shooting Shooting Preparing Shooting Shooting
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	Unassigned	Bert Glennon	Unassigned	Unassigned	"The Barbarian"	Uncredited	Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett All-Star Eddie Cantor Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland Sam Taylor	Unassigned Unassigned Unassigned Unassigned Herman-Smith Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Ray June Ray Renahan Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "The Bat Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr Berlin-McGuire Uncredited Uncredited Roland West Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Mary Nolan McCoy-Ray Dorothy Jannis Unassigned Francis Bushman, Jr. Unassigned Unassigned Unassigned	Noel Mason Tod Browning Henry Mac Rae Harry Garson John Stahl Robert F. Hill Rupert Julian Wm. J. Craft Mal. St. Clair	Joe McDonough Jay Marchant Joe Levigard Unassigned Unassigned Joe McDonough Unassigned Unassigned Unassigned	Jack Stevens Gilbert Warrenton Will Cline Wm. S. Adams Unassigned Geo. Robinson Unassigned Unassigned Unassigned	"Yankee Don" "Outside the Law" "Indians Are Coming" "Ourang" "The Lady Surrenders" "The Big Circus" "Cat and the Canary" "See America Thirst" "Boudoir Diplomat"	Uncredited Browning-Root-Forte Uncredited Reeves-Bernstein Richman-Lehman Ian McCloskey Heath John Willard Uncredited Lothar-Gottwald	Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Mackaill-Bickford Delroy-Whiting Lightner-Brown All-Star Varconi Fay Wray Grant Mitchell	Michael Curtiz Unassigned Lloyd Bacon Robert Milton Allen Crosland Alan Dwan	Fred Fox Unassigned Justin McCloskey G. Hollingshead Jack Roland Tenny Wright	Boy Kurrle Unassigned Bill Rees Hal Monr James Van Trees Dev Jennings	"River's End" "May Time" "Sit Tight" "Outward Bound" "The Gay Caballero" "Barber John's Boy"	Chas. Kenyon Uncredited Taylor-Wells J. Grubb Alexander Rosener-Wells Joe Jackson	Shooting Preparing Shooting Shooting Shooting Preparing

ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

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EDWARD SEDGWICK

Let's See··· Who's Who

By HARRY BURNS



SAM HARDY

Universal signed Sam Hardy to play the fight manager in the new Leather Pushers series which Al Kelly is slated to direct. Eddie Silton of Rebecca and Silton closed the contract over the holidays, which means that Sam Hardy will at once start working and will be kept busy for about 12 weeks. More than likely in between each two pictures he will have some time off that he can work in some of the features.



Sam Hardy

The late H. C. Witwer wrote the stories, and they are to be made into some little dramatic gems, with comedy injected into them. These parts will be in the hands of some very well known funmakers.

Sam Hardy since coming here from the New York stage has made a fine name for himself, and Universal is to be complimented on its selection of such a high class actor for such a part as he has been selected to play.

FRED NIBLO

Every director has a desire to direct a certain type of a story, Fred Niblo, who has directed most every kind of a story for the silent and talking picture producers, has one idea way down in his heart, that he would like to bring to the surface one of these days, and that is, make a series of stories dealing with the different types of Indians telling the Indian legends via the talkies, so they can go down into history for the young America of tomorrow to be able to appreciate both as to their picturesque careers, but, to hear their voices as well, for Director Niblo feels that ere many years, these grand old characters in American history will become extinct, and we will regret that we didn't film their lives as well as pages from their great history of yesterday.



Fred Niblo

MORTON DOWNEY

Barbara Bennett and Morton Downey, one of the most popular young couples in the film colony, left Hollywood last night on the Chief for New York. Following a few days' stay in that city to attend to some business there, they will sail for Europe where Morton is scheduled to begin a series of engagements, opening at the Kit Kat Club in London, then the Ambassadeur in Ostend, Belgium, and also the Ambassadeur in Deauville, France.



Morton Downey

After fulfilling these engagements, they will return to New York City where Downey plans to open a fashionable night club of his own.

During their brief stay in Hollywood, Morton appeared in "The Devil's Holiday" for Paramount, and Barbara only recently portrayed an important role in "Love Among the Millionaires" for Paramount.

This is the second time Barbara has given up her screen career to accompany her singer husband on a world tour.

DAVEY LEE

Theatregoers are not to be robbed of seeing and hearing the greatest of all child actors, Davey Lee. For Harry Cohn has engaged the youngster for "The Squealer" which Harry Joe Brown is directing for Columbia Pictures.



Davey Lee

Ever since Davey Lee was made a star by Warner Bros. and Al Jolson, every man, woman and child who go to our theatres have sort of taken this little fellow into their hearts, and they can't see too much of him before he grows up to the age where he will lose his innocent and most pleasing ways. He is an inspiration to both young and old, and should find little or no trouble to work steadily since he has returned from a successful vaudeville tour, now that he has once more started to work in pictures.

ALBERT HERMAN

Directors are typed like actors nowadays. Albert Herman has made such a great success of the Mickey McGuire kiddie comedies for Larry Darmour that producers have sort of branded Mr. Herman as a kiddie director, when in reality he has directed every brand of comedy that is being made, and years ago he was connected with the Essaney company up North where they made features, westerns and comedies, and when one starts to talk about prize-fight stories, Albert Herman outside of once being one of the best fistic knights that we had at his weight in the squared circle, directed many a boxing picture.



Albert Herman

Which goes to disprove the producers' claims that a director can only handle a certain subject, and we wonder if the producers ever realized that even in kiddie comedies, a director has to write and create drama, thrills and whatnots to make his pictures really amusing and entertaining, and has to know what is censorable or not, he has more to contend with than do the feature directors.

IRVIN WILLAT RETURNS FROM EUROPE; READY TO GO TO WORK

After travelling since last January throughout the East and Europe, Irvin Willat, well known director, has returned to Hollywood and is once more ready to take up his place in filmland.

Director Willat while East made some feature talkies and is very familiar with what the public wants since he has made a careful survey of the oral situation throughout this country and abroad.

JUDGE LESTER E. HARDY IS HANDLING CAMPAIGN OF CHAS. H. KELLY

Judge Lester E. Hardy is looking after the election campaign of Chas. H. Kelly for Sheriff of Los Angeles.

Mr. Kelly has for the past ten years been Chief of Police of Pasadena, and has made a great name for himself in the Crown City.

With Mayor Rolph, of San Francisco, running for Governor and Chief Kelly in the ring for Sheriff, it would be a strange turn of fate if both were elected over Los Angeles men.

Frank Lawrence is looking after Hollywood for Judge Lester E. Hardy and his candidate, Chief Chas. H. Kelly, which means that the latter will obtain a fine showing in the motion picture industry.

CARLTON RETURNS

Carlton Griffin has returned to Hollywood after years on Broadway and nearby cities where he has worked on the stage in vaudeville and in pictures.

LARRY CEBALLOS

One glance up and down Hollywod boulevard and you will think that some world famous celebrity had arrived in town, but on closer observation you will see that all the decorations were placed across our best boulevard streets in honor of the return of Larry Ceballos and his revues at the Warner Brothers' Theatre in Hollywood.



Larry Ceballos

The Hollywood merchants figured this a great event in their lives, for while the Ceballos revues were on at the local playhouse, the theatre played to capacity every week, day and night, and when Warner Brothers discontinued their revues so that they could use Larry Ceballos and his troupe in their talkies, there was little real life at the corner of Wilcox and Hollywood boulevard, the crowds didn't turn out like they used to, the shows seemed lifeless.

Warner Brothers spent as much on their present revue as they would on a talkie picture. Sets, costumes, people, electrical effects by Frank Murphy and Leo Forbstein, aided and abetted by his marvelous orchestra, well paid the producers for the confidence that they manifested in making the return of Larry Ceballos and his revue one of the outstanding events of the season.

NOT BELGIUM, IF YOU PLEASE, BUT BORN AND RAISED IN FRANCE

Somehow or other word has been passed along that Georges Renavant, who aided Crane Wilbur to stage "Molly Magdalene" as well as playing a fine character part in the play, is a Belgium and that he speaks with such an accent. To the contrary he is French. He was born and raised in France and speaks his country's language perfectly, as well as English.

Georges Renavant should find a place for himself as a director of talkies for some of the big line studios. His work on a number of stage plays here, along with his various appearances at The Writers' and Masquers' Club and Philharmonic theatre in sketches proves that he knows the value of a real dramatic situation.

MUSIC DIRECTOR HERE

S. W. Lawton, for 14 years General Music Director of Keith-Albee-Proctor-Moss circuits, is in Hollywood, and has cast his hat into the ring; writer of musical scores, lyrics, theme songs, musical personel, orchestra, in fact all effective music for stage and screen.

TRUE AND VIRGINIA ARRIVE

True and Virginia Boardman have returned to Hollywood after a very successful trip East and appearing in many fine shows both on Broadway and the Eastern country.

JUL 18 1930

HOLLYWOOD filmograph

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Will Charlie Chaplin Bring Back The 'Silents'

Producers Out To Make This A Comedy Year

Producers Await Release of 'City Lights' for Reaction

Standing as firm as the Rock of Gibraltar in his decision not to make a talkie, Charlie Chaplin has quietly—and we might say secretly—been making his picture, "City Lights," at his studios in Hollywood, sans dialogue, although he is going to use sound and music.

Producers all over the world are eagerly watching and waiting for his production, so that they can get the audience reaction and the advisability of continuing to make talkies and give the silent pictures a wide berth.

Should "City Lights" make a clean-up, you can look for every producing company once more starting to make silent versions as well as talkies, since they are having so many legal entanglements over royalties on whatever speakies they make, and especially since it would do away with making pictures in so many different languages.

SURE MIKE

Eddie Cline, who is directing "Leathernecking" for RKO, pulled a nifty the other day while on the set when he said, "Who wouldn't work all night on a set if you could get 'Half Shot by Sunrise'?" He was referring to the Wheeler-Woolsey comedy, "Half Shot at Sunrise," now in production on the same lot.

WITH BROWN

Fred Tyler, who has been assisting some of the best directors on the RKO lot, has been assigned to work with Melville Brown, who is to handle Amos 'n' Andy in "Check and Double Check," which Bertram Milhauser is to supervise.



MARILYN MILLER

The charm of home portraiture is evident in this one of Marilyn Miller, made recently in her Beverly Hills place. The First National star has just arrived on the Coast to begin work in "Sunny."

"Sunny" will prove the next screen vehicle for Marilyn Miller at the First National Studios. William A. Seiter will direct. This is to be her second Warner Brothers talkie. "Sally," her first, was a great hit. Miss Miller is to have Lawrence Gray, Joe Donahue, Clyde Cook, O. P. Heggie and others in the cast. The adaptation and dialogue for "Sunny" is from the pen of Henry McCarthy and Humphrey Pearson. The musical romance is by Otto Harbach and Oscar Hammerstein II, and the picture is due to be started very shortly.

WITH ADOLFI

Frankie Adams is working with John G. Adolfi in "College Lovers" at the First National studios.

WITH BROWNING

Jack Mower is playing a policeman in "Outside of the Law," directed by Tod Browning at Universal City.

Realize That Sex and Heavy Dramatic Pictures on the Wane

With "Big Boy" slated for an early release, Warners will start the comedy year off with a bang. The next big picture to be offered the public for their edification will be "City Lights" with Charlie Chaplin as star and producer; United Artists will offer "Whoopee" with Eddie Cantor, and in keeping with these offerings producers have gone right ahead with a comedy program that will make the world laugh to their hearts' content.

For instance, there is Maurice Chevalier in "The Little Cafe," Harry Langdon in "See America Thirst," Bert Wheeler and Robert Woolsey in "Dixiana" and "Half Shot at Sunrise." Universal has returned to the field with any number of comedies. Hal Roach and Mack Sennett are hard at it. Larry Darmour has a great program of releases on RKO. Educational has come back to life with their affiliation with the Christies.

RKO are starting the Nick and Tony series. Pathe, too, are contenders for "short" honors. Vitaphone studios in the East are fast turning out fun-films by the dozens. Theatregoers are in for many laughs, both in shorts and features. This ought to be the greatest of all years for the comedians and a hard year for sex and problem plays.

MAKING UP

On the Wheeler-Woolsey picture the following make-up artists are busily engaged: Blossom Black, Harriett Hixon, Vernon Murdock, Scott McKee, while the hair dressers are Beth Langston, Ora Curtis and Helen Arley. Paul Sloane is directing the feature for R-K-O.

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HARRY BURNS, President and Editor

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Vol. 10 Saturday, July 12, 1930 No. 26

"THE KICK-OFF"

Every New Year's Day in Pasadena there is staged a great football match as the crowning event of the Flower Show. People come from far and near to view God's gift to Flowerdom, and to hail the new heroes of the gridiron.

The first kick-off finds the great assemblage with their hearts a-flutter, and when the first pass is made by the opposing teams, why, people sort of go wild, throw their hats in the air, and forget that they are in a public place, and shout until they lose their voices.

The innocent football little realizes what an important place in our national history it has taken. Just how important the pigskin has become to Young America. It has made and unmade men. Champions have come into public limelight and passed out into oblivion.

Time hasn't stopped the game—it still goes on. Actors are like footballs—they serve their purpose and then go on. The stage and screen continue. The players—good, bad and indifferent—have cast their lot with the world's theatre for better or for worse.

Place yourself in the football player's place. You are about to be honored with the first kick-off. The world is watching you and your action. Make it a good play. The better you try to do your very best, the more boosters you will have at your feet. If you miss putting in a good, healthy kick, you will be ruled out of the game. If you score, it will encourage others. Let's make this kick-off a ten-strike for success. More power to you. We are betting on you to reach the goal and gain for you a victory in your part of the game.

SPLENDID ACTOR AND GOOD FELLOW TAKES HIS LAST CALL AND PASSES INTO "THE GREAT BEYOND"

Anders Randolf, one of the most illustrious of the thinning ranks of pioneer screen artists, played that most silent and final role of what has been so long the silent drama last Saturday morning (July 5) when hundreds of his associates and again as many of admirers who had known only his shadow-self gathered at the funeral parlors of Francis & Son, 1607 South Flower Street, to pay a last tribute.



Anders Randolf

The celebrated character actor died Wednesday morning, July 2, at his home, 609 North Canyon Drive, Beverly Hills, as the result of complications following an operation from which he was believed virtually recovered. His body is to be cremated and the ashes taken to his native Denmark, in charge of the widow and a thirteen-year-old daughter, who comprise his immediate family.

Anders Randolf has been just twenty years in motion pictures last June. He has played hundreds of leading and character roles in that time, and few are the celebrities of the screen in whose support he has not been seen. The same can be said of the representative motion picture producing companies; all have availed themselves of his superlative talent, and even with the advent of the talkies the demand for his services did not diminish.

Throughout his career, the painting of portraits has shared his interest, and in his earlier years he had won renown on two continents as a fencing master and champion swordsman.

Randolf was born in Wiborg, Denmark, December 18, 1875, and was a direct descendant of one of the Viking rulers of early Danish history. He attended the military school at Copenhagen and graduated as maitre d'armes. He was the champion swordsman of his native country when but nineteen years of age. Later he saw military service in the royal hussars of Denmark.

Old Bagdad Rises in All Its Glamorous Majesty in Burbank



John Francis Dillon discusses the script of "Kismet" with the star of that picture. He is Otis Skinner, who at this time was making a test.

The movies, oft accused of "out-Bagdading" Bagdad, at last are faced with the necessity of reproducing the ancient and colorful city.

While the world-famous "Capital of the Caravan Routes" has been represented in pictures before, even in an old-time version of "Kismet," it has never been authentically reproduced. That is being done for the first time by the First National Studios, on the most elaborate scale yet attempted for talking picture settings.

It is for the big new Vitaphone edition of "Kismet" that has just gone before the cameras after months of preparation, with Otis Skinner, world-famous stage actor, in the stellar role.

The Bagdad that has been reared in the San Fernando Valley of California, represents the ancient city when it was truly the cross-roads of the world. All caravan routes between Europe, Africa and Asia, the known world of that day, crossed there.

Routes between five inland seas, the Mediterranean, Arabian, Caspian, Black and Red, cross here by river and camel trail, and have crossed since the times of the earliest Crusades. Unquestionably in the time which "Kismet" deals with Bagdad was the most brilliant of the world's cities, and none has since excelled it.

Probably the greatest task that has ever faced the movie technical wizards was solved for First National's production of "Kismet," and yet that problem did not deal with building the streets of the great city, with their strange architecture; nor costuming the colorful throngs from the four corners of the world that paraded those streets.

The big problem was that of the property department. Its task was to stock the countless stores and bazaars and market places, and even the street vendors, who then sold sandal laces as they sell shoe-laces today, or, like the immortal beggar of "Kismet," portrayed by Mr. Skinner, ask for alms!

Bagdad, trade center of the world, had a greater variety of products in its day than modern cities can boast of.

It is true that it had no automobile row. But where will you find a shop for camel harness today? It had no radio shops, but in what city today are band instruments made from gourds sold?

The souvenir trade was better then than it is now, the studio research department discovered. Moreover, religious emblems and equipment for five great religions were vended in the shops!

Side by side with the most beautiful silks, dried goat skins were offered for sale.

Iron pottery from Africa and Venetian glass shared space with attar of roses, myrrh and rugs from Persia. Beetles and locusts raw, smoked, dried, pickled and preserved were to be had for those who wished; termites also and even succulent aphis!

Miles of streets and buildings were prepared for "Kismet," and whole stages at the big film plant are taken up with the Oriental city's interiors.

The makeup men have a unique problem in turning what Persians, Arabians, Turks, Hindus and Mexicans are available for duty into the hundred-and-one races that lived in Bagdad, or passed through with the caravans.

Perhaps they will even out-Bagdad all previous attempts to out-Bagdad Bagdad!

Independents Have Best Chance Since 1914

Any Company That Produces Good Pictures Can Find Ready Market

Never in the history of motion pictures has the Independent Producer sat in a prettier spot than he is in right now.

When the talking pictures first came into the public limelight, everybody started singing the Swan Song for the Independents. The worm is turning right now. If they only knew it and made a determined fight to get into the swim, they could clean up in both the silent and talkie fields.

The big line producers' overhead, bad stories and poor business judgment in signing stars and leading players under long-term contracts, is killing their profits and making them easy victims for the Independents to win. The high cost of production, the accumulation of various new departments that are required to produce these pictures, which are at the command of the Independents for so much less, are conditions of such significance that it takes very little ingenuity to see the handwriting on the wall for their most powerful opposition of yesterday.

AGAIN BIG BUSINESS ENTERS THE MOTION PICTURE INDUSTRY

Herman Gumbin, Chicago industrialist and man of big business, will arrive in Hollywood within the next two weeks to take his place among the Hiram Brown's and J. E. Otterson's who have left vast enterprises to enter the so-called artistic business of producing motion pictures.

Only 32 years old, this new dynamo has operated, along with his brothers, 20 varied enterprises and everyone of them successful and larger than the ordinary prosperous man's entire life work. His talent for organization has been exhibited in wide flung industries, from iron and steel to clothing and building materials. He has taken infant industries and by applying the same common sense methods used in an entirely foreign field he has nursed them to lusty adolescence and consequent profits to himself and his stockholders.

Gumbin has entered the picture business via the newly formed Liberty Productions Co., Ltd. The company has been in existence for only four weeks and in that period it has opened 10 exchanges in the United States while a number of men are now in the Orient and in South America making contracts and establishing offices for the firm. The Liberty offices that have been opened are in New York, Boston, Philadelphia, Chicago, New Haven, Buffalo, Milwaukee, Indianapolis, Albany and Washington.

Before the first Liberty picture is ready for distribution the firm will have 25 exchanges in this country and offices all over the civilized world. This will make Liberty the twelfth international releasing organization. Gumbin is treasurer of Liberty Productions. In a recent interview he was asked the reason for his entry into pictures. He laughingly replied that press agents were in the main responsible. He said that he had often heard of the fabulous salaries that picture stars, directors and employees received. He had heard of the huge mistakes that had been made by executives in their desire to save the pennies with the result that they lost hundreds of thousands of dollars and that despite these costly mistakes the industry prospered. The chief thing that interested him, however, was the terrific turnover of capital. "If only a small percentage of the money that goes into our production and distribution pictures stays with me, then that in itself will be profitable for us.

"I had known of the ability and prestige of M. H. Hoffman and the Halperin brothers, Victor and Edward, for many years. Closer acquaintance with these gentlemen and their methods, coupled with my already awakened desire to enter the picture business, led me to make them a proposition which resulted in the formation of Liberty.

"Mr. Hoffman, from my observations, has that unusual quality known as showmanship. He is a student of human nature and brilliant enough to foresee and give the public what it wants to see and hear in the form of pictures. I have watched the work of Victor Halperin on the screen both as a director and a writer. He has that directness and soul-searching ability to portray on the screen the real emotions that generally lie so dormant in most of us. If given a free rein in things artistic I am sure he can repeat his past successful offerings and create the well-known bigger and better ones. Edward Halperin has had a university background of engineering and advertising. He has kept abreast of every development in the picture industry from a mechanical viewpoint and at the same time has that creative ability necessary for good pictures starting with the proper selection of stories down to the final editing. With such men as associates in Liberty, I feel sure that I will be very happy in the industry. Not only do I look forward to a successful organization from the standpoint of making money for the exhibitor, the employes of the firm and the company itself, but I feel sure that Liberty will be the means of enabling many people to give vent to their natural desire to express themselves artistically and thus further spread happiness and enlightenment throughout the world."



Three men, well known to the motion picture industry, Bert G. Bates, Charles Piper and George Vinton, have accepted delivery this week of one of the best equipped sound-on-film recording trucks to be built in Hollywood. The recording equipment was constructed by Balsley and Phillips, formerly connected with the Fox Film Corporation and recognized as authorities in sound-on-film recording. These gentlemen have a modern sound shop at 845½ Seward Street and it is expected that other trucks similar to the one constructed for Bates, Piper and Vinton will be built in the near future.

The sound recording organization has secured the services of Homer Eilmaker, well-known sound engineer, who will handle the apparatus. Mr. Piper is a cameraman of eleven years experience and is a member of the local union. Mr. Bates has been engaged in the motion picture work as a publicity and newspaper man and is well known in the Hollywood field.

The new organization, known as Northwest Films, will be in a position to do recording for all independent productions as well as commercial advertising films. They already have several contracts and if the business warrants they will start construction on another recording unit shortly.

Sound experts who have heard the first tests made on this equipment are loud in their praise of the results obtained.

All of the recording paraphernalia is compactly arranged in the one-ton and one-half truck and is so portable that it can be taken to any location point. The recording is of the variable density type and its reproduction of voice and music is comparable to any that the larger studios can produce.

Independent producers who are interested in securing this excellent recording equipment for their productions would do well to get in touch with Mr. Bates at once. He will be more than pleased to make tests and explain completely the apparatus of his organization.

Browsing Around With The NIGHT HAWK



The last time Col. Abe Frank and his efficient aide de camp, Ben, trundled out their famous devastating Big Bertha at Fort Ambassador, they tamped it with a proof charge of Ted Lewis and trained it with deadly effect on the Roosevelt citadel commanded by General Schenck. Only one shot was necessary for this percussive monster to blow up the magazine under the famous Blossom Room, and level the ramparts to the ground. General Schenck, making a merit of necessity, capitulated unconditionally, but Col. Frank in the bigness of his heart softened the sting of defeat by granting the doughty commander of Ft. Roosevelt the honors of war.

The wily Schenck, patiently assimilating his discomfiture, like Frederick the Great of old, secretly assembled his scattered forces; dug himself in for the winter and then, when the birds again began to chirp joyously, suddenly went over the top with a fanfare and flourish that caught the Frank forces by surprise. The faithful Ambassador Legion, like Caesars famous Tenth, fought with berserk fierceness but were driven back to their second line of trenches at the point of the bayonet. Then the great battle came to a stalemate, the indomitable Schenck, buttressed by the spiritual support of his prime minister, Lou Anger, feeling he had in a measure wiped out the stigma of Ft. Roosevelt's fall. Now, after the lapse of a year, the Ambassador's Cocoanut Grove is again alive with the hum and activity of preparedness. Next Tuesday night, July 15, rain or shine, Col. Frank will again trot out his Monster of Mars loaded to the brim with a charge of Gus Arnheim, and it will be fired at the renowned Cocoanut Grove.

This is an engagement extraordinary. The popular Arnheim, of international reputation, has surrounded himself with the greatest aggregation of singing artists and musicians ever assembled for dancing and entertainment in Southern California. The orchestra comprises 19 clever musicians and entertainers including Eddie Bush, with Russ Colombo and Art Fleming. Then there are the Three Rhythm Boys, formerly with Paul Whiteman, and a quartet of stunt singers, Landry, Stewart, Holzhaus and Burns, that are the last word in cafe-dansant cutups. Reservations are being made fast, and this Arnheim gala night promises to bring a record attendance to the Cocoanut Grove.

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Life with many is at best but a wintry day—why not cut in on the spiritual raptures of its dizzy joys and soothing delights. Remember the old Arab who folded his tent. Get a whiff of that big Russian singing "Old Man River" as it has never before been sung in Los Angeles, and as he clings to that long, last note, take a slow draw on your sweet cigarette and go up with him into the ethereal flight. Many are inclined to scoff at sentimentality, but are we not all more or less sentimental—and damned be he that isn't. Those have it most that scoff it most. And a great, big, joyous, uncontrolled laugh—the wine of life.

And gee, how you get that wine through the comicalities of Shutta and Murphy in their latest skit, "Ruined by the Lousy Market," and "Tramp, Tramp, Tramp, the Boys Need Margins." And don't fail to hear Bobby Borger sing "Romance." And if you want any information, ask Joe Spagat (Olsen's right-hand man). Almost every night Joey is queried—"Is Jean Harlow here—if she is, will you please point her out to me?" And the wise cracks that flit about—oodles of 'em. Get a bite of some of these—"your little social gatherings are nothing but giggle, gabble, gobble and git;" the following shot at a well known moving picture actress who has landscapes painted on all the nails of her finers—"If you were playing bridge and henna were trumps, what a hand you would hold."

"Hush—you are overheard"—this, slipped quietly to a would-be wit, as one of his party, sitting opposite, is yawning his head off. And gee—what a hilarious bunch last Saturday ngiht—Miss Ida Glahe entertaining Mrs. Milestone and famous director Lewis Milestone, of Chicago; Norma Shearer and Irving Thalberg, June Collyer, Lina Basquette, Bessie Love, Jack Mulhall, Arthur Caesar and Martha Dean, Richard Barthelmess and wife, Mr. and Mrs. Busby Bekeley, Robert Armstrong, Paul Gregory, Gwen Lee, Jerry Sears, Roscoe Arbuckle, Billy Joy, Frank McHugh and Cartoonist McDowell, of the Record.

The famous old Blossom Room of the Roosevelt Hotel is on terra firma again, especially on Monday nights, and the big balboas, Lou Anger, is radiating joy to all that come within the compass of his smile. Packed to repletion July 7, the merrymaking patrons rejoiced in a program of exceptional merit. It was Leatrice Joy night (Leatr ice is the sister of the popular Billy Joy), and the screen star came through with a cracking good turn that she put over big on the Orpheum circuit. Ben Bernie, the Mark Twain of orchestra leaders, and his swagger band of musicians, scored with a wham. Ben Bard—can you beat him—was the interlocutor and lord of misrule.

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However, in the midst of his victorious incumbency, he had to take a Sunday on the chin from that famous wit, Joe Frisco. It's too good to let pass. Now, boys and girls, get this from Bard: "Ladies and gentlemen, it gives me pleasure to introduce my wife and sweetheart, Ruth Roland." Ruth, who is a prime favorite with the Room's clientele, wafted a kiss to her genial lord. Up pops Joe Frisco with—"Ben, that was sweetly done, introducing Ruth as your wife and sweetheart; but wait a minute, Benny, you'd a been in a hell of a jam if the girl had been here." Those that entertained were Leota Lane, Nathan Stewart, Dot King, Leonard Sillman, Carmel Myers, Ann Pennington, Glen Hunter, Murray Smith and Leon Errol.

And, oh, what an assemblage of celebrity—get a glimpse of em: Louella Parsons, queen of cinema critics, and her popular hubby, Doc Martin; Dolores Del Rio, Jerry Hoffman, some scribe; Tom Moore, Sam Cohn, Manager Frank Cummings, Jr., and wife, Mr. and Mrs. Lou Anger, entertaining Ann Codee; Frank Orth, Bryan Foy and wife, John Coburn and son. Andy Blakesly and Dorothy Vernon, Lena Malena, Count Dekker, host to Dr. Kutzmann, famous surgeon; Juan Platte, big shot in Mexican politics, guest of Bob Goldie; Milton Golden, Grace La Rue and Hale Hamilton, Lew Cody, Maurice Demond, Maurice Gebber.

Sid Grauman and Joe McCloskey, the popular Arthur Wenzel, John Brown, of the Cocoanut Grove staff; Ernest Vanpelt, Ye Editor, Harry Burns; Nick Copeland, Arthur Freed, Eddie Graham, Bill Conselman, Alan Garcia, William Haines, Al Kingston, Rose Perfect, Jackie Fields, Arthur Caesar, Sam Coslow, Leo McCarey, Sam Shipman, Gus Arnheim, Mr. and Mrs. Al Kaufman, Al Herman, Ernest Vadji, Gloria Swanson, Lee de Goolet, Mr. and Mrs. Harrison Carroll, Edwin Carewe, Elsa Bartlett, Agnes DeMille, Theda Bara, Alyce McCormick, Mr. and Mrs. Victor Halperin, Mr. and Mrs. Finis Fox, Seaton Saire, Mr. and Mrs. Gene Towne, Roscoe Arbuckle and Blanche Sweet.

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NEW POLICY AT CAFE LA BOHEME

A new policy in entertainment has been inaugurated at the popular Cafe La Boheme on Sunset Boulevard. The well-known McCune Sisters, who have recently finished at George Olsen's, and other reputable artists and entertainers have been signed. The La Boheme Cafe is one of the few cafes in sunny California where the real Bohemian atmosphere predominates. The entire cafe resembles some of the most popular Latin quarters in Paris, and is especially known for its famous Filet Mignon Dinners and its palatable French dishes.

The orchestra stage is being remodeled in order that the acoustics will have a 100 per cent better range.

AMBASSADOR
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Every Evening and Tuesday Teas
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Famous Band (20 strong)
Featuring Eddie Bush and Two Singing Trios and Quartet

Patsy Ruth Miller Plays Opposite Bert Lytell

United Artists' Featurettes Very Successful

"The Last of the Lone Wolf" Directed by Richard Boleslavesky

Increased production activities are again in full swing at Columbia studios. Another unit has been scheduled to start immediate work on "The Last of the Lone Wolf," with Bert Lytell again appearing in his original characterization of the delightful rogue made famous in the fiction stories by Louis Joseph Vance.

Richard Boleslavesky will make his debut as a Columbia director on this story, which portrays the exciting adventures of the "Lone Wolf" in one of those mythical Balkan kingdoms.

Preview
"CONSPIRACY"

Previewed at the Belmont Theatre,

"Conspiracy" conspires in more than one way at tilting Ned Sparks right up into the topnotch bunch of the screen's comedians. Everything else that Ned has contributed to the photophones dwindles when brought into comparison with his matchless take-off on Little Nemo. Apart from its side-splitting angles, Sparks gives the sputtering egotism complex of the character a flawless interpretation. Although sketched with broadly aggressive strokes throughout the film, it is one of the best delineations of its kind. Bertram Milhouser supervised the production.

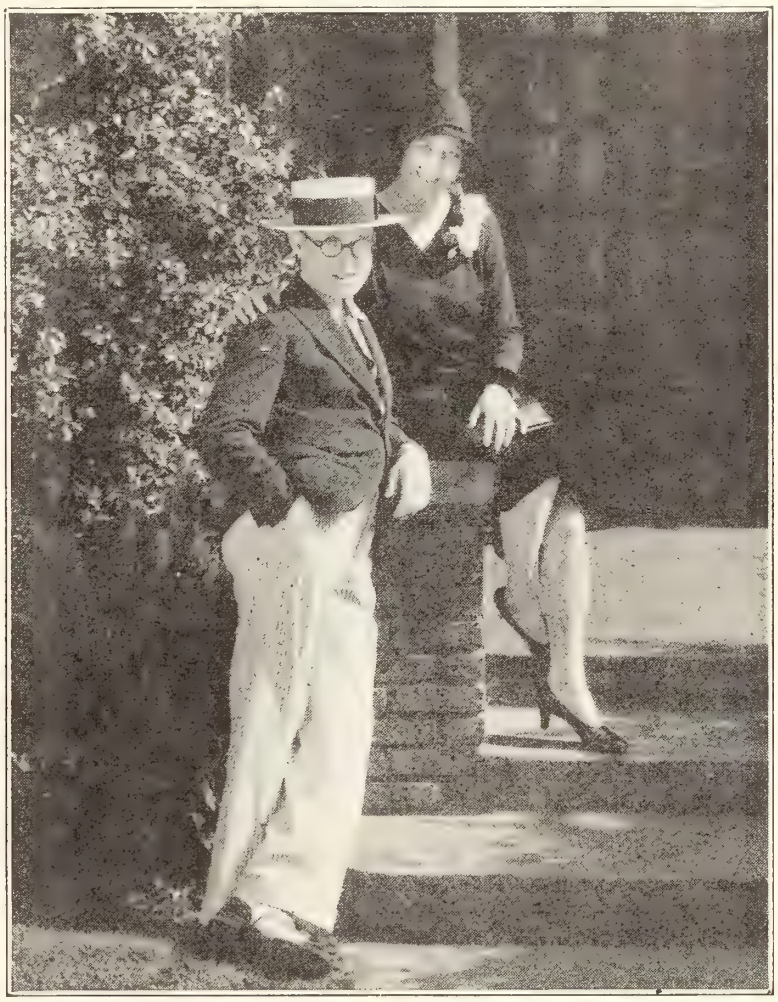
The plot clusters around the murder of James Morton, head of a dope-peddling gang. Winthrop Clavering "Little Nemo" (Ned Sparks) is a doddered, old literary character who has a flair for solving murders by tipping off the alleged facts in his novels. He hires Margaret Holt (Bessie Love) to do his stenographic work. Margaret has fallen for John Howell (Hugh Trevor), a newspaper reporter. John is hep to the person that bumped off the gangster (Morton) who happened to be in strong with certain city officials.

Rather than hint at certain episodes that lead up to the catastrophe of this gripping story, made doubly appetizing by Nemo's constant flow of drollery and wisecracks, we think it proper to desist in unfolding the yarn, and leave the rest of it as a treat in reversion for the auditor.

Say, Mr. LeBaron—and you, too, Lowell Sherman—what's the matter with running a few more "Little Nemos," a la Philo Vance, et al? Sparks has lifted himself into a novel field in a character that could be strung through a number of pictures, the only indispensable condition being a change of mystery plots.

Bessie Love's Margaret lacked subtlety. She was too fretfully explosive at times, and overcharged her emotional moments. Instead of disarming suspicion, she attracted it. Trevor's John Howell was capitally etched. He drew a perfect illusion in the part of a bumptuous reporter, and his repressive finesse held true at all times. Rita LaRoy was superb as Nita Strong, a French siren of the underworld. She is one of the most versatile character delineators the talkies now possess.

Others that clicked well in the cast were Otto Mattieson, Ivan Lebedeff, Gertrude Howard, Walter Long, Geo. Irving, Captain McLeod, and James Bradbury, Sr. Christy Cabanne has turned in a dandy bit of directorial work, and Nick Musuraca's photography is the last word in his art. R. K. O. has a pip in "Conspiracy" and we look to see it go over big, not only in the key cities but also in the sticks. ED O'MALLEY.



MR. and MRS. HARRY LANGDON

As soon as the studios learned that the close of Harry Langdon's trial was near at hand and that the comedian would soon have time for picture acting, they were right after him.

Langdon signed with Universal to play the featured role in "See America Thirst," a feature length comedy-drama which Albert DeMond will produce.

The story, a kidding yarn on America's present condition, is from the pen of Vin Moore and Edward Luddy. William J. Craft will direct.

Since Langdon gave up the two-reel comedies at Hal Roach studio to enter the more serious drama, he has been in constant demand. It is said that Roach has keenly felt the loss of Langdon from their lot.

Last week Langdon completed final retakes on his latest picture, "A Soldier's Plaything," for Warner Brothers.

Mr. and Mrs. Harry Langdon are pictured above in front of their home on Sunset Boulevard. They have every reason to be happy.

MAYO IKEDA
RI. 2416 HO. 5954

IN "HOT HEIRESS"

Thelma Todd having finished in "Her Man," directed by Tay Garnett at Pathe, is working in "The Hot Heiress," directed by Clarence Badger at the First National Studios. Miss Todd is looking her very best these days and is showing a marked improvement in every talkie that she appears in and some company will be signing her up one of these days to a long-term contract and they will have a winner.

WORSLEY WORKING

Wallace Worsley, we learn, is right now working at the Columbia studios. In the past he has given us some very fine pictures as a feature director, and should be encouraged by being given a good assignment in the very near future.

Alfred Mannon, Elmer Clifton Producing 'Em at Tec-Art

Sixth in a series of United Artists Featurettes, unusual short subjects that combine the best in music with stories told pictorially in one reel, "The Americans Come" has just been completed under the supervision of Alfred Mannon and Elmer Clifton.

This Joseph M. Schenck presentation features Otto Matiesen, noted young character actor, who has played prominent roles in many motion pictures during the past three years. Matiesen has the part of a French poilu in a story laid in the trenches and behind the lines during the World War.

"The Americans Come" is based on a story by Fay Foster and was produced by the Tec-Art Corporation for United Artists. The Featurette introduces special musical arrangements by Adolf Tandler, well known conductor and composer, and a voice interpolation by Arthur Lang.

Featurettes already released by United Artists are "The Overture of 1812," "Glorious Vamps," "Irish Fantasy," "The Sorcerer's Apprentice" and "The Second Hungarian Rhapsody."

"GOD"

Was the subject of the Lesson-Sermon Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scripture selections related the incident when Christ Jesus was besought by the blind man near Jericho, and included the following account: "And Jesus stood, and commanded him to be brought unto him: and when he was come near, he asked him, saying, What wilt thou that I shall do unto thee? And he said, Lord, that I may receive my sight. And Jesus said unto him, Receive thy sight: thy faith hath saved thee. And immediately he received his sight, and followed him, glorifying God: and all the people, when they saw it, gave praise unto God."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "Every law of matter or the body, supposed to govern man, is rendered null and void by the law of Life, God."

RICHARDSON WORKING

Jack Richardson is working at the First National studios with William Beaudine on "Father's Son" with Lewis Stone, Irene Rich, Leon Janney and others in the cast. He just finished at the James Cruze studios where William Lang directed a feature.

AS SEEN and HEARD by ARTHUR FORDE

PRODUCTION MANAGER

Goethe, in "Italienische Reise," is quoted as follows: "Properly speaking such work is never finished, one must declare it so when, according to time and circumstances one has done one's best."



Arthur Forde

Did you ever follow one of those Production Managers around for an hour? If you did, you realized that Goethe must have been speaking of them when he wrote the quotation mentioned above.

Val Paul, who has recently been appointed Production Manager at the First National Studio, is indefatigueable in his work.

We spent a short time with him this week and went home afterwards "to rest."

Val is the combination of ability and hard work and well merits his new position. It anyone should know the production end of motion pictures, Val should be that one. He has run "the whole gamut." Actor, director, business manager and writer. He is fully equipped to take the company from "the story on" and that is what the production manager is for.

They "hire and fire" and everyone whom they employ must be one of "the teeth in a cog" to get the necessary result.

No waste of time or worry can be permitted, and his work is day and night. When the star "gets temperamental" his duty is to assuage he or she. Should the sets be delayed or the props be dilatory it is up to the production manager to "perform miracles." He, it is, who is "brought on the carpet" should the picture "run over schedule."

But in Val Paul the First National Studio have procured a man who is thoroughly familiar with all the details, whether they be large or small. He has seven productions under way at present and three more to start next week, but Val goes calmly and genially at his work. An example of experience and ability.

HIGGINS TO DIRECT

It is rumored that Howard Higgins is to direct William Boyd in "The Painted Desert" at Pathe with Dorothy Burgess playing opposite Mr. Boyd. Miss Burgess recently played in "Beyond Victory" and "Sing High," both for Pathe.

NEGOTIATING

Edmund Josephs is in town and is negotiating with some of the big line studios for a long-term contract, and will have an anouncement to make ere long. In the meantime he is the guest of Mr. and Mrs. Hugh Herbert.

LITTLE STORIES

WIDOW, to strip of anything valued; widow in old English was both masculine and feminine; the word was afterwards limited to women, because the position of widow is so often of a distressing character.

Mitchell Lewis, who has recently been elevated to the responsible and honored position of Jester of the Masquers, told us he is either a Committeeman or President of so many clubs and various organizations that while we have heard so often of "golf widows" his wife describes herself as a "Committeeman's widow."

The Motion Picture Relief Fund has recently insisted that Mitchell Lewis be re-elected as a trustee. He was also one of the founders.

When a man is so unselfish as to neglect his home to serve others, he must be a "pretty good sort" and Mitchell Lewis is that, and more.

His life has been interesting and distinguished. Educated at Annapolis, the Naval Academy, he early abandoned "a life on the ocean wave," for the "stormy life of a Thespian." The stage claimed him for twelve years and the screen for another fifteen years, his name is legion.

Mitchell Lewis' splendid ability has resounded to the boards of the best known theatres in Europe and America.

The renowned Drury Lane Theatre, the Lyric, the London Opera House, and the Halls, as the Vaudeville Palaces are known in "Dear Old London," all have heard his fine voice and perfect delivery. He was associated with the celebrated Fred Terry, Madame Rejane and other well known artists.

In the United States he played among other engagements with William Faversham in the "Squaw Man," and when that well known play visited Europe, Lewis Waller insisted on having Mitchell in the company.

But he told us that the highest honor has just been conferred upon him. When an assemblage of men, all more or less your rivals, decide that you are to lead them in an organization such as the Masquers undoubtedly is today, you may be sure that that man is well worthy and Mitchell Lewis is "that man."

"THE UNHOLY THREE'

At the Loew's State Theatre.

The picture, revue and band are all equally good at this theatre, but Fanchon and Marco have excelled themselves in their "Victor Herbert Idea." Here is a tribute to America on this patriotic occasion.

Victor Herbert's music is, and always will be, the foremost compositions, and the idea of the entire stage depicting a large score and having all the characters step from this is novel and interesting.

Lon Chaney, the man of "many faces," will be able to add to his laurels as the man of "many voices."

The story of "The Unholy Three" has been told so often that it will not need repetition.

Chaney as the dominating figure of the band of circus crooks is as tyrannizing as ever, while Ivan Linow as "the Giant" is a clever piece of work.

Elliot Nugent enacts the juvenile character in a fine, youthful, innocent manner and Lila Lee is at her best as Rosie. She reveals hidden talents and is attractive and sympathetic. Tender passion one moment and fiery the next.

John Miljan, and several others, round out a fine cast, while Jack Conway directed this speaking triumph and performed his usual fine touches.

A good show throughout and the audience was more than enthusiastic. Don't forget the band, they alone are worth the price of admission.

Adolph Milar is working in the German version of "Anna Christie" at the M-G-M studios. Mr. Milar is an excellent type as well as a very fine actor, and has worked in many of our biggest features both during the silent and talkie days.

Preview

"THE LAST OF THE DUANES"

At Westlake Theatre.

Zane Gray's fine story done as it was before was presented to an enthusiastic audience the other evening.

The book "came to life" is the only way we can adequately describe it and the Fox company must be congratulated in depicting this well-known story with cast, direction, settings and location skillfully prepared.

Al Wuerker has certainly played miracles with George O'Brien. No more posing to show what "lovely muscles" he has, but genuine acting, with feeling. If George makes a few more pictures as good as this one, he will certainly easily rank with the "top notchers." As for the rest of the cast, Frank Campeau gave one of the finest performances that it has been our luck to witness. His dying scene brought tears to the eyes of the most hardened.

That tried and true Thespian, Lloyd Ingraham, as Mr. Garrett, was natural and convincing.

Blanche Frederici, as Mrs. Duane, was, as usual, the finished trouper and Lucille Browne, a newcomer from New York, has a nice, sweet, sympathetic voice and an interesting personality.

Some of the cloud effects, taken at the Grand Canyon, as photographed by Dan Clark, were the work of a master.

Myrna Loy as Lola was her usual exotic self, and while she had not a great deal to do in the part, in her hands, it showed of some importance.

To mention the remainder of the cast adequately would cover entirely too much space, but Walter McGrail, James Bradbury, Jr., James Mason and Willard Robinson were among the names of note.

Ernest Pascal furnished the screen play as well as the dialogue, which was snappy and extremely interesting.

A good picture which will be appreciated by all lovers of "out doors" and will return much profit to the Fox organization.

"BRIGHT LIGHTS"

At the Warner Brothers' Downtown Theatre.

If the First National 1930-31, first release give us as good as they have in "Bright Lights" with Dorothy Mackail bright, snappy, dialogue, smart sayings, lilting music, marvelous settings and costumes, they may rest assured that their new season will be successful. Michael Curtiz directed with a master hand.

The story has much comedy and a mystery murder which so few of the revues have had, most of them being a hodge-podge with music, songs and dances.

Dorothy Mackail, fine actress as she undoubtedly is, has added singing and dancing of a high variety to her talents.

Frank Fay was a worthy foil for the leading lady. He is worthy of a whole show for himself. James Murray, who did so well in the "Crowd," added to his laurels in this one. He has such a likable personality.

But there is Inez Courtney in this one also. We haven't seen much of this young lady before, but she is certainly a "find." Beautiful and talented. As a "chorus girl in love" she does well, and in addition is a clever dancer.

Noah Beery is cast in one of those roles so well suited to him; his voice booms forth "a menace" at all times.

Frank McHugh, the "always nearly tipsy reporter," is great. His fine work evinced many laughs.

Daphne Pollard and Tom Dugan as a typical "scrappy vaudeville team," were as natural as the real thing.

Eddie Nugent is the publicity-loving producer "to the letter," while Phillip Strange added a fine piece of acting in the role of "a social lion in love with a chorus girl." We saw too little of Edmund Breese. This really fine actor is worthy of much more footage.

Among the "shorts" presented we particularly noticed Lucien Littlefield in "Out for Game." He was a scream in this one.

Warner Brothers' Downtown Theatre has got a winning program this time and they are promising to duplicate it every week.

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FADS & FASHIONS

"American men, as a national whole, are the best dressed males in the world. Englishmen, on the other hand, selectively are better than America's masculine elite—that is, the well-dressed Englishman is a smarter appearing gentleman than the well-dressed American," says Jack Buchanan, English stage favorite, who is reputed to vie with the Prince of Wales as a fashion plate for Londoners.

"Mass production by American manufacturers, accounts for America's group supremacy as a well-dressed nation," says Buchanan. "These makers turn out in huge quantities ready-made garments that are the finest produced anywhere and Americans are fortunate in being able to buy these garments easily and reasonably. The English tailor, catering to a monied clientele, is a finer specialist than the average American tailor and this accounts for the superior cut and fit of the clothes worn by the English gentleman," Buchanan believes.

* * *

The buffet supper forms the buttress and bulwark of Hollywood's social life. Without the "help-yourself" method, the hostesses of the cinema suburb would find hospitality a complicated affair. An enthusiastic convert to the buffet plan is June Collyer, who uses the plan for luncheons, bridge teas, dinners and midnight suppers. "It offers a minimum of work and is a gratifying plan for guests, hostess and servants," says Miss Collyer, who is a popular hostess among Hollywood's unmarried set and is not at all dismayed by the prospect of entertaining 75 guests after a day's work at the studio.

* * *

"Dangerous curves ahead" should be the warning sign posted for the observance of every woman bent on purchasing a new frock, contends Frances Dade, popular young English actress, who recently arrived in Hollywood with six trunkloads of Parisian frocks.

"Rumor has it that curves will replace the slender figure of past seasons," says Miss Dade, "but any woman who has worn one of the recent evening gowns with its revealing lines, is convinced that laxity in exercise or diet is figuratively fatal."

For her role in Paramount's production, "Grumpy," with Cyril Maude, Miss Dade folowed a series of three exercises to meet the requirements of the narrow waist-line frocks worn in the picture.

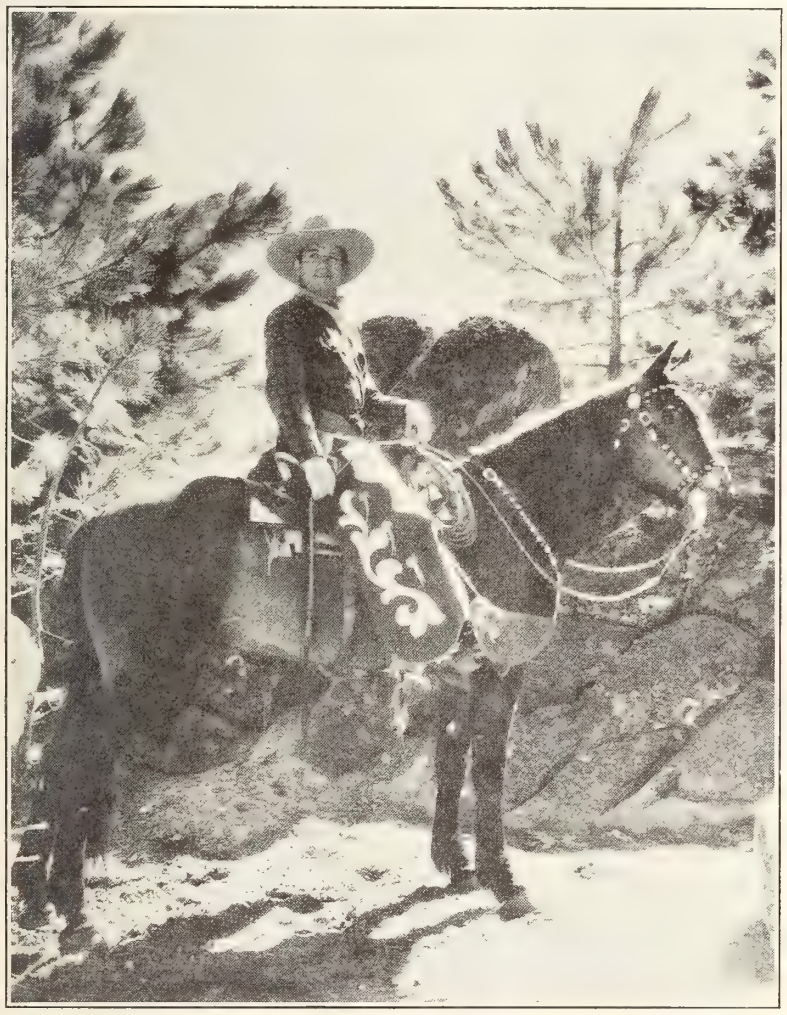
"The feminine waistline has, during the past three years, outgrown the boundaries of the slender silhouette. The remedy is, however, simple, rapid and effective," states Miss Dade.

The three exercises suggested by Miss Dade for waist-line reduction are as follows:

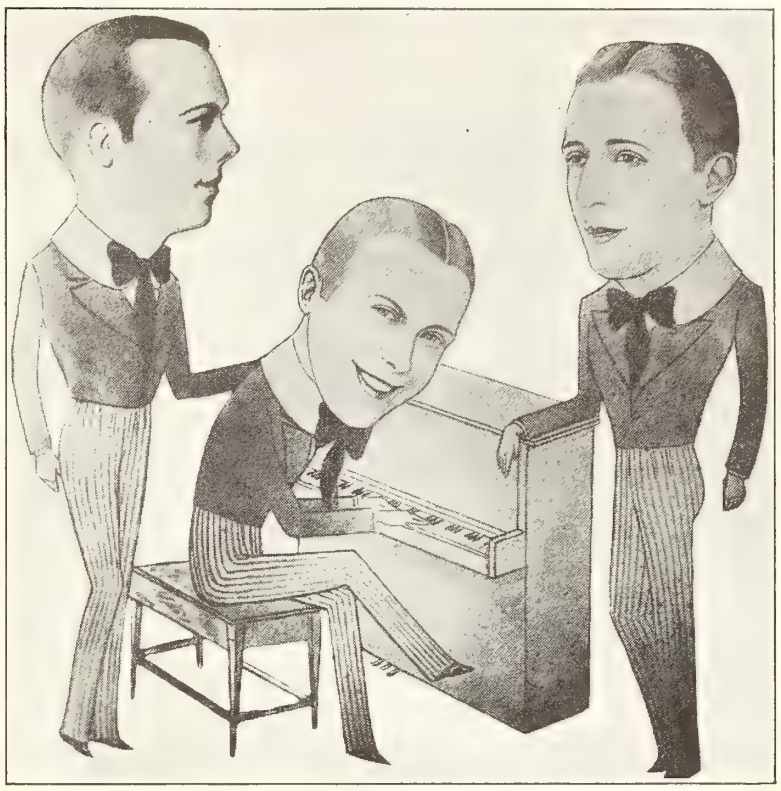
1. Stand with feet six spaces apart. Raise the right hand above the head, keeping the left arm at the side. Bend so that the fingers of the right hand touch the left foot, keeping the knees straight. Bring the left hand to an upright position as the right hand descends. Alternate with left hand and right foot for twenty-five counts.

2. Lie flat on the floor with hands clasped behind the head. Raise the upper part of the body at the waist, keeping the feet on the floor, then slowly descend to a prone position. Repeat this exercise for twenty-five counts.

3. Using position in exercise number two, bring the knees back so that they touch the chest, then thrust forward, keeping the heels several inches above the floor. Repeat this movement for thirty-five counts.



No, Reginald Denny has not "gone Western." This is just his attire when he is at his California mountain ranch. Denny has just finished work in Cecil B. De Mille's picture, "Madam Satan."



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Blystone Directs Filming Of "Men On Call"

Lloyd Bacon Soon to Direct Olsen — Johnson

Walsh Is to Direct "Women of All Nations"

Roy J. Pomeroy Directed First Stage Play

Features Edmund Lowe in Role of 'Chuck,' a Coast Guardsman

The actual story of the Coast Guard has never been told in print, but it will truthfully and dramatically be told from the audible screen in the Fox Film "Men On Call," directed by John G. Blystone and now in production at various locales, including the beautiful shoreline of Northern California, street scenes and waterfront views in San Francisco, a storm at sea off the rugged rocks at Monterey and at a Coast Guard station at Cypress Point.

Edmund Lowe plays the role of "Chuck," a Coast Guardsman who joined the service to forget a girl and remained to save the life of that girl. William Harrigan, as Captain of the Coast Guard, is his best friend, and others with important roles include Warren Hymer, Ian McLaren, Joe Brown, Sharon Lynn, Ruth Warren, George Corcoran, Margaret Quimby and Mae Clarke.

The screen story is told with strict adherence to facts and reality. Blystone, having the benefit of close assistance and cooperation of the United States Government, with authentic backgrounds of Coast Guard stations, men and equipment during the filming of the drama.

"Fifty Million Frenchmen" Is Story Selected

Olsen and Johnson, "America's Craziest Clowns," are to be featured in a series of Warner Bros. Pictures as the result of their outstanding success in their first screen effort, "Nancy From Naples."

This announcement was made at the Warner Brothers Studios today, where plans are already under way for the next picture the comedy pair will do.

It is "Fifty Million Frenchmen" adapted from the Warner Bros. sensational stage success which has run for more than a year on Broadway, in a year when musical stage successes were few and far between.

Olsen and Johnson are to be the featured comedians in this merry screen play, which is soon to go into production with Lloyd Bacon directing and a splendid all-star cast playing the various roles. Joseph Jackson is doing the screen adaptation of the story.

"Fifty Million Frenchmen" will be made entirely in Technicolor and will be the tenth Technicolor picture made by Warner Bros. this year. The last all-color picture to be released was the comedy success "Hold Everything" and another Technicolor production, with Winnie Lightner, Irene Delroy and a splendid cast, "The Life of the Party," has recently been completed.

Olsen and Johnson are completing their stage engagements in Cleveland this week, and will fly to Hollywood early next week to start preparations for their next picture.

They were recently signed to a long-term contract by Warner Bros. Olsen and Johnson have been a standard vaudeville act for some years, and will continue their vaudeville engagements between pictures.

Victor McLaglen and Edmund Lowe to Again Co-Star

Winfield Sheehan signed Raoul Walsh to another long-term contract, and with this done, it is said to have been settled that he is to make another special feature with Victor McLaglen and Edmund Lowe, which is to be, "Women of All Nations." The stars of "What Price Glory" and "The Cock-Eyed World" will once more co-star in a super-feature.

In the meantime, Victor McLaglen and Edmund Lowe will be kept busy in other features on the lot, until Mr. Walsh is ready to take them over and start working on his production.

FRANK CAMPEAU PLAYS FINE PART IN "THE GAY CABALLERO"

When "Abraham Lincoln" as produced by D. W. Griffith comes to the screen as a United Artist talkie, Frank Campeau will be seen as "General Sheridan." Right now Frank is playing a fine part in "The Gay Caballero" for First National Warner Studios.

Frank Campeau is right now working at his best during his very interesting career, and when the last of this year rolls around he will have reached higher heights than he has at any time in pictures. The talkies will do this for him, for he has a remarkable voice suited to the "mike," and his stage experience has stood him in good stead as well.

As a Talkie for Paramount Studios Via 'Interference'

Cinema history discloses the fact that Roy J. Pomeroy directed the first stage play to be made into an all-talking motion picture. "Interference," a Paramount picture, made history for Pomeroy and also marked his debut as a director. Pomeroy is now under contract to the RKO studios and recently completed "Inside the Lines," which studio executives declare will eclipse in popularity "Interference," Pomeroy's former screen success.

26 YEARS AGO

It was about 26 years ago when Joe Marks, casting director of Warner Bros. Studios, and Max Shagrin, present manager of Warner Bros. Theatres, tried their hands at acting. Max was supposed to be the comedian of the double act, and Joe beat him to it. They both figured finally that acting belonged to someone else. Joe became one of the best film salesmen and business managers for Warners. Max of course was led into managing theatres. Finally Warners brought Joe out here and put him in charge of hiring their actors for their pictures, and Max grabbed the best theatre plum job of managing their theatres. Ray Samuels, now famous as a "Blues Singer," was on the same bill with Marks and Shagrin. This happened somewhere in Ohio, their home state.

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Hugh Herbert Writes Talkie—To Direct

Santley Directs "Price Of A Party" Next

John Robertson Gives Advice To Stars

Dan Clark Is Promoted to Direct for Fox Film

Just Finished Directing Dialogue and Played Part

When "The Record Run," produced by RKO, is released, we will see a title on the screen which reads, "Directed by George B. Seitz, Dialogue directed by Hugh Herbert," and when the cast of the picture looms on the screen you will also see where Hugh Herbert played one of the important parts in the story.

Right now Hugh Herbert is writing an original talkie, which he will direct for RKO, where he is under a long-term contract. Ever since his joining that company he has been writing and directing with very fine success, especially since his work calls for a man with knowledge of both stage and screen.

It was Hugh Herbert who did more than anyone to put the Vitaphone talkies on the map, for he both acted as well as wrote the first and most successful "shorts" that the Warner Brothers produced at their West Coast studios.

Mr. Webster includes in his compilation of words the definition for zoologist and botanist as those who study animal and plant life, respectively.

There is one word of a similar nature that he does not define, principally because it was originated last week by Hugh Herbert, author, playwright, director and actor.

The word is "trampologist."

Herbert applied it to himself while on location with a Radio Pictures company in Montana for the filming of the spectacular all-talking railroad drama, "The Record Run."

In addition to his duties as dialogue director, Herbert was assigned a hobo part, a comedy role which has won much praise for him.

Immediately upon receipt of this assignment, Herbert left the company for 48 hours. When he returned he reported that he had joined a band of typical hoboes, or knights of the road, and had made a thorough study of their habits, personalities and other factors which aided him in giving a realistic portrayal of the tramp character. Hence the new word, trampologist—one who studies the habits of tramps.

DON DONAHUE
EXposition 2707

Story Written for Helen Twelvetrees by Noted Pathe Director

Evidence that Pathe looks upon Helen Twelvetrees as one of their most valuable personalities is shown by the number of important parts that are being dropped into her lap.

As soon as she finishes "Her Man," which she is now making under the direction of Tay Garnett, she will be starred in "The Price of a Party," a story written especially for her by Joseph Santley. This is said to offer a new version of the ever-popular Cinderella theme and was molded to fit her unique personality by Santley, who had an excellent opportunity to study her while he was directing her in "Swing High." Santley will also direct "The Price of a Party."

Miss Twelvetrees recently finished one of the leading roles in "Beyond Victory," Pathe's all-star special.

TONY GAUDIO

After making a sort of a secret trip to Europe for Howard Hughes where he no doubt photographed certain scenes for one of the newest Hughes pictures, Tony Gaudio returned to Hollywood Sunday and was immediately signed by First National to photograph "Little Caesar," directed by Mervyn Le Roy.



Tony Gaudio

Tony Gaudio was the chief photographer for Howard Hughes on "Hell's Angels." It is needless to say that his work has startled the world. He holds the longest long-term contract with Howard Hughes than any cinematographer has with any film producing company.

HOW COME?

One of our well wishers asked this question the other day, "What must happen in one's life that will make you speak like this 'Lost night I met up with so-and-so' instead of 'LAST NIGHT'? Which shall it be LOST or LAST? And what makes some people that way? If you want the answer write to HIGH HAT HARRY, care of ——— STUDIOS.

Must Consider Characterization; Good Management Is Also Necessary

Perpetuation of a screen career depends not only upon the versatility of a player but upon his ability to avoid classification as a type, in the opinion of John Robertson, veteran screen director who is currently engaged in making "Beyond Victory" for Pathe.

Robertson, who has been a close observer of the careers of many stars in the course of almost two score of years' affiliation with stage and screen, believes that the five years of prominence popularly allotted as the screen life of a star is actually without foundation.

"Richard Barthelmess' prolonged prestige is attributable in large measure to his and his producers' sagacity in selection of parts and vehicles," says Robertson, who directed Barthelmess in many of his early successes. "He never permitted himself a repeat either in characterization or in story.

"Only comedians can do that. Why? Because everyone likes to laugh.

"If every star, however, would give adequate consideration to his characterization, and be given skillful management, there would be no foundation for the assertion that a screen career is limited to five years of prominence."

BACK FROM EUROPE

Chas. Rosher, noted cinematographer, is back from Europe where he photographed five pictures for UFA in Berlin and E. A. Dupont, who will be remembered for his directorial work at Universal City. Mr. Rosher is to affiliate himself, we learned, with the big U on one of their super-features.

'Wyoming Wonder' Assigned New 'Meg' Wielder

Dan Clark, for many years an ace cameraman with Fox Films, having to his credit the cinematography on 64 pictures starring Tom Mix, and whose camera work currently on "Lone Star Ranger" has been highly praised all over the country, has been elevated to the post of director by Winfield Sheehan, vice-president and general manager of Fox Films. His first assignment is to direct "Wyoming Wonder," based on the story "Alcatraz." Clark is assembling his cast at the moment.

PLAYS HEAVY IN THE "INDIANS ARE COMING" A BIG U CHAPTER PLAY

Wilbur McGaugh is playing the leading heavy in "The Indians Are Coming," under the direction of Henry McCrea, starring Col. Tim McCoy and Aileen Ray.

Mr. McGaugh used to play villainous roles in the days of Hollywood B F, which in plain English means (Before Talkies) came into our lives, and when the oral films came in, Wilbur studied up on his voice and has been taking singing lessons, and now he is at home in whatever the directors want or expect of him.

In "The Indians Are Coming," he has a part that is made to order for him, and since it is a serial, he is bound to be very much in evidence, because the villain is the troublemaker who has the most important action with the leading players so that the plot thickens as they travel along in the picture.

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LYRICS and MUSIC

BY

RUTH FLORENCE

COMPOSERS' CORNER
FREDERIC CHOPIN

In contrast to the joyous charm of the music of Felix Mendelssohn, is the poetic sadness—the melancholy of his contemporary, Frederic Chopin. Like Mendelssohn, Chopin's life was brief, yet filled with incident; a life dedicated to all that is highest in art and music. Chopin was essentially a composer for piano. His style was unique in its beauty. Very often his compositions are termed his "memoirs" and it might well be so, for his compositions are replete with emotion; echoes no doubt, of what he felt, loved and suffered.

It was during Chopin's romantic association with George Sand, who was at that time, the leading literary woman in France, sharing honors with Victor Hugo, that Chopin wrote some of his most beautiful works. Mme. Sand's influence upon his life was marked; as he himself said, his happiest, as well as most miserable days were spent with her! After Mme. Sand finally discards Chopin, one notes a change in the emotional quality of his music; it is more intense; it is passionate, it is morbid and at times full of desolation.

Frederic Chopin was an exquisite pianist. James Huneker in his autobiography of Chopin, says:

"Never so long as the piano remains a piano will Chopin be forgotten. He is its soul."

STERLING ARTISTS' BUREAU

Much of the success which has been achieved by Adohr Opera of the Air, is due to Frieda Mueller Sterling, manager of the Sterling Artists' Bureau. This is the first time that complete operas on the air have been given. The Adohr programs have been a great treat to listeners, who are now receiving over the air, the best in grand opera, and also light opera. Throughout the series of programs, Frieda Mueller Sterling has shown great discrimination in casting the artists.

Tuesday night's performance of "The Chocolate Soldier," featuring Alexander Gray and Eleanor Painter in the leading roles, was a rare treat. Further distinction was added to the performance by the fact that the composer of the opera, Oscar Straus, conducted. Verdi's "Aida" is the next opera to be given by Adohr Opera of the Air, with notable singers, cast by the Sterling Artists' Bureau.

HOW TO WRITE THEME SONGS

By Eddie Quillan,
Pathe Comedian

1. Avoid originality whenever possible.
2. Don't read the scenario until after the theme song is written. It may cramp your style.
3. Familiarity with the works of other composers is an important requisite.
4. If the novice song writer runs short of words at the end of a line, cleverly add a "hey-hey," a "vo-do-dee-o-do," or a "boop-boopa-doop."
5. All lines, except in the above instance, should end with words rhyming with June, mammy, or boy.
6. Remember that blue songs are coming back into their own. They are now enhanced by the new medium, technicolor.
7. The locale for all blue songs must be below the Mason and Dixon Line, or on a dirty river.
8. Or so it themes.

LESTER LEE SCHNITZER

nine-year-old pupil of Jascha Gegna, is winning new laurels, musically speaking. His activities include selections over KMPC (Aunt Evelyn's "Just Kids" program.) Recently Lester has appeared on programs at the Elks, and Friday Morning Club.

At the age of four, Lester was known as the world's youngest conductor. At that time he conducted the band for one week at Loew's State Theatre, sharing honors with Rube Wolf. This vivacious, ambitious youngster has a future to our way of thinking.

Buddy DeSylva, Lew Brown and Ray Henderson have composed five songs and two instrumental dance numbers for the Fox-Movietone musical comedy, "Just Imagine," which David Butler is directing for that organization.

Herbert Fields, Richard Rogers and Lorenz Hart, well known music writers, created Radio Pictures' "Leathernecking," which was adapted from the Broadway musical comedy, "Present Arms." The screen adaptation was made by Jane Murfin; music arranged by Oscar Levant and Eddie Cline is directing.

New York producers, in an effort to resuscitate the dying New York musical stage, have made Harry Tierney an unusually generous offer to return to the East and prepare another of his successful operettas for the coming season. Tierney, who is now the leading RKO contract composer, is known for his splendid shows such as "Irene,' "Rio Rita," "The Royal Vagabond" and others and his return to the stage would be a great boon to the producers of legitimate musical shows.

Ted Snyder, noted composer, and Mort Harris, well-known lyricist, wrote the song numbers for "Night Work," Pathe's current comedy feature starring Eddie Quillan. "Deep In My Heart," the theme number, is sung by Eddie and Sally Starr and Marjorie "Babe" Kane puts over a comedy novelty, "I'm Tired of My Tired Man."

W. S. Van Dyke, director of motion pictures at the far corners of the earth, will make his first public debut as a musical composer Wednesday night. In connection with his talk on the filming of "Trader Horn" in Africa, there will be introduced a concerto, "Africa," composed by the Metro-Goldwyn-Mayer director.

"Africa" is a tone picture of the Dark Continent as Van Dyke found it, symbolized with the beat of tom-toms and the barbaric strains of the wood-wind. Though the first Van Dyke composition to be publicly performed, it is one of a number he has done, as he has for some years composed for his own amusement.

Raymond Page and his symphony orchestra will play the concerto as an introduction to the lecturer, and also as a musical background during Van Dyke's description of Africa.

Van Dyke is one of four directors who are also composers. Lionel Barrymore has composed symphonies and Edward Sedgwick and Victor Schertzinger popular numbers.

The director, who filmed "White Shadows in the South Seas," "The Pagan" and "Trader Horn" in far-off locations, will tell in detail of his African expedition with Harry Carey, Edwina Booth, Duncan Renaldo and Olive Golden, to film the new adventure film.

Nine catchy love songs, accompanied by Victor Baravalle's orchestra, and four lavish ensemble dance sequences, comprise the musical and terpsichorean background for Radio Pictures' "Leathernecking."

Two of the songs are sung by Irene Dunne, the screen's newest prima donna, and Eddie Foy, Jr. These are "Careless Kisses" and "All My Life."

Ken Murray sings "Nice and Particular," while the other numbers, "Evening Star," "Shake It Off and Smile," "Kiss Me, Cinderella," and "You Took Advantage of Me," are sung by principals and chorus.

With the exception of "You Took Advantage of Me," retained from the original stage play, "Present Arms," lyrics of the songs are by Sidney Clare and music by Oscar Levant, both under contract to Radio Pictures.



CLARA BOW

You'll see Clara Bow in one of her best vehicles this week at Pantage's Hollywood Theatre.

"True to the Navy" is the title and in it the old yarn of "the sailor having a girl in every port" is reversed, in this instance as it is Clara, "who has a sweetheart on every ship."

Clara has "taken on" what they are all trying to do these days "acquired slimness."

This picture gives her a real opportunity to act. She shows us that she can handle comedy and pathos and does it successfully.

The Paramount certainly have a great bet in Clara Bow and her admirers have always been legion, but in this vehicle she has added many more. "Love Among the Millionaires" will be the next attraction to be shown, and from advance reports this will even top "True to the Navy."

Variety is what Clara needs. She is so full of "pep and originality" that the idea of associating her with one type of picture has reached its zenith.

Some day they will give Clara Bow something really worth while, and when that day comes we feel sure she will "come through."

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B. P. Schulberg Tells About Picture Needs

Ralph Graves Quits Columbia — Free Lances

Paramount Producer Executive Chief Offers Interesting Ideas

Three elements enter to make successful motion pictures. The first and one chiefly important is emotional appeal. The second is youth. The third is timeliness of subject.

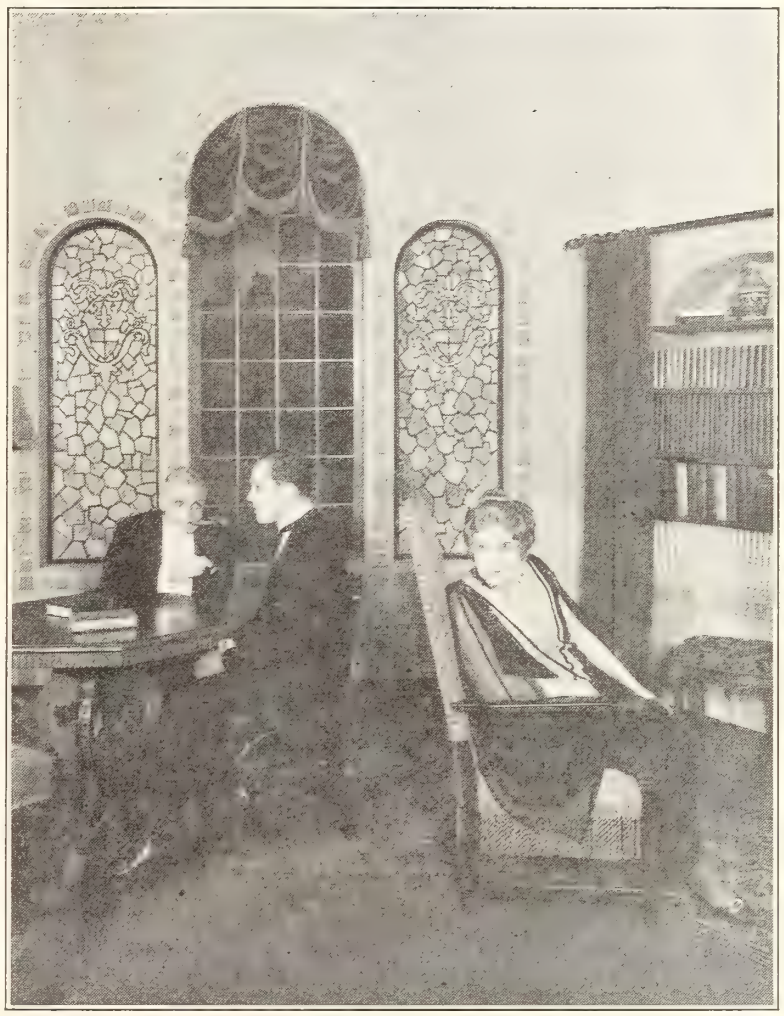
The analytical observation is made by a man who, although almost unknown outside of the motion picture industry, is one of Hollywood's three outstanding production executives. He is B. P. Schulberg, general manager of West Coast production at Paramount's Hollywood studios.

"It is obviously impossible to set down in detail the essentials of good box-office pictures," Schulberg said. "If there were some exact formula all pictures would be successful; there would be no failures. In general, the successful picture has some quality about it that stirs the audience's emotions deeply. It may be that kind of comedy said to 'leave an audience weak with laughter.' It may be pathos genuine and moving enough to induce tremendous sympathy and even tears. It may be a suspense so terrific that it will make people grip their hands and sit on the edge of their seats. Or it may be a deep and moving love.

"At the same time, the successful pictures are the pictures of and by youth," Schulberg continued. "The younger the star, the greater his or her popularity. Clara Bow, Jack Oakie, Janet Gaynor, Alice White, Nancy Carroll, Gary Cooper, Richard Arlen, Charles Rogers, are among the most popular players on the screen today. They are youngsters. That is why they are favorites.

"The third element for successful pictures is timeliness. 'Wings' was one of the greatest box-office successes because it reached the screen at that moment when the public was aviation-conscious. Lindbergh's flight to Paris had made it so. 'The Big Parade' was a great picture because it reached a public at the psychological moment when the drama rather than the horror of war was being felt. The screen record of Byrd's epic flight over the South Pole, just released, will be tremendously popular because it is news of the day."

"Golf is a matter of great public interest at this time," he continues. "One of our new pictures starring Nancy Carroll, "Follow Thru," is built as a comedy around the game. Among other pictures now in the making in Hollywood, the subjects of which are timely, are: 'Manslaughter,' which might be a story of reckless driving from any newspaper of the day; and Ernst Lubitsch's new production, 'Monte Carlo,' which deals with the vagaries of a vacation spot always in the news. There are many others which could be listed in this same connection."



Irving Mitchell, William Lloyd and May Robson in "Mother's Millions," to be produced at the Metropolitan Studios.

"FEAR" NEVER ENTERED THIS DIRECTOR'S MAKE-UP WHEN TALKIES CAME INTO VOGUE

Edward Sedgwick, having directed on stage and screen for years, was sitting pretty when the talkies came into vogue. Unlike other megaphone wielders who feared that they wouldn't be able to compete with the stage directors and would finally be forced out of the business—never occurred to Director Sedgwick, hence his making better pictures as a talkie director than he did during the silent days, for he knew the value of the "Mike" and the voice, and has used all of his tricks of the trade, utilizing both crafts.

Right now Edward Sedgwick is under contract to M.-G.-M., where he has been for three years. He has never had a picture on the shelf, has made money for the producers, and when filmland and theatregoers started to sing the swan song for Buster Keaton with the advent of the talkies, Edward Sedgwick took charge of his direction, and he has worked so successfully with the comedian that press and public alike admit that Buster Keaton is funnier than ever.

With "Free and Easy" showing in the world's best theatres "Forward March" just completed by Messrs. Keaton and Sedgwick will soon reach the screen, and theatregoers are in for a merrier time when they view the latter picture than they did with Keaton's first talkie, "Free and Easy," which speaks volumes of praise for the director and his star and M.-G.-M., who are producing the comedies.

May Sign Long Term Contract With Big League Studio

Ralph Graves gained his release from the Columbia Pictures Corporation. The terms of the agreement, it is said, call for his returning to that studio to make two more pictures as a free-lance artist. In the meantime he is drawing down more money as a writer than he did as an actor, for Universal has engaged him to adapt and write two stories. At the conclusion of this contract he has ready for his acceptance a long-term contract with one of the big league studios that calls for him to act, direct and write, the terms of which will more than double his present salary.

Columbia Pictures allowing Ralph Graves to get away from them at this time was one of the surprises of the studios, for the best pictures that they have recently made were with Ralph Graves in "Flight" and "Ladies of Leisure," in which he played one of the leading parts, and no one even dreamed that the actor would quit that firm, for one looking from the outside in, thought everything was quiet and serene between the artist and the studio.

SPONSORS THE ORIGINAL

If only our Hollywood studio heads would realize that they have writers who could do better for them by writing directly for the screen. Why must the movies be copy-cat? Talkies are in a position to dictate, not to imitate. The stage and screen continue to be two different mediums. Sensationally successful plays produced on Broadway become mediocre when reproduced in the talkies with stage technique rather than screen technique. Why not just forget Broadway and New York plays and let our own authors write directly for the screne?

IN "THE GENERAL"

Victor De Linsky, upon finishing in "Half Shot at Sunrise," starring Wheeler and Woolsey, and directed by Paul Sloane, went to work at Paramount in "The General," directed by Gasnier and Zukor.

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R. K. O. Admits Need Of Good 'Prop Men'

Advises Showing Old Pictures To Public

Here Is Outline of What Is to Be Used in 'Cimarron'

"A motion picture is as substantial as the 'props' that support it."

That maxim is guiding the RKO studios in assembling material for "Cimarron," soon to go into production.

At least $300,000 will have been spent in gathering "props" before a camera turns, it is estimated.

An army of men are scouring the United States and Mexico, and material of the 1890 period is arriving daily by carloads.

Thirty-five hundred horses and mules are being imported from Mexico because only 500 were available in California.

Vehicles of the type before the "horseless carriage" will include 1050 covered wagons, six-mule-team freighters, dog carts, bull carts, sulkeys, tallyhoes, surreys, phaetons, chaises, buckboards, victorias, hacks, buggies and carriages.

A veritable Indian territory ranch of long ago is springing up near Hollywood as live stock, fowls and domestic animals arrive from four corners of the country to play important parts in the Edna Ferber epic.

Scheduled for use throughout the picture are a flock of prairie chickens, rattlesnakes, quail, jack-rabbits, goats, sheep, canaries, pigs, cows, calves, dogs and cats, crates of ducks, chickens and turkeys, burros and Indian ponies.

Among the interesting household objects now more or less obsolete are iron tea-kettles, cedar tubs, churns and water buckets, feather beds, crazy quilts, a coffee grinder (one that's held between the knees), coal-oil lamps and lanterns, eight-day matches, bone-handled knives and forks, camel-back trunks, rag carpets and rugs, hickory chairs with rawhide bottoms, porcelain dishes, buck saws, clay pipes, high-wheeled bicycles, wood cook stoves with hearth, double-shovel plows and double-bitted axes.

Of special interest is an old-fashioned hand-printing press acquired at great expense.

The film will illustrate the evolution of the newspaper business from the '80's to the present time.

* * *

Alan Sears has finished a fine part in "Her Man" at Pathe, with Tay Garnett directing.



RALPH INCE AND AILEEN PRINGLE

(In a scene from a recent picture)

When "Little Caesar" gets under way at First National Studios, Ralph Ince will be one of the leading players in the production, which Mervyn Le Roy is directing.

In the cast, aside from Mr. Ince, there will be Edward G. Robinson, Douglas Fairbanks, Jr., Sidney Blackmer, Buster Collier, Jr., Maurice Black, Blanche Friderici, Landers Stevens, Ferika Boros, Elmer Ballard, George E. Stone, Stanley Fields, Thomas Jackson, and Nickolas Bela.

GOLDBURG IS IN TOWN

Jesse J. Goldburg, who represents the Van Beuren Productions, who are making the Grantland Rice Sportlights series, the Vagabond Adventure series and other sport subjects is here. Mr. Goldburg and Al Mannon, of the Tec-Art Studios, went over to Catalina where they shot a Grantland Rice subject showing all the sights under water and some of the sports of the islands that will startle the world.

* * *

IN TOWN

Alexander Carr has returned to Hollywood. No affiliation as yet, but ere long he expects to sign with some of the producing companies.

DOCTOR BEAUMONT

Whenever M-G-M had some retakes or a "sick" picture they used to call on Robert Z. Leonard to do the retakes or make a picture out of a bad story. Now Harry Beaumont has been elected to the post. Erle C. Kenton was to direct "Three French Girls." The story was not what it should be and Erle didn't really care about directing it, so it was given to Harry Beaumont—or should we say DOCTOR BEAUMONT?

So They Will Realize Advance Made by the Present-day Talkies

Let Mr. John Public now and then have a glimpse of some old pioneer pictures, and his appreciation of modern photoplays will be greatly enhanced. Thus advised C. Graham Baker, associate executive at First National studios, after coming from a showing of some of the film masterpieces of a generation ago, recently given at the studio.

So rapid has been the evolution of the motion picture that few people stop to realize how far the science has proceeded since the first crude camera turned out the semi-experimental film that is the forefather of today's photoplay, declares Baker. Even those associated with the daily production of film lose sight of this tremendous development, so gradual yet persistent has it been, he points out.

"A showing of a film drama that thrilled and charmed him a decade ago, would first amuse and then bore the fan of today," says Baker. "The change has not only been in the technical and mechanical field, but in improved methods of direction and writing as well as acting.

"But the rapid pace which has attended this evolution in the past is being tremendously accelerated in present-day progress. Within the next year or two there will be more remarkable developments in the production of pictures than have been recorded in the past twenty, I predict."

* * *

Mabel Mayo, who is well known on the stage and who recently came into pictures, has just finished a fine part in "Outside the Law" with Mary Nolan and Owen Moore. Tod Browning directed at the big U lot. Miss Mayo played leads on the stage opposite Jason Robards and Robert Frazer, was in stock with the Poli Players and in many shows on Broadway.



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Looks Like R. K. O.---Pathe Merger

Vaudeville Magnates Offer 100 Weeks Route

Both Studios Take on Air of Secrecy

The wiseacres at R. K. O. and Pathe studios are just shaking their heads and shrugging their shoulders these days when you ask them what is doing on the R. K. O.-Pathe merger.

Let us try and figure this thing out. Joseph Kennedy made a deal whereby Pathe pictures would be released through R. K. O. This arrangement still stands. R. K. O. is growing so fast that they have to bring the Pathe organization into their fold, now that Kennedy is out of the picture entirely, hence Pathe is finishing up their units on the lot, and as fast as the picture is closed they are dismissing the companies. No new pictures have been started, which makes us believe that there is something in the air.

R. K. O. is going right ahead with their big program, building new stages and executive buildings, and have just ordered George Berthelon, who was the production chief under William Sistrom at the Pathe studios, to return immediately by airplane from Alaska, where he arranged for the "Silver Horde" company to shoot their picture.

Don't be at all surprised if most any day you hear about the pooling of the interests of R. K. O.-Pathe. After this is done they may drag Universal Pictures into a triumvirate deal.

Doc Salomon Appointed Studio Superintendent By Warners

After acting as production and business manager of the short reel department at the Warner studios, where they produce over 200 Vitaphone short subjects, Doc Salomon and that department were moved to the First National studios where they produced 42 Vitaphone shorts from February to June 27. With these completed, the short department was moved to the New York Vitaphone studios. Hence, J. L. Warner has appointed Doc Salomon studio superintendent, which places him in charge of the First National, Warners and Vitagraph studios.

WITH GILBERT

Thomas Whitley is working in "Way For a Sailor," directed by Sam Wood at M-G-M Studios. Jack Gilbert is the star. Thomas did some spendid work recently in "Journey's End" for Tiffany.

VERSATILE TROUPER



THOMAS CATNEY

a trouper from Italy, has made his bow for honors in the talkie field of Hollywood. Mr. Catney has had years of seasoning as both comedian actor and as a writer, and brings with him European ideas that should prove an asset to producers.

Including his stage experience, he also has taught drama throughout his native country. His stage experiences were in the leading theatres throughout Italy. Mr. Catney speaks English, Spanish, French and Italian fluently, and he is especially familiar with all of the various Italian dialects. He has written several successful stories, excellent material for talking pictures. The titles of some of them are "Studio Greaser," "Wading in the Dark," "Power of Superstition" and "Overnight Children."

He plays several instruments, guitar, banjo and mandolin, and he also has a well trained baritone voice.

WITH JACKMAN

Elmer Sheeley, for years connected with the technical department at Universal City, is connected with Fred Jackman, who is the First National ace and effect cameraman of the Warner studios.

TO MAKE 'EM SOON IN EUROPE

What would you think of American stars, producers and directors going to Europe to make some of our best pictures, so that they can claim these pictures as made in Europe, and therefore give the foreign countries their quotas of pictures made for them and really by them with our stars and what have you? That is exactly what will happen within the next 12 months which will cut our quota of pictures made in this country down considerably.

Stage Actors Start Giving Talkies the Air for Theatre

Vaudeville artists who are now trying their luck in the talkies and who are meeting with just fair success, are being offered over ten weeks' booking in vaudeville by the powers that be in order that they can be coaxed back into the fold that they migrated from, which is being accepted readily and will soon start a caravan of artists eastward and make room for the legitimate screen players to once more take their proper places in Filmland.

New York stage actors are fast becoming disgusted with the present situation here and are giving the "talkies" a wide berth and hitting for the Metropolis in hopes of getting in on some of the shows that are about to go into rehearsal in New York. Realizing that the oral films just offer them about twelve weeks' work a year, with little or no chance for more opportunities, while if they happen to get into a box-office winner on Broadway they are good for a long run, vaude artists are angling in that direction.

Committee Talks Agent Situation Over With Fred W. Beetson

The present agent and casting director situation was once more taken up the other evening at a meeting of the actors', directors' and writers' committee selected to sit in session with Fred W. Beetson representing the producers.

Many of the troublesome problems that the studios are facing, were gone into in hopes of finding a solution for the actors who pay the freight of the agents and personal representatives now operating in filmland.

Ad Wolgast at one time champion lightweight of the world. is confined in Patton. It is a downright shame that such a great ring warrior should have to spend the best days of his life there.

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UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD



MARA TCHOUKLEVA

MEZZO SOPRANO

One of the most recent arrivals in Hollywood with something to offer the screen is the fascinating Bulgarian prima donna, Mara Tchoukleva, who has sung in opera in all the capitals of Europe and toured the United States, Mexico and Canada as guest artist with Balief's Chaure-Souris under the management of Morris Gest. Mlle Tchoukleva finds Hollywood a wonderful place; the people intelligent and living quite different to the old world, where the doors of royal palaces have opened to her many times.

Mlle. Tchoukleva made her debut in opera and light opera in her native city, Sofia, Bulgaria. A member of the Bulgarian Opera Company for many years. Among her famous roles of the operetta, "The Rose of Stamboul," "Carmen." Then the cinema lured the artist and for a time was with Ufa and Emelka in Germany and Italy, later in Paris with the Gaumont Company, where she met Balief and came to America for operatic roles and radio concerts.

This distinguished star is the possessor of an amazingly fine voice, which is most effective in songs that demand passion and fire. In pursuit of conquest in art, Mara Tchoukleva travelled far and wide, has met with phenomenal success wherever she appeared. Her audience is gripped on her initial appearance on the stage. Her deep mezzo-soprano voice keeps them spellbound. In Italy this artist is known as "The New Duse."

Mara Tchoukleva has enjoyed a very wide and interesting acquaintance among some of the best known directors since her arrival and seems delighted with the keen interest shown. Speaking and singing in French, German, Spanish, Greek, Italian and Russian, this dramatic actress will have very brief vacations, if any, in the event she becomes a free-lance actress.



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SPEAKING ABOUT APPRECIATION

About three years ago a certain actor had quite a bit of trouble with a certain studio and producer. He was withdrawn from a picture. The producer was right in doing this, but this publication did not approve of that studio's action in the matter and took sides with the actor, fought his battle, and, let us use his own words to his many friends—"I didn't have a thing to do with the fight; Harry Burns fought the fight and won it for me." Needless to say, he was reinstated and worked out his contract with that firm.

Today, that self-same actor has even ignored giving Hollywood Filmograph a renewal of his subscription, which is just a mere matter of showing his appreciation of what was done for him in the past. Little does this self-same individual realize that at all times since this publication has printed news about him and his activities week in and week out. It costs money to set up the type. Every inch of space that is devoted to the actor could be sold at the rate of $3 per inch to some one that appreciates advertising; still a $5 yearly subscription would at least show that the man appreciates what we did for him when he was being paraded as unreliable and unworthy of the position he was then holding with one of the leading film producing companies.

When the Equity strike was on, many people said unkind things about this actor's activity in the fracas. We never have and never will allow ourselves to be pushed in to take a slam at any one just out of personal animosity. We have no enemies and feel that everyone's problem is their own. What they do is their own business, so why should we drag a man's name into the mire when he is doing what he thinks best? But we do feel that the least an actor can do, if he doesn't advertise with such a publication as Hollywood Filmograph has proven to be in the past, is to send in a subscription, so the publisher and editor knows that at least the actor reads the paper weekly.

Troupers Is To Stage Picnic July 20th

Monster Catholic Picnic Slated At Luna Park

Minor Parts Are Important--William Maybery

Plummer's Park to Be the Scene of Much Hilarity

The Troupers will hold their annual picnic at Plummer's Park July 20. Those who attended last year know that an enjoyable time was had by all. There will be gate prizes, prizes for games, dancing and entertainment.

James Marcus and Albert Herman have charge of the sports and can be relied upon to keep things moving. The concessions will be handled entirely by Troupers. The proceeds will be used toward improving the Trouper Colony that is started on their land near Riverside; that is, with the exception of ten per cent which goes to the Motion Picture Relief Fund. It is a law with the Troupers that ten per cent of all their moneys shall go to the above fund.

Plummer's Park is amply provided with lunch tables and last year a great many brought their own lunch baskets, but there will be all kinds of refreshments available for those who don't care to bother.

Frank Whitson is in charge of the dancing; Henry Roquemore, Lillian Hathaway and Mrs. Reticker the entertainment; Wm. Dyer, Mrs. Comstock and Eva Lewis the refreshments; Eva Thatcher and Estelle Wills the side show, and Alice Saunders the wheel.

JEANETTE LOFF HOME FOLLOWING OPERATION

July fourth was the occasion for Jeanette Loff, beautiful Universal star, to celebrate more than the anniversary of American freedom.

Independence Day was chosen as the time for the promising young actress to return to her Harper avenue home following a recent operation for appendicitis at the Osteopathic Hospital.

Miss Loff's recovery from the operation has been rapid, and after a brief vacation she will return to Universal City to begin preparation for her next screen play, as yet unselected.

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July 20th Is Date Set For Festivities

Plans are now being perfected for the Monster Catholic Picnic, an annual affair, sponsored by the Southern California Chapter of the Knights of Columbus, which will be held at Luna Park (the old Selig Zoo), 3800 Mission road, July 20. The chief object of the picnic is to raise funds to carry on the good work being accomplished by the chapter in its employment activities. At no time since the organization of the employment bureau has unemployment been so prevalent.

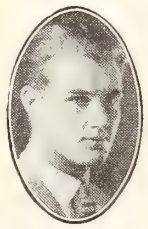
The various committees have been at work for some time and, according to their reports, there will be represented every town in the county. The picnic will be an all-day affair so the crowds can be easily handled. For those who come without their lunch baskets there will be all kinds of concessions. There will be "hot dog" stands, sandwiches, ice cream, soft drinks, candy and other edibles.

Entertainment will be provided, one of the features to be a circus with wild animal acts. Well-known dancers, singers and other musicians will contribute to the program. Prominent stage and screen stars have promised to be present.

The occasion will also afford a wonderful opportunity to meet widely scattered friends. The Southern California Chapter of the Knights has thirty councils and all are working for a most ambitious representation. Officers are: President, Benno M. Brink; vice-president, Ed Boehler; secretary, William Brudenell; treasurer, George Caldwell; marshal, J. O. Sawkins.

FRANCIS X. BUSHMAN, JR.

"The Big Circus," advertised by Universal as the serial starring Francis X. Bushman, Jr., has been changed to "Stell of the Circus.' Robert F. Hill is directing this chapter play for the Big U and making a very fine picture of it.



Francis X. Bushman, Jr.

Francis X. Bushman, Jr., has been doing excellent work since he has been given some real opportunities to show his acting wares, and with the entrance of the talkies into Filmland he seems to have been helped in a great measure to put his real personality over to his audiences who see the pictures in which he appears.

Virginia Gray worked at First National in a picture with Louise Fazenda, and gave a very fine account of herself. You will remember Virginia's work in "The Show Boat."

Modern Pictures Demand Just as Strict Attention

The casting of minor and incidental characters is a problem that has greatly increased with the coming of the talkies.

To cast a man as a butler in a silent picture, all a casting director had to do was to obtain a character actor who acted like a butler. The same was true of a gangster, or a waitress, or an English Earl.

But the problem is decidedly different in the talkies, and a whole new method of casting characters has come into vogue as a result of it, according to William Mayberg, casting director at the First National studio.

"Character roles and 'bits' have become highly important in the casting of a talking picture," says Maybery. "In silent pictures we could be sure that if we had an actor who looked like a butler and who had acted such roles, the director was safe in case he decided to alter the business a little and have the man in a few close-ups.

"But now a man who looks like a butler, but doesn't talk like one, is a real menace to production.

"As a result many of the old-timers who specialized in certain types of parts have disappeared. That is, they have disappeared from the lists of people who play those roles. In most cases they have immediately adjusted themselves to the situation and are obtaining parts which suit their characters in real life.

"We no longer cast people strictly 'according to type.' In other words, we do not cast a man as a butler because he looks like a conventional butler. Instead we cast for the ensemble effect. For instance, we have cast men as butlers here who looked anything but the stock character, because they have good voices with the proper accent for a man in this station of life. Then we leave it to the makeup and wardrobe departments to make them look like butlers. The result is a much more lifelike performance."

Old-time troupers are the most in demand, according to Maybery. This is because they have stage-trained voices, understand timing, modulation of tone, and adapting their voices to whatever character role they are playing.

"We regard every person who speaks a line in a cast as important, and we usually take tests—screen and voice—before the role is awarded. A director may be building up to a big dramatic climax with his principals, and one bad voice, a jarring note that is out of place in that situation, may destroy the whole effect. It doesn't take more than a line or two to do it.

"As a result talking picture casts fairly bristle with well known names. For instance, the cast of 'Adios,' Richard Barthelmess' next picture, includes James Rennie, Marian Nixon, Fred Kohler, Robert Edeson, Arthur Stone and Mathilde Comont. The cast of 'Going Wild' includes, in addition to Joe E. Brown and Walter Pidgeon, Lawrence Gray, Laura Lee, Frank McHugh, Ona Munson, Harvey Clark, May Boley, Johnny Arthur and Sam Cantor.

In addition to Lila Lee and Ben Lyon, 'The Queen of Main Street' includes Louise Fazenda, Lucien Littlefield, Julia Swayne Gordon, Emily Fitzroy, Martha Mattox, Virginia Gray and Oscar Apfel.

"In the old days we never would have thought of assembling such a list of prominent players aside from the featured people. But the talkies are much more exacting, and 'Old Man Mike' now makes it necessary."

MONTE CARTER

With the short reel subjects such a tremendous program entertainer at the world's talkie theatres, it is only fair and right that the programs should carry the necessary credits, but in a great many instances this is overlooked, as in the case of the Orpheum Theatre during the past week, where "Two Fresh Eggs," produced by Pathe, was screened with Al St. John and Jimmy Aubrey, veterans of the comedy field, as the stars. Monte Carter directed this fun-film, which was a howling success. Because Director Carter knows his talkies and the audience reaction to really funny situations, Messrs. St. John and Aubrey were a riot in their fun-making antics.



Monte Carter

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Attempt To Stop Showing Of 'Floradora Girl'

Spence Writes Dialogue For Wheeler-Woolsey

Spanish Ambassador Lauds "Forward March"

Bernard Shaw To Experiment With Talkies

Claim It Is Infringement on 'Floradora' Musical Comedy

(EDITOR'S NOTE: Messrs. Goldman and Liberman, attorneys representing William G. Curtis and Walter Westmoreland, executors of the estate of the late Leslie Stuart, filed suit on July 3 in the United States District Court of Los Angeles against Marion Davies and all responsible for the staging of "The Floradora Girl," claiming that the M-G-M talking picture is being exhibited now, and contains copyright infringements, and they have asked the courts to stop the company from exhibiting this picture until their legal rights are adjusted in this matter.

This suit is an effort by the executors of Leslie Stuart, the composer of the musical comedy, "Floradora," to enjoin the showing of the sound-motion picture film, "The Floradora Girl," starring Marion Davies, and to collect damages for the infringement of the estate's rights in the copyright to the musical comedy "Floradora."

Leslie Stuart in his lifetime was one of the best-known composers of light operas in the world. He wrote the music and lyrics for a large number of very popular musical comedies, among these being "The Silver Slipper," "Star of Panama," etc.

His most famous production, however, was "Floradora," which he composed prior to 1899. No question as to his authorship of the music of this opera—in particular of its famous "Floradora Sextette"—is involved in the present suit. His authorship is freely conceded. In 1899 he authorized the firm of Francis, Day & Hunter, Ltd., of London, England, to obtain an American copyright for "Floradora," and this was acquired late in 1899. The original rights expired in 1927, within the final year of the original copyright. Leslie Stuart renewed the American copyright for a period of twenty-eight years, taking out the renewal in his own name, as he had a right to do under the Federal Copyright law. In fact, under the law Francis, Day & Hunter had no right of renewal, the law purposely reserving that right to the composer if he were still living. He died March 27, 1928, without ever having assigned his renewal rights after he had acquired them.

The motion picture play, "The Floradora Girl," is built about scenes and characters of the musical comedy "Floradora," and especially its famous "Floradora Sextette," and the "Sextette" is so much a part of the picture play that if it were taken out of the picture play that production would have no meaning and no excuse for its being. The very words and music of the old favorite are sung by Marion Davies, Lawrence Gray, and other actresses and actors forming a "Sextette." They go through the steps of the old favorite dance, and in other ways reproduce the entire "Sextette" number.

The executors of Leslie Stuart, Sr., contend that this is a gross infringement of the rights of the estate to the copyright to "Floradora."

The plaintiffs are represented by Ben M. Goldman of Goldman and Lieberman, attorneys, who have gained considerable recognition as specialists in the law of copyright, and Aaron B. Rosenthal, of counsel.

'Half Shot at Sunrise' Promises to Be Their Funniest Comedy

Those in the know on the RKO lot say that Ralph Spence has written the funniest dialogue they ever heard on any lot when he wrote the dialogue for "Half Shot at Sunrise," starring Bert Wheeler and Robert Woolsey, which Paul Sloane is directing for that firm.

It was the funny dialogue that Ralph Spence wrote for "The Floradora Girl" that gained such wide attention for Marion Davies in her latest screen characterization, and RKO engaged Ralph Spence immediately after he finished the Davies picture.

So pleased are the officials of the company, we learned today, that they are dickering with Mr. Spence for a long-term contract, which speaks for itself as to what they think of his work as a dialogue writer.

Directed by Edward Sedgwick at M-G-M Studio

Pausing in his return to Washington, D. C., Ambassador Alejandro Padilla of Spain yesterday dropped into Hollywood and saw his first Spanish talking picture.

"Wonderful!" was the envoy's enthusiastic response to the viewing of the American-made Spanish talkie, the Latin version of "Forward March" in which Buster Keaton is starred, directed by Edward Sedgwick.

The Spanish ambassador was greeted at the Metro-Goldwyn-Mayer Studios by Louis B. Mayer and introduced to throngs of his countrymen now engaged in the making of Spanish talking pictures.

In discussing the talking picture situation in his country, Senor Padilla expressed the belief that considerable interest will be aroused by the Spanish talking pictures, since the only talkies to date have been in English with Spanish translations imprinted over the action.

"The international good-will that may be promoted through this medium is incalculable," Senor Padilla declared. "The Spanish-speaking people always have looked to the United States for screen entertainment and, I am sure, will appreciate the enterprise of American producers in supplying talking films in their own language."

The Spanish envoy came to the Pacific Coast several days ago to attend the unveiling in San Diego of the El Cid Campeador statue. He is accompanied by Dr. G. del Amo, Dr. S. Bustamante; his son Ramon Padilla, secretary to the embassy; his daughter, Rose Padilla, and Marquise del Riva.

Ambassador Padilla and his party expect to leave tonight for San Francisco, enroute to the embassy.

* * *

Again let us say: Blessings upon the violinist for his presence at Pathe Tuesday — and for giving us material for this third paragraph!

(Invocation to Allah again and again.)

Jacob Wilk Has Talk With Brilliant English Satirist

That George Bernard Shaw is no longer skeptical in his attitude toward the talkies was revealed by Jacob Wilk, chief of the story department of Warner Brothers, who has just returned from a trip abroad which included a lengthy interview with the brilliant English satirist.

Wilk, who completed negotiations for the purchase of "Kismet," Otis Skinner's very successful play written by Edward Knoblock, and "The Devil," by Ferenc Molnar, visited Shaw and discussed with him the possibilities of adapting plays to the talking screen.

"Shaw is most enthusiastic about the talkies and says there is no question of their permanence," the Warner executive stated. "He admitted his willingness to experiment with the new art form, but made it plain that he would entrust the job only to those in whose judgment he had the utmost confidence.

"His curiosity on the subject of talking pictures is boundless. He wanted to know whether I thought it possible to film pictures in all languages at one central studio, a sort of world screen capital. He indicated great interest in financial returns of talkie rights to plays, and he asked numberless questions on the newest developments in the industry. In fact in an interview with Shaw he asks the questions and you answer. He is an amazing man."

Wilk, who has made several European trips for Warner Brothers in search of material for Vitaphone production, feels that the time is not far distant when European producers will regard America as the most fertile market for scripts.

"Our American writers, thanks to the greater demands made on them," he says, "have progressed much further than continental authors. We are rapidly developing a group of talented and alert playwrights who are turning out original scripts for talking picture production that are sure to be used by scenario writers in Europe as their models."

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About The *Writing Craft*



GREAT WRITERS IN HUGE STAFF FOR TALKIES

Addition of Florence Ryerson, scenarist of the noted "Fu Manchu" stories, to the writing personnel, adds another famous name to M-G-M. Today the scenario staff at the M-G-M plant includes the best known playwrights of America and Europe, recruited from the stage, as well as celebrated writers of the screen direct, and also the two outstanding musical composers of the day.

John Colton, of "Rain" and "The Shanghai Gesture"; Salisbury Field, of "Twin Beds" fame; John B. Hymer and Samuel Shipman, noted New York playwrights; Willard Mack, of "Kick In" and "Gang War"; Edwin J. Mayer, author of "Children of Darkness" and "The Firebrand"; Crane Wilbur, author of "Molly Magdalene" and other successes; Lawrence Stallings, of "What Price Glory" and "The Big Parade"; John Howard Lawson, of "The Yankee Processional," and Martin Flaven, of "The Criminal Code," are among the famous ones who began on the stage.

Among the noted scenarists identified specially with the screen are Jeanie Macpherson, of "Dynamite" and "Madam Satan" fame; Frances Marion, of "Anna Christie" and "The Big House"; Richard Schayer of "Tell It to the Marines"; Bess Meredyth, Zelda Sears, Al Boasberg and others.

Famous novelists on the writing force include Samuel Ornitz, Maxwell Anderson, Stuart Anthony, Wilifred Dunn and Jim Tully.

Samson Raphaelson, who is now writing an adaptation of the stage play, "The Command to Love," for Universal, wrote "The Jazz Singer," which made stage and screen history.

Adde Caldwell is writing the scenario and lyrics for Radio Pictures' "Heart of the Rockies," which Luther Reed will direct.

O. D. L. D. A. D.

Bill McNutt, the Paramount scenarist, has bestowed upon himself a new degree which carries the letters "O. D. L. D. A. D." These letters mean, in case you don't know, "One-day, Long-Distance, Auto Driver." Bill felt the urge to do a little driving last Sunday. So he left his home at 5 o'clock in the morning and got back at half an hour after midnight that night, having driven his black and red Packard touring car a distance of 580 miles. He challenges anyone, in the picture business or not to beat or even equal that record And, Bill confesses, "my title was earned."

AUTHOR'S HATS CREATE PLOT OF THEIR OWN

Sam Shipman, who wrote the brilliant stage success, "East is West," and is now adapting it to the screen for Universal, has other mysteries than that of his screen plot demanding his concern.

During the first two weeks of preparing his romantic Oriental drama for the screen, Shipman has lost no less than eight new panama hats.

"Even though my high forehead is sensitive to light, I always take off my hat when entering an office," says Shipman. "Then a story conference starts and when I depart I am hatless. One day I lost three hats. In the lunch room I retrieved one. By sundown I had left it somewhere. Then I returned to the lunchroom for one that looked like it was mine. But I was wrong, a carpenter called me names. For protection I brought three hats to my office next day and put them all on the hall-tree. During the day I left one in some person's office and another on a studio stage. Getting ready to go home I smiled over having one left. The wind blew it off my head as I drove home and before I could get out of the car to get it a concrete truck ran across it."

The author admits that he is absent-minded so far as his hats are concerned but, rubbing his sunburned pate, expressed the hope that some of the lost hats might return.

It seems quite obvious that Eddie Cantor did not give up his brilliant New York stage career just to bask in the warm sunshine of California.

Cantor has converted his experiences during the recent stock market fluctuations into an original story which he is writing for Universal and which will go into production under the title of "Paper Profits," Carl Laemmle, Jr., has announced.

"Paper Profits" will deal with romance and stock speculation woven into a comedy fabric with distictive Cantoresque humor.

Because the story has not been completed no cast announcements are immediately forthcoming but it is expected that production will begin before Universal's new season gets very far along.

Luther Reed, who is now writing the scenario for "Babes in Toyland," which he will direct next for Radio Pictures, is known as a successful Broadway playwright.

MARION IN ADOLFI PICTURE

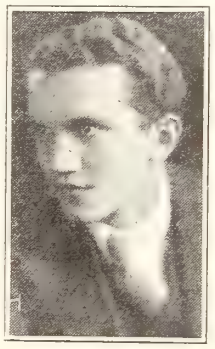
Marion Nixon is to play the girl lead in "College Lovers," directed by John G. Adolfi at First National studios.

RADIO FLASHES

By CHARLES LEHMAN

Alan Brock . . . Cum Magna Laude

In quest of the elusive truth about this Alan Brock, the writer donned a false wig and smoked glasses and hid in the corners of Ralph Herman's Play Shop before the presentation of Ibsen's famous play, "Ghosts." And as the lights dimmed, and the ticket chopper faded into obscurity, we came out of our hiding place and crept up to the nearest patron of the arts. His first comment, after gazing at Alan Brock's interpretation of Oswald, was something like this: "That guy must be as crazy off stage as on!" And so it went! For the 10 days that "Ghosts" trod the boards of the Play Shop, that certain something—indescribable yet perceptible — about Brock's characterization prompted comment upon comment. And a goodly number of these were decidedly in the nature of a wrist-slapping for young Brock.



Alan Brock

Prompted further by the opinions of our confreres in journals hereabouts—who debated pro and con—on the truth that Brock was afflicted with a regional pain in the stomach, we invited Alan to sit on our lap and tell us the whole truth—"so help him God!!!" The truth follows:

Believing that the old-established and long-accepted version of Oswald in "Ghosts" was as flexible as the talents of an actor, Alan Brock felt that the proper way of acting the part depended upon his sincerity and versatility. In this light, his manner of holding his stomach—hunching his shoulders—and wringing his hands, while decidedly different from past delineations of Oswald, was withal a sincere and touching one. What if two ladies did wait after a certain performance to see if Brock were at all sane in real life! What if certain of his fellows ridiculed his interpretation of the crazy Oswald!

Brock was happy in his sincerity, and glad that the comments were pouring in on his acting. What if the comments proved an avalanche of criticism—just so long as they continued gushing forth night after night!

And so, after we tossed away false wig and smoked glasses, and Brock found we really represented Hollywood Filmograph, he smiled and asked us what we thought of his characterization of Oswald. To this we reassured him that the two ladies were convinced of his sanity, and that his Oswald was worthy of magna laude, and more and more and more!

Flying in the face of our ether notation duties this week, Radio Flashes sneaked behind the Editor of Filmograph and trailed him through the various film factories that surround Hollywood. But wait: though we travel to the ends of the earth, radio and radio artists will crop out persistently. For instance:

At the Metro-Goldwyn-Mayer Studios last Monday Radio Flashes wasn't even aware that radio stations existed. As we followed the man who buys our bread and butter, into the studio restaurant, we stopped for a moment to gape and gawk like any Iowa rube at Joan Crawford. "Red" Golden, assistant director on the lot, sat down and fumed. He wanted to know at what stage and at what period is a film worker permitted to go from "last" to "lawst," and from "can't" to "cawn't"? He was making direct reference, of course, to a certain young lady—but Radio Flashes is just mean enough to withhold that up and coming star's name.

Out on the lot again who should we meet but Norman Bennett, the popular singer who broadcasts three times a week over Station KNX. Bennett is working in a Jenny Lind picture now in production at M-G-M. His work on various stations and networks, in addition to the voice doubling in the numerous film studios, is constantly adding to Norman's popularity. At any rate by working at M-G-M Monday, Bennett saved us from shirking our duties completely, and—Allah be praised—gave us material enough for this paragraph!

At Pathe Tuesday, and blessings upon Calmon Luboviski! It is to be remembered that Luboviski leads his violin choir on the air several times a week. Well, as we started out to say, while watching them shoot a scene of "Her Man," featuring Helen Twelvetrees and Philips Holmes, our eyes wandered to the orchestra synchronization pit. And lo and behold, Luboviski was leading the rest. Then, as Holmes went into a solo, and as the orchestra toned down, Luboviski grasped his violin and played a lone accompaniment to the singing. The effect was marvelous, and though Radio Flashes swallowed his wad of gum, and nearly suffocated from holding his breath during the shooting of the sound sequences, Holmes sang and Calmon played on and on.

Pictures---Reviewed and Previewed

Stage Review

"THE LOWER DEPTHS"

At the Play Shop, 1141 Gower St.

When Gorki decided he wanted a play to depict the running emotions of the lowly, he wrote "The Lower Depths!" And when Ralph Herman's Play Shop felt the need for something with a genuine feeling of movement and power, it put on "The Lower Depths!" And we must say that the cast conveys the dramatic qualities of Gorki's play in a manner that might make the author beam in his grave.

Starting, as it does, with the question: "Is there a God?" the play runs for four cast with the cast answering the question one way or the other. Sheldon Lewis answers negatively throughout in a humorous manner that won over last night's audience. Paul Weigel is convinced of the existence of a God, and his philosophical actions in the first three acts rank with the finest acting we've encountered in a long time.

Others who turned in sterling performances include Bruno Barnabe, with a very touching performance as the Baron; Donella Donaldson in the role of a disappointed young hopeful, played with her usual subtlety and finish; Andrew Kubansky, who imbued the part of the Actor with dramatic feeling; Jean Reno giving excellent life to a luckless role; Charles Maurice, depending upon his talents to carry him through nicely; and Douglas H. Carter, splendid as the young man who asks: "Is there a God?" Still others playing minor parts, but with fast tempo and movement, include: Farrah Bisson, Albert Angell, Josephine Challon, Ole M. Ness, Anueta Helm, Haines Howell, Don Murray, Arnold Walsh (excellently cast as a Tartar), Jay Owens, Kathryn Pierce, Dorothy Prohaska and Lillian Prohaska.

Josef Berne is credited with the direction, and John Hoffman with the excellent set.

CHARLES LEHMAN.

PREVIEWED

Al Jolson and Buster Keaton were introduced to preview audiences on the same evening at two different theatres in their latest pictures.

Al Jolson's "Big Boy" was shown to Forum Theatre audiences, who voted this picture the best the "King of Jazz Singers" has appeared in. Strange as it may seem, Alan Crosland directed Al Jolson's first and last talkie for Warner Bros. when he directed "The Jazz Singer" and "Big Boy."

Buster Keaton was seen at the Fox Theatre in San Bernardino in "Forward March," which was greeted with roars of laughter, and theatregoers there proclaimed the funny fellow at his best. Edward Sedgwick, who directed his best talkies, directed this one, and is deserving of a world of credit.

SID GRAUMAN'S FIRST CHOICE



Little Dorothy Gray and Billy Butts were chosen by Sid Grauman to act as the kiddie hosts at the Chinese Theatre this week. Dorothy and Billy greeted their admirers, young and old, who attended matinees of "Hell's Angels," produced and directed by Howard Hughes.

Preview

"THE LITTLE ACCIDENT"

Previewed at the Belmont Theatre,

Means can readily be found to annul juvenile marriages, but to annul the love of adolescence—now, ye grinning cynics, this is a task that Hercules himself might balk at. Norman Overbeck (Douglas Fairbanks, Jr.) easily predisposed for a shy at Hymen, on the mellowing occasion, casts a marital gleek at Isabelle Drury (Anita Page), a seventeen-year-old golden pheasant of "The Hub's" choicest flock. They quickly slide into a nuptial huddle, but "Love's Young Dream" proves a flop; moreover, the parents of the muddlers have their own ideas about the "ball and chain" complex.

Then comes "The Little Accident," with the Maternity Hospital in Chicago as its locale. Norman switches the cut to another pheasant named Madge, and he pre-empts her with the customary ring. Then the soup curdles fast and furious as Pa Overbeck begins to inhale a rodent. But we shall leave it to a first-hand survey for the auditor to get the flavor of a cracking good denouement.

Douglas Fairbanks, Jr., gives a cynically smooth touch to the character of the doting papa, Norman. He emerges to better advantage, however, in the humorous phases of the yarn. As Isabelle, the wife, who stages a comeback, Anita Page turns in her best work since the "Broadway Melody." Her spontaneous, youthful fervor, vivacity and sweet, attractive grace never flag for a moment, and her enunciation improves with each picture. We should like to see more close-ups of the beautiful Anita.

Roscoe Karns was aces up as Norman's friend, Gilbert. His sly inuendoes and comic play of features throughout nearly purloined the picture. Henry Armetta's Rudolph was consummately funny, his ludicrous faux pas being met with gales of laughter. "Slim" Summerville's Hicks went over fine. It was a rare bit of dry humor.

Others in the cast that did well were Sally Blane, Joan Marsh, Dot Farley, Myrtle Steadman, Gertrude Short, ZaSu Pitts, and Albert Gran. W. J. Craft's directing was excellent in every particular, as was also the camera work of Roy Overbaugh. "The Little Accident" is a clean-cut comedy, just full of never-flagging action and laughable situations. It should go well at the box office.

ED O'MALLEY.

SETTLED

Maxine Alton, writer, in a damage suit against May L. H. Lovekin for a real estate misrepresentation, was granted a judgment totaling $3,500 in Judge Lambert's court recently. The judgment was satisfactorily settled out of court today, according to Gilbert Heyfron, Hollywood attorney representing Miss Alton.

Patricia Palmer played the stenographer in Del Lord's short recently made on the First National lot so well that they gave her a similar position in William Beaudine's picture, "Father's Son," on the same lot.

ITO AND HIS DANCERS GIVE FINE PROGRAM

As though feeling the unfurling of mighty wings, his spirit rose to subtle heights of poetic motion when Michio Ito, exponent of interpretive dancing, demonstrated his finesse in performances of genuine beauty Monday evening in the California Art Club patio on the summit of Olive Hill. Seven young women, supporting him in solo numbers, exhibited well the technique of their master in personifying his thought of rhythmic movement for three to four hundred eager pairs of eyes.

Believing, in philosophic vein, that an art must not be consciously pursued for any primarily useful end outside itself, Ito, native of the Sunrise Kingdom, is a true artist, and during his brief stay in Southern California he is being accorded unusual honors by admirers who understand and appreciate the depth of his superb technique.

In "Oto No Nagare,' (being interpreted, "the flowing of sound") Ito appeared in two entrances which evidenced a perfect co-ordination of body and mind, and in solo, Harriet Huntington, draped in clinging burnished gold. bespoke in lissome grace the undulations of a tropical sea. Surpassing himself, Ito brought down insistent ovations in "Pizzicati," a vital execution of movements from above the waist.

A Javanese interpretation by Teru Izumida, Jeanne Dansie and Mimi Dawn was especially picturesque. In a tango number Ito shows his essential versatile skill as a dancer, and the writer hazards that few dancers of the Latin race can outdo him in their native dances. Then in a Burmese Temple dance he blends the native tones of music with a dance of religious angles. If "a man is what he loves," as Meister Eckhart declared, then Ito is certainly the embodiment of physical rhythm.

Frances and Rosemary Stack, in rendering an "Etude," and Maxine Sorensen, interpreting "Joy,' did beautifully, displaying to good effect their striking costumes.

Dancing being, as Havelock Ellis says, "the primitive expression of all vital and undegenerate religion, and having an equally intimate and essential association with that of love," it follows that as Michio Ito delineates emotional nuances of his interpretations with such sincere feeling, an observer becomes all but lost to their influence.

Through 16 numbers and 24 different dances on the program ran a veritable symphony of rhythm beautifully carried out and portrayed by

HARVEY CLARK, JR.

Little Bobby Nelson is now working in his second talkie. His first was "Roaring Ranch," starring Hoot Gibson. At present he is in "The Big Circus," starring Francis X. Bushman, Jr., directed by Robert F. Hill.

Cantor Scores Tremendous Hit In 'Whoopee'

Censors Prove Real Bugaboo To Producers

Theatregoers Are Given First Peep at Famous Comedian's Picture

"Listen, Flo"

Eddie Cantor, very nervous, just before the start of the first preview on "Whoopee," turned to Florenz Ziegfeld.

"Flo," he whispered, "if I grab your arm, start getting the 'Follies' ready."

No further preparations have yet been made for staging the "Follies"!

SAN DIEGO, July 3. — Samuel Goldwyn has put over another 10-strike in "Whoopee," starring Eddie Cantor, and directed by T. Freeland. Before one of the largest audiences that ever packed the Fox Theatre here, and with Eddie Cantor, Flo Ziegfeld and Samuel Goldwyn seated in the audience, "Whoopee" was pronounced one of the greatest talking pictures of the present day, which has been produced in Technicolor.



T. Freeland

The great assemblage applauded situations in the comedy 20 different times. It seemed that the picture was so well timed for laughs that every time the audience roared their joy at the funny antics of the comedian, there was a little lapse in the film which fitted in perfectly.

The outstanding number in the picture was the Indian number which is stupendous for this kind of picture. The sombrero number was a gem. The audience started laughing from the first entrance of Eddie Cantor and continued to do so throughout. It was a howling success and when Eddie Cantor finally took the center of the stage at the completion of the picture, his ovation and the time of his funmaking on the stage after his introduction, held the audience for 30 minutes.

Florenz Ziegfeld, when asked how he was going to top "Whoopee," politely answered that he had many more such successful stage plays up his sleeve which he hoped to produce on the screen that would even surpass the success of "Whoopee."

Director T. Freeland should share honors with the star, Eddie Cantor, in giving to the talking screen one of the outstanding pictures of the year.

WITH MILTON

Alec Francis is working with Robert Milton on "Outward Bound" at the Warner Brothers studios.



ALYCE McCORMICK

Who has just been assigned to a prominent role on the Fox lot in "The Red Sky," directed by A. F. Erickson. She plays the part of secretary to J. Harold Murray. Others in the cast are the well known troupers, Lois Moran and Marie Sachs. Miss McCormick recently finished a part in "Kismet," a First National production. She plays the role of an Arabian girl, the favorite slave to Mary Duncan.

BILL CONLON

When a man has been disabled in fighting for his country, you may depend on him to serve your interests in any political position.



Bill Conlon

BUT when he also has had 20 years of a successful business career in such varied interests as those of an auto salesman, theatre manager, theatrical representative, and newspaperman, he must be doubly equipped. Such is W. E. Bill Conlon.

ALSO having added sports, being one of the best handball players in the country one can hardly see one's way to vote for anyone else.

Bill Conlon was in the Marines or "Devil Dogs," as they are affectionately dubbed, during the World war, and was disabled in action. He spent 18 long months in the Naval Hospital and 15 major operations were performed on him, and at that he was given up and pronounced as good as dead.

BUT Bill Conlon, with his indomitable will, fooled the doctors, but only by losing his right leg.

Wouldn't that be enough reference for any man? But Bill says his "fightin' days" have just begun, and if he is elected he will fight for everything and everybody, and everything that pertains to the success of Hollywood's merchants and residents.

Bill Conlon has been living in Hollywood for 15 years and that alone would surely qualify him for the interests of his constituents.

You all know these people: Bryan Foy, Joseph Mitchell, George Pyper, Henry Morrissey, Anthony Dres, Oliver Delaney, Claude Newman, Barney Gilmore, Thomas Dempsey, Ben Harris, Jack Gray, Wad Wadhams, Sergt. Pat Smith, Ludwig Grimsted, Russell Stub Nelson, and Edward Shayne (motion picture directors, business men, screen writers, sports editors and theatrical managers). ALL these men are for William E. (Bill) Conlon and we feel sure that they "know their onions."

After reading this, we wish to state that Bill Conlon will run for Hollywood Assemblyman.

Chris Martin, who did such splendid work in "Her Man" at the Pathe studios and "Billy the Kid" at the M-G-M studios, is playing "Jose" in "Adios," starring Richard Barthelmess, with Frank Lloyd directing.

AT WARNER'S

Robert Emmett O'Connor and Paul Nicholson are working at the Warner Brothers studios under the direction of Director Dwan.

Deleting of Scenes Is Making Public Feel Talkies N. G.

If the powers that be could even get the meddlesome censor boards of the country to play a "hands off policy" after the pictures were once made and approved by a national board of censorship, the producers would all vote the busybodies a vote of thanks. As it is, when the public finally get to see the talkies made here they wonder what is wrong with them. There seems to be something missing—the story is incomplete.

The truth is just this: Every state in the Union has a censor board and each has its "Thou Shalt Not Show So and So," and after the New York board of censorship gets through putting their O. K. on a picture it starts to make the rounds, and each hamlet in the world that has any civic body who censor pictures, all want to show they are the guardians of their people's morals and amusements, and clip or order out certain sequences.

The public blame the producers, who are striving hard to do everything that makes for good, clean entertainment for the world's peoples, and it seems the harder they try to please the majority of censor boards, the more difficult they make their task. Let us have a national censor board governed by one body of people. Let them formulate all rules for the producers.

WAS

George Duryea, who appears in the leading role in "Pardon My Gun," which will be released soon by the Pathe Studios, was once regarded as a potential middleweight champion. After three years as an amateur and professional, however, he decided to seek another career, and entered college, where he soon decided to major in dramatics.

Subsequently he rose to prominence in "Abie's Irish Rose," as the juvenile, playing in New York and on tour. He came to pictures to play the romantic role in Cecil B. De Mille's "The Godless Girl.'

Mike Donlin, upon finishing with Tay Garnett at Pathe, was signed by Warner's for William Wellman's picture.

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NEW YORK JULY 12, 1930 SECTION

HOLLYWOOD filmograph

Companies Making Wide Film Pictures

Big U To Make Summerville-Gribbon Series

Looks Like They Are to Make Exhibitors Change Screens

With Fox Films, First National-Warners, Paramount, RKO, United Artists, Pathe, Tiffany and Columbia all using wide film for most of their spectacular productions, exhibitors are going to have to widen their screens and change their projection machines, according to word we have at hand right now.

A check-up of the situation among the producers of what was formerly 70-millimeter films discloses that they have cut their film down to 65 millimeters, taken a little off of their picture frame, built new sound tracks, and will be able to use the wide film process to better advantage than Fox Films did on "Happy Days," which recently showed at the Carthay Circle.

* * *

Why do films fail? A complete answer to this question would take many pages, but one reason which is very obvious, and perhaps because of that so often overlooked by producers, is the lack of a good story, says Herbert Thompson in Film Weekly.

"I have seen four films during the past seven days. Two of them were American and the other two were British. Two had good stories and two had no story worth mentioning. I must say that I was entertained very considerably by the two films which had a story, but I cannot be enthusiastic about the others.

"I saw 'Song o' My Heart' and it proved to be merely a thread for the singing abilities of John McCormack, the Irish tenor. I am afraid the film left one cold. McCormack certainly has a magnificent voice, and its recording and reproduction by Western Electric have never before been equaled. One trouble with the film, in addition to its lack of story, is the fact that McCormack sings much too much. There is some pleasant humor in 'Song o' My Heart,' some good acting and some sentiment that is not too thickly laid on, but nevertheless, it is a concert more than a film, and I believe it would prove more successful in the concert halls than in cinemas."

The Broadway Screen

By Frank Vreeland

Harpo and Chico Marx, half of the Four Marx Brothers, have been valiantly finishing the new Marx picture, "Animal Crackers," at the Paramount studio here, in the face of severe physical disabilities—and Harpo's harp hasn't been so well, either. The faithful adherence of the two brothers to their job is an outstanding illustration of the actor's devotion to his slogan, "The show must go on," whether he is playing Shakespeare or just cutting up generally.

Harpo came out of the hospital a few days ago after an operation required by an enlarged gland in the neck. Chico is suffering from a painful kidney complaint. Yet each one insisted on finishing their scenes in "Animal Crackers," clowning through their parts on the stages as if there were no such things as glands or nerves in the world. Between scenes they have been resting in their unique dressing room, made in the semblance of a window barred country "hoosegow," conserving their energy and trying to laugh off their ailments.

"We had to finish the picture on schedule," Chico explains. "Otherwise it would have haunted us."

Harpo has had to use up a little of that precious energy outside his performances in nursing his ailing harp. The harp has become indisposed likewise because of the humid weather New York has had lately. Sultry weather means sulky harps, according to the comedian.

"A harp isn't at its best in the summertime," he said while tinkering with his prized $12,000 instrument. "The strings and frame develop artistic temperament on hot, muggy summer days. Sometimes I have to spend an hour in tuning up before I can play in such weather.

"But you should hear her on a cold winter night when there's a brisk fire in the grate and your fingers snap with electricity after you've crossed a rug. She sings like a siren then, and music like that is certainly a foretaste of celestial bliss."

Harpo hopes they have a cool, crisp atmosphere in the hereafter, otherwise the angels must have trouble with their instruments and the heavenly show can't always go on. He has no desire to go to the other place because of the effect on his harp.

* * *

Motion pictures have had their influence traced in various directions, with effects claimed for them in fashions, interior decorating, landscape gardening, health, propaganda of all kinds and even table manners. It has remained for Marie Dressler to discover a new influence for films.

She told friends when she reached New York after her recent trip to Europe that she made this discovery on the homeward voyage. During the first day on shipboard she noticed a shadowy sort of woman who seemed to recognize the noted comedienne, stepped up as if to address her, then paused, changing her mind. When Miss Dressler set forth on a deck promenade this shadow trailed her.

For several days the shadow went faithfully in Miss Dressler's wake. She began to feel that she was being trailed by detectives. Finally she couldn't endure it any longer. She approached the lurking woman and said:

"Madam, did you wish to speak to me?"

"Yes," said the woman eagerly. "I've been waiting for a chance to tell you that you've done my liver more good than all the medicines I've ever taken."

* * *

Willard Vander Veer, who worked with Joseph T. Rucker in taking the Antarctic film epic, "With Byrd at the South Pole," has had his hardest job since he came back to New York. That has been taking charge of the various personal appearances of the members of Rear-Admiral Byrd's party in connection with the showing of the picture at the Rialto on Broadway, and this has proven an arduous task because each distinguished person was liable to slip away at the last moment, summoned to fulfill some obligation which he could not refuse.

The other day Vander Veer was to introduce to Rialto audiences none other than Bernt Balchen, famous pilot, who steered the Byrd plane over the South Pole. At the last minute he discovered that Balchen had been imperatively called to Washington by plane, and only by luck managed to get hold of Capt. McKinley, also a participant in the memorable flight, to appear instead. Balchen was able to fly back from Washington in time for the scheduled appearance, but such is the congestion of New York traffic that once here, he couldn't reach the theatre in time.

* * *

Bobby Clark, who has lately been appearing in R-K-O two reelers, has lately developed into an avid student of philosophy, with the kind assistance of Dr. Will Durant. In the middle of a midnight revel in a Child's restaurant he will suddenly startle his friends, as well as the nearby diners, by saying loudly, "But you take what Socrates says, now!"—

Another of his recent flings at culture is the development of an ambition to play Cyrano, and he has learned large passages from Rostand's illustrious play, which he will recite at the drop of a hat—or without the drop of a hat.

Al Ray Is Engaged to Direct Comics in Two-Reelers

This seems to be the season of teams in talkies, for Universal has signed Slim Summerville and Eddie Gribbon to appear in a series, which Al Ray has been engaged to direct.



Eddie Gribbon

The success of Slim Summerville in "All Quiet on the Western Front" gained a five-year contract for him with the big U, and the teaming of the funster with Eddie Gribbon by Carl Laemmle, Jr., means that he feels that it is the public demand for names that are known in feature productions in the "shorts" of today.

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CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	All-Star Buck Jones Holt-Revier Bert Lytell	Ralph Staub Louis King Harry Joe Brown Richard Boleslavsky	Buddy Coleman Mack Wright Sam Nelson C. C. Coleman	Ralph Staub Ted McCord Teddy Tetzloff Joe Walker	"Screen Snapshots" "Shadow Ranch" "The Squealer" "Last of the Lone Wolf"	Staub-Traub Frank H. Clark Harry Joe Brown Uncredited	Shooting Shooting Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Louise Fazenda	Albert Herman Phil Whitman	Paul Malvern J. A. Duffy	H. Kirkpatrick Unassigned	New Series "Pure and Simple"	Uncredited Uncredited	Preparing Preparing
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	All-Star	James Cruze	Unassigned	Unassigned	Untitled	Uncredited	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Unassigned Otis Skinner All-Star Richard Barthelmess Marilyn Miller Edw. G. Robinson All-Star Unassigned Frisco-Gribbon Munson-Lyon James Rennie Joe E. Brown	Hobart Henley John Francis Dillon John Adolfi Frank Lloyd Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Alfred E. Green Bryan Foy Clarence Badger Frank Lloyd Wm. A. Seiter	Unassigned Frank Shaw Irving Asher Ben Silvey Unassigned Unassigned Al Alborn Unassigned Scott Beale James B. Dunne Unassigned Percy Ikerd	Unassigned John Seitz Frank Keeson Ernie Haller Unassigned Unassigned Arthur Miller Unassigned SidHickox Sol Polito Unassigned Sol Polito	"Mother's Cry" "Kismet" "College Lovers" "Adios" "Sunny" "Little Caesar" "Father's Son" "The Man in the Sky" "The Gorilla" "The Hot Heiress" "Captain Blood" "GoingWild"	Lenore J. Coffee Howard Estabrook Douglas Doty Bradley King Humphrey Pearson Robert N. Lee Hope Loring Kern-Harbach Spence-Orkow Herbert Fields Waldemar Young Pearson-McCarty	Preparing Shooting Shooting Shooting Preparing Shooting Preparing Preparing Shooting Shooting Preparing Shooting
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. Jack Phillips 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	All-Star Milton Sills Farrell Hobart Unassigned Warner Baxter Lowe-Clark J. Harold Murray O'Sullivan-Garret Healy-McCoy Unassigned Unassigned Unassigned Unassigned	R. Walsh Alfred Santell Frank Borzage John Ford Victor Fleming John Blystone A. F. Erickson David Butler Benjamin Stohl Sidney Lanfield A. Werker Chandler Sprague W. K. Howard	Archie Buchanan Marty Santell Lew Borzage Unassigned Unassigned Jasper Blystone H. L. Hough Ad Sthaumer Lew Breslow Unassigned Unassigned Unassigned Unassigned	Lucien Andriot Glen McWilliams Chester Lyons Unassigned Unassigned Chas. Clark Geo. Schneiderman Earnest Palmer Joe Valentine Unassigned Unassigned Unassigned Unassigned	"Big Trail" "The Sea Wolf" "Devil With Women" "Up the River" "The Renegades" "Men on Call" "The Red Sky" "Just Imagine" "Soup to Nuts" "Hot-Numbers" "Fair Warning" "Play Called Life" "Scotand Yard"	Walsh-Evarts Behrman-Block S. M. Behrman Uncredited Jules Furthman Gerghty-Bennison-Fox Tom Berry De Sylva-Brown-Henderson Rube Goldberg Uncredited Uncredited Uncredited Uncredited	Shooting Shooting Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Unassigned Clyde-Kane-Stuart	Unassigned Mack Sennett	Unassigned Babe Stafford	Unassigned Max Stengler	Untited "Grandma's Girl"	Uncredited Staff	Preparing Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Marie Dressler Moore-Tibbett Marion Davies Grace Moore Joan Crawford Harry Carey John Gilbert All Dogs	Fred Niblo George Hill Jack Conway Robert Z. Leonard Sidney Franklin Harry Pollard W. S. Van Dyke Sam Wood Myers-White	Harry Bucquet Unassigned Unassigned Unassigned Hugh Boswell Red Golden Unassigned John Waters Unassigned	Gordon Avil Unassigned Unassigned Unassigned Merritt Gerstad Hal Rosson Clyde De Vinna Percy Hilburn Hyer	"Red River" "The Dark Star" "New Moon" "Rosalie" Untitled "The Great Day" "Trader Horn" "Way For a Sailor" "All Quet on K-9 Front"	Fred De Gresac Marion-Jackson Thalberg-Butler Uncredited Meehan-Kraly Unassigned Van Avery-Schayer Uncredited Uncredited	Preparing Preparing Preparing Preparing Shooting Preparing Shooting Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Joseph Schildkraut Halperin Prod. Triangle Prod. Christie Prod. Juditn Barrie Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. All-Star	Al Rogell Victor Halperin D. W Griffith Nat Ross Victor Halperin Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Harry Edwards Marshall Neilan	Unassigned Unassigned Unassigned George Webster Sidney Marcus Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Roy Heinz Gus Peterson S. McGrew Willis	Ben Klein Unassigned Unassigned Bill Wheeler Unassigned Walter-Lundin Unassigned Unassigned Harry Jackson Unassigned Gus Peterson Gus Peterson	"Aloha" "Mother's Million" "Birth of a Nation" "The Freshman's Goat" "Whoopee-Girl" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled "Police" "Sweethearts on Parade"	Uncredited Howard M Bana Uncredited Christie Staff Gladys Lehman Grey-Adler Uncredited Uncredited Eddie Dowling Uncredited Fred Palmer Cohn-Starr	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing Preparing Shooting Shooting
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star Chatterton-Brook Maurice Chevalier All-Star Richard Arlen	Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger Cuker-Gasnier Brower-Knopf	Bob Lee Chas. Barton Wm. Kaplan Russell Mathews Unassigned Ivan Thomas	Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard Unassigned David Abel	"The Spoilers" "The Sea God" "Anybody's Woman" "The Little Cafe" Untitled Untitled	Beach-Cormack Russell-Abbott Akins-Morris Lawrence-Heath Zilahy-Brown Evarts-Mintz	Shooting Shooting Shooting Shooting Preparing Shooting
PATHE—EM. 9141 Harold Dodds 9:30-11:30 (Chas. Richards) EM 4131	All-Star AnnHarding	Tay Garnett Unassigned	Bob Fellows Unassigned	Ed. Snyder Unassigned	"Her Man" "The Greater Love"	Tom Buckingham Uncredited	Shooting Preparing
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim All-Star Amos and Andy Richard Dix Arthur Lake	Paul Sloane Luther Reed Luther Reed Geo Archainbaud Eddie Cline Mel Brown Wesley Ruggles Holmes-Shores	Ray Lissner Unassigned Unassigned Tommy Atkins Freddie Fleck Unassigned Unassigned Unassigned	Nick Musaracka Unassigned Unassigned Leo Tover Leo Tover Unassigned Edw. Croniager Unassigned	"Half Shot at Sunrise" "Babes in Toyland" "Heart of the Rockies" "The Silver Horde" "Leathernecking" "Check and Double Check" "Cimarron" "His Majesty Bunker Bean"	Creelman-Wood Uncredited Uncredited Uncredited Jane Murfin Uncredited Howard Estabrook J. Walter Rubin	Shooting Preparing Preparing Shooting Shooting Preparing Preparing Preparing
ROACH—EM 1151 Jack Roach Casting	Laurel and Hardy Charley Chase The Boy Friends	James Parrott James Horne Geo. Stevens	Morey Lightfoot Harry Black Art Duquet	Jack Stevens Art Lloyd Unassigned	"Pardon Us" "Dollar Dizzy" "One Week"	Uncredited Uncredited Uncredited	Shooting Shooting Shooting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	All-Star All-Star WorldAdventure Films Disney Bros. WillisKent Prod.	Louis Lewyn Burton King Elmer Clifton Mandy Shaeffer	George Jeske Unassigned Unassigned Unassigned	Otto Himm Andy Anderson Unassigned Henry Croniager	"Voice of Hollywood" "Rose of Santa Barbara" Shorts "Mickey Mouse Shorts" "Ten Nights in a Barroom"	Louis Lewyn Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	Unassigned	Bert Glennon	Unassigned	Unassigned	"The Barbarian"	Uncredited	Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler, Casting Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett All-Star Eddie Cantor Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland Sam Taylor	Unassigned Unassigned Unassigned Unassigned Heman Smith Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Ray June Ray Renahan Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "The Bat Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr Berlin-McGuire Uncredited Uncredited Roland West Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Richard Talmadge Mary Nolan McCoy-Ray Dorothy Jannis Nagel-Hobart Francis Bushman, Jr. Unassigned Unassigned All-Star Unassigned Summerville-Gribbon Unassigned	Noel Mason Tod Browning Henry Mac Rae Harry Garson John Stahl Robert F. Hill Rupert Julian Wm. J. Craft Mal. St. Clair Monta Bell Al Roy Al Kelley	Joe McDonough Jay Marchant Joe Levigard Unassigned Bob Ross Joe McDonough Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Jack Stevens Gilbert Warrenton Will Cline Wm. S. Adams Jackson Rose Geo. Robinson Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Yankee Don" "Outside the Law" "Indians Are Coming" "Ourang" "The Lady Surrenders" "Stell of the Circus" "Cat and the Canary" "See America Thirst" "Boudoir Diplomat" "East Is West" Comedies "Leatherpushers"	Uncredited Browning-Root-Forte Uncredited Reeves-Bernstein Richman-Lehman Ian McCloskey Heath John Willard Uncredited Lothar-Gottwald Uncredited Uncredited Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Mackaill-Bickford Delroy-Whiting Lightner-Brown All-Star Varconi Fay Wray All-Star Del Roy-Hall Withers-Astor	Michael Curtiz Unassigned Lloyd Bacon Robert Milton Allen Crosland Alan Dwan Roy del Ruth Wm. Wellman	Fred Fox Unassigned Justin McCloskey G. Hollingshead Jack Boland Tenny Wright Eddie Sowders Jimmy Dugan	Roy Kurrle Unassigned Bill Rees Hal Mohr James Van Trees Ira Morgan Dev Jennings Bob Kurrle	"River's End" "May Time" "Sit Tight" "Outward Bound" "The Gay Caballero" "Barber John's Boy" "A Husband's Privileges" "The Still Highway"	Chas. Kenyon Uncredited Taylor-Wells J. Grubb Alexander Rosener-Wells Joseph Jackson Caesar-Thew Maude Futon	Shooting Preparing Shooting Shooting Shooting Shooting Shooting Shooting

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VOL. 10, NO. 27 SATURDAY, JULY, 19, 1930 PUBLISHED WEEKLY



ALYCE McCORMICK

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JUL 26

HOLLYWOOD filmograph

VOL. 10, NO. 27 SATURDAY, JULY, 19, 1930 PUBLISHED WEEKLY

Warner's Slip One Over on Howard Hughes

Return of Revues Great Boost For Musicans

Release "Dawn Patrol" Ahead of "Hell's Angels" in Key Cities

With "The Dawn Patrol" going over the top at San Francisco and scheduled to open in New York City away ahead of the schedule for "Hell's Angels," the Warner Bros. have slipped one over on Howard Hughes, who was preparing to open the war epic of the day along the same lines that the picture was given its world premiere here at the Grauman's Chinese Theatre.

With Richard Barthelmess as the star of "The Dawn Patrol," the First National Vitaphone air thriller has taken the country by storm and promises to prove a stumbling block for Howard Hughes and Sid Grauman when they start laying the real groundwork for opening "Hell's Angels" in the key cities which the Warners will have covered 100 per cent with their picture.

COMING WEST

Isabel Dawn, who is well known on stage and radio in New York City, is due to come to the coast by August 1. She has a new play of her own opening up in Maine, and as soon as that is cleared away she hopes to board a train for Hollywood.

STEALING MATERIAL

Complaints are thick and fast about certain people at certain studios stealing ideas out of stories submitted. A comedian recently was asked to appear in the very same comedy, word for word, just made at another studio and it is reported that he refused to work in it.



GEORGE SIDNEY and CHARLIE MURRAY

(By arrangement with Bert Levy, Courtesy L. A. Express.)

Who will soon start another comedy at Universal City on the life of Cohen's and Kelly's which are breaking all box-office records.

Kings of Shorts Admit Need of Human Talent

The Warner Brothers, the fathers of the Vitaphone shorts and canned music, were the first to listen to the demand of the public for the return of the human element connected with the entertainment of theatregoers, and have brought back to their theatres the revues which in turn call back to the amusement fold the splendid orchestras like Leo Forbstein's, the stage revues of Larry Ceballos, and again places back stage the stage hands who are the backbone of the theatre, and as a last acknowledgement that theatregoers love their voudeville and real human actors, Olsen and Johnson, the famous funmakers, who head the Larry Ceballos revue this week at Warner Brothers' Hollywood Theatre.

This is the greatest boost against canned music, and should be welcomed by the musicians all over the world, for it means that with Warner Brothers, West Coast-Fox, Publix and other circuits putting back the revues, we are to have more life and animation in the shows offered and theatregoers will again return to the theatres that they have given a wide path to since the revues and vaudeville features were taken off of the boards.

FILMING

William Dietz is filming special circus scenes for an unnamed picture at Pathe studios. This young man, who is chief of miniatures and special camera effects for Pathe pictures, is assigned all scenes and sequences where impressionistic and unusual glimpses and angles are required.

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HARRY BURNS, President and Editor
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Vol. 10 Saturday, July 19, 1930 No. 27

GET YOUR BALANCE

There is an old but true saying that "Circuses may come and circuses may go, but such-and-such a circus will go on forever." Have you heard this expression before?

This little life of our is like a circus. Full of all sorts of fun and emotions. Some of us are in the side show; some are working under the big top; some of us are just plain clowns, while others are performers of the higher type.

Most of us, somehow or other, resemble the tight-wire walker in the circus. We have many ups and downs. If we hold our balance, we are O. K., but if we lose it, we are in for an awful flop.

As a child, one of your dreams was to be able some day to walk on a wire, on air, or whatever it may be, just so that you could entertain the world—dreamlike—childlike. your chance to do this is at hand. GET YOUR BALANCE ON LIFE.

A song hit that shook the world recently was "LAUGH, CLOWN, LAUGH." At heart we are all clowns. We would like to cut up—do something to amuse the world—laugh at everything that seems wrong, as the clown in the circus does. Shake off anything that is trying to upset you. GET YOUR BALANCE TODAY and KEEP IT.

FILMLAND JOINS THEATRICAL WORLD IN MOURNING LOSS OF A GREAT PERSONALITY AND ACTOR

It is indeed the saddest story that Ye Editor has had to write in some time, and somehow or other every time we have tried to sit down and do our duty, we have found it difficult to do so, all because one of God's children, Rudolph Schildkraut, has been called home, to receive his blessing for giving to this world the joy and happiness that he has in the many years of service to both stage and screen.



Rudolph Schildkraut

Just when he seemed to be winning his fight for health, and the right to carry on in our talkies, Rudolph Schildkraut's voice has been stilled, and all remains with us is the sweet memory of one of the most lovable characters that it has been our extreme pleasure to know and count as one of our friends in this everyday rustle and bustle of worldly things.

Father Time is not a respecter of people or their accomplishments. When the bugle calls we are all like soldiers; we must answer. Rudolph Schildkraut proved true to his art to the very end. He was about to perform in the German version of "Anna Christie" for M-G-M, and just when everything looked bright and rosy, the curtain was dropped on his life's work.

God will bless him and reward him for the happiness he gave us all, and we feel rewarded that we in our daily paths through life, knew him and his very soul, even in the face of his hard struggle to lick the unseen power that finally forced him to give up his fight and go to his "Maker" for his reward, his final pay for the work he did so nobly while with us in this mortal world.

HARRY BURNS.

Theatre Review
"TO THE LADIES"
At the El Capitan Theatre

Edward Everett Horton recently played in "To The Ladies" at one of the local playhouses. Here we have Glenn Hunter starring in the same comedy, by George S. Kaufman and Marc Connelly, under the supervision of Henry Duffy.

No one can deny that Mr. Hunter is a superb actor and that this play is made to order for him. Especially does it permit his high nervous reactions to the situations that he appears in. One of the most sterling performances in the show was rendered by Lurene Tuttle. Next in line was the very polished and finished exhibition of real acting by William Morris.

The story is too well known to need repetition here. It affords quite a cast ample opportunities to disport their acting wears, such as George Burton, Catharine Doucet, Donald Campbell, Frank Sylvester, Wm. H. Turner, Willard Davis, Dorothy Cecil, James Sargent, and George Spelvin. And, as guests at the banquet—Kay Tuttweiler, Evelyn Cobb, Mary Stewart, Opal Cotton, John Richards and Ray Davis.

Theatre Review
"FATA MORGANA"
At the Hollywood Playhouse

With the author, Ernest Vajda, on hand to see that his play, "Fata Morgana," was properly staged, you would figure that theatregoers would have an opportunity of witnessing a tip-top performance. It was, in every respect but one. Elsie Ferguson, the star, and Tom Douglas, seemed to forget that those seated in the theatre were entitled to hear them speak every line distinctly so that they could follow the play easily. This is the first time since we have visited the Hollywood Playhouse that we have ever made this complaint, and, thinking that there was something wrong with us, we strolled about the lobby after the first act, and heard many similar complaints. So, we advise Elsie Ferguson and Tom Douglas to speak right up to the cash customers.

As for the play itself, it is a colorful, sexy problem where a married woman falls in love with a young boy and, after leading him on his first false step, gets herself into all sorts of complications, and in the end the boy, although desperately in love with the married woman, gives her up so she can go on her way to possibly break some other hearts. Which, of course, doesn't teach us anything other than the fun of being bad and not being found out.

There are some overly fine-drawn characters that are part and parcel of the play. All are worthy of mention, so we herewith place them in the category of artists—Alma Powell, Maren Morley, Andres Van Haden, Harry J. Leland, Jessamine Newcombe, Frederick Harrington, Josa Melville, Nora Gardiner, Chester Dudley, Brenda Forbes, Frederick MacKaye and Bob Lawler.

The first-night audience was a very representative one and Miss Ferguson looked too stunning for words at times. There is no doubt about her dramatic ability, and as to her being a worthy acquisition to the screen. Tom Douglas may have gotten away to a bad start, but there was nothing startling about his work that any other actor couldn't have done with such a part. His is a new face around these parts, and maybe that is why all the interest, unless it was because he played the same part in the London production.

REPLACES MacDONALD

George Marion has been loaned to Warner Brothers for "Barber John's Boy," directed by Alan Dwan, replacing J. Farrell MacDonald, who was placed in "The Steel Highway," directed by William Wellman for the same studio.

WANTED

1000

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HARRY BURNS,
President-Editor.

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'Ize Amos and Ize Andy and Here We Are'



AMOS



ANDY

R-K-O should be complimented in having foresight enough to bring to the screen such nationally known characters as this pair of funmakers. They are the Radio Lovers' delight and when Ye Editor met Mr. and Mrs. Amos and Mr. and Mrs. Andy and we tried to figure out who was who, we decided to use an expression as we feel a colored gentleman would say, "The tall one is Amos and the short one is Andy" and the same goes for their charming wives.

Just a moment, folks. You wonder where all this happened. Let us let you in on a little secret. Don Eddy, being a very wide-awake publicity man, seeing an opportunity to give the newspaper folks a close-up view of Amos 'n' Andy, staged a little tete-tete at the Beverly-Wilshire Hotel Tuesday afternoon between four and six. Everybody that was anybody in newspaperdom was on hand to pay homage to these great funsters.

If Amos 'n' Andy are not Californians, they have been made Native Sons by now, for never did we find two more amiable stars who were willing to aid the scribes in their work, than were this pair at this little function. Their rise to fame sounds very much like a tale weaved out of Alladin's lamp, and what's more, they are unspoiled by their success.

Just as we were getting ready to leave and Amos 'n' Andy were bidding each other au revoir and finishing it up with, "See you at the studio," Ye Editor happened to be standing near them and Amos offered to give us a lift to wherever we were going, which was very sweet but unnecessary, since we own a fierce Sparrow. We couldn't help but call Amos' attention to the fact that Californians haven't had a chance to wake up to the fact that these great artists are in our midst for as they were leaving the Beverly-Wilshire Hotel, instead of a mob surging around to get a peek at them, there was just a few house guests, the clerk and bellboys feasting their eyes on the men who are amusing Radioland in such a great manner that it has made them one of the most sought after teams now in the public limelight.

Among those present at the affair was Melville Brown, who is to direct Amos 'n' Andy in their first R-K-O talkie. This is the crowning event in Director Brown's career. To say the least, Amos 'n' Andy are already starting to sing his praises and realize that he knows the art of making talking pictures. As a parting shot let us tell one other little sidelight of the afternoon gathering. Bertram Millhauser, who is to handle this production, dropped in on the party, gave the men his glad handshake and in his very congenial way told them how happy he was to work with them. Amos, not to be outdone, chirped, "William Le Baron said some very sweet things about you to us today and here's a good chance for you to speak up and have the old weekly check raised to a higher point of satisfaction."

Review

"THE LIES OF NINA PETROWA"

At the Filmarte Theatre

The foreign producers scored again this week in showing another UFA Eric Pommer picture. Directed by Hans Schwartz and photographed by Carl Hoffman, a combination it would be "hard to beat," even by ourselves.

The story is of a woman who becomes a buffer between two officers of the Imperial Guard in the Russian army.

She is the mistress of the general and is enjoying all the privileges of this high rank. However, she falls in love with a handsome lieutenant and poverty enters into her life. The general intrigues the young officer into a card game and so involves him that to escape the consequence he degrades himself by cheating.

The general, at the solicitation of "Nina," agreed to exonerate the younger man if she will persuade him that she no longer loves him. She agrees, returns to the general and decides that the only way out of her dilemma is by the "suicide route."

Brigette Helm as "Nina" is superb. Here is an actress that is both beautiful and talented. "The General" of Warwick Ward carries dignity and suavity throughout, while Franz Lederer as the handsome lieutenant would bring havoc to all feminine admirers. Harry Hardt, Ekke Arendt, Michael Newlinski and Lya Jan complete a perfect cast.

The settings are gorgeous and the exteriors are shot direct from the interiors, which give views of Russian streets in which the Imperial Guard with mounted band are frequently shown.

Bobby Vernon and Gloria Swanson are seen in another of those Keystone-Triangle comedies which is directed by that famous person, Clarence Badger. You won't lose by seeing this excellent bill.

ARTHUR FORDE.

* * *

THE THIRD

Mrs. James Gleason is acting in a supervisorial capacity on her third picture for Columbia studios. It is "The Squealer," with Davey Lee and "a lot of crooks," according to the actress who was made associate producer at Columbia secveral months ago.

Harry Joe Brown is directing the production.

James Gleason finished his scenes in "Beyond Victory" last week at Pathe and is working this week in "My Man" at the same studio.

* * *

THREE

Three major producing organizations are now negotiating for the services of Jean Hersholt, prominent character actor. Hersholt's recent performance in "Mamba" revealed him in an hitherto unknown light inspiring universal commendation from critics on the sincerity of his characterization.

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Welcome home, Gus," is a talisman that drew 700 merrymakers to the Cocoanut Grove last Tuesday night. Maestro Arnheim's populuarity was fully attested by greetings showered on him by the churning dancers undulating past him as he sat at the piano. And, ho, what an orchestra (twenty strong), boasting an unmatchable trio and a quartet of singers and stunt men. Col. Abe Frank, the big boss and progenitor of the famous Cocoanut Grove, was radiant; Skipper Ben Frank, the big boy at the helm, was jubilant. The festive occasion was the opening night of Arnheim's return to his first and early love, and it was freely predicted that Gus has parked himself for a long and successful reign of Ambrosial Nights.

Grotesque favors and parti-colored toy horns distributed among the joyous patrons imparted a Mardi Gras atmosphere to the gayeties. It was a gala night that will long be remembered by the Grove's vast clientele. And the added entertainment; a luscious peach in every offering announced by Freeman Lang (golden-voiced radio announcer) and John Brown. Soaring into melody's ethereal realms, the incomparable voice of Rose Perfect. Long will the Grove reverberate with her celestial strains in closing bars of "Kiss Me Again," drawing souls into new-born raptures. She was given an ovation that has hardly been paralleled in the Grove's history.

BEN BERNIE
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Fay Marbe. celebrated international artiste, then contributed one of her best numbers, "What Do We Do on a Dewy, Dewy Day?" that went over with a fanfare. She was gorgeously gowned in one of Patou's latest Parisian creations and was given a great hand. Earl Askam favored with two selections from "Rio Rita." Then Tommy Lee, who is Southern California's most popular young bon-vivant, sang while Arthur Lake tore off a tap dance in rhythmic union with the song. Among the mirthful assemblage were Lita Gray Chaplin, Catherine Dale Owen, Sue Carol, Nick Stuart, James Kirkwood, Charles Farrel, Frank Borzage, Wilson Mizner, Count de Segurola, Cosmo Kyrle Bellew and wife, Carl Laemmle, Jr., Virginia Valli, Lillian Roth, Perry Askam, Al Kingston, Joe Frisco, Nancy Drexell, Beatrice Lillie, Jack Pickford, Albert Conti, Sid Grauman and Joe McCloskey.

At Mrs. Erma Hubbell's (hostess of Ambassador Hotel) table were Mrs. M. Young,; J. T. Archibald, famous writer; Commander Donald T. Hunte, U. S. N.; Burton Holmes, renowned travelogist; Alice Doherty, of Clare, Mich., and Herbert O'Shins. Then there were Maurice Gebber, Frank Sebastion, host to the beautiful Evelyn Mueller, former Orpheum headliner, and also to Mr. and Mrs. Rockwell, of New York; Jimmy Hertz, Dorothy Hayes, Evelyn Mann, George Stoll; Mae Brightman, beautiful blonde; George Adams; Walter B. Story, Pasadena millionaire, and party; Mrs. Guggenheim, of New York; Bob Goldie, host to Signor Gomez, Mexican big shot politician, and Johnny Walker and wife. Maitre d'Hotel Jimmy Manos handled everything in great shape.

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"Vive l'Amerique, vive la France," were the patriotic slogans at the Blossom Room last Monday night, the gala affair deriving its impetus through a commemoration of the Bastile's fall. The Room was steeped in a French atmosphere, the stars and stripes beaming amicably on the tri-colors. The packed room rose to the highest pitch of entente cordiale as Count de Segurola sang "The Marseillaise." This soul-stirring scene will long remain in the memories of all those present. Ann Codee, international artiste par excellence, was the guest of honor. She not only acted as gomaire (mistress of ceremonies), but also contributed several characteristic numbers in French and English that were gems. She was acclaimed vociferously.

Then sly old Frank Cummings, Jr., manager of the Roosevelt Hotel, threw a melodic bombshell into the festivities in the form of Louis Armstrong (colored), the world's greatest cornet comedian, and gee! what an ovation was accorded him! His "St. Louis Blues" sent the Room into dynamic fits of laughter, and when he took the last note on his cornet, one felt that he had reached the top of the City Hall tower. He should prove a sensation at Frank Sebastian's Cotton Club, where he is now holding forth.

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Others on the program that went over big were Frank Orth, Lew Brice, Mlle. Mireille, Caesar and Mimi, Al Herman, Mrs. Lou Anger, Georgia Graves, Jane Green, Ann Pennington and Rita Revue Soldiers.

The consolidated opinion of many present had it that the program was one of the finest ever offered at the Room. Among the joyous throng were Carmel Meyers and hubby, Abe Roth, Charles de Ravenne, Leatrice Joy and brother Billy, Alice Joyce, Frank Joyce, Gaston Glass. Lou Anger (Blossom Room's big shot), Norma Shearer and Irving Thalberg, Sam Cohn of publicity fame, David Selznick, Constance Bennett, Leota and Lola Lane, Barry Winton, Mary Carlton, Abe Lyman, Catherine Dale Owen, Victor Varconi, Lena Malena; Frank Sebastian, Chesterfield of night club nabobs; Archie Mayo, S. S. Stickney, handsome "eye that never sleeps." and the glorious Dolores del Rio.

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Last Saturday night the queenly Mary Lawlor, chaperoning Mary Brian, tapped her dainty toes down the velvety steps of the sumptuous entrance. Instantly she was the cynosure of many eyes as Olsen escorted her party to a choice ringside table. Mary was gorgeously gowned; a picture no artist could paint. And when school was out, she threw her Circe eye on Bob Rice and his romantic banjo, and it wasn't long before Bobby sent 'em all up among the little ribbons of cigarette smoke that hovered loving over their heads. Get the Olsen habit.

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Olsen-Johnson Head Revue in Hollywood

Edward Clark Will Stage "De Luxe Annie"

Stars of "Nancy From Naples" to Appear in Person

After finishing "Nancy From Naples," their first feature talkie for Warner Bros., the famous funmakers, Ole Olsen and Chic Johnson, went East and once more took their top line position in vaudeville, and wherever they showed they broke all records. When the Warners played the picture here, and the public greeted the funmakers as they did with open arms, there was but one thing left to do, since Amos and Andy were due at the RKO Studios, and that was to bring Olsen and Johnson back into Hollywood.

Starting Friday night at Warners' Hollywood Theatre, in conjunction with "The Way of All Men," the First National Vitaphone feature, Olsen and Johnson will head the second Larry Ceballos revue, in which, 'tis said, will appear 124 artists which will include many well-known vaudevillians, most prominent Dave Barnum, of the team of Bailey and Barnum, and many others.

JACK HAYES ARRIVES IN L. A. FROM NEW YORK

Jack Hayes, well-known writer and playwright, arrived in Los Angeles recently, all set to adapt and write originals for the screen. In a recent Masquers' Revel, a playlet by Hayes and featuring James Kirkwood was the hit of the evening.

Hayes has been a special writer for newspapers and publications for a number of years. Several of his plays have achieved unusual success on Broadway and in Los Angeles.

While in Los Angeles—his fourth trip, incidentally—Hayes will connect with some film studio and write originals, as previously mentioned. With his writing background and years of training, we can readily expect something worth while and popular.



JEANETTE MACDONALD AND JACK BUCHANAN

We are soon to see this charming pair in "Monte Carlo," produced by Paramount and directed by Ernst Lubitsch. Miss MacDonald recently played the leading role in "The Lottery Bride," produced by United Artists, which affords her greatest singing and acting role. "The Lottery Bride" is slated for an early release.

"Monte Carlo," according to those who know, will prove the finest production Paramount has produced of its kind on their West Coast lot, and will serve to establish Jeanette MacDonald as one of the most beautiful actresses that New York and its wonderful stage productions has developed in years.

THE GROSSMITHS ARE HERE

Leslie Grossmith and his wife are here from Vancouver, British Columbia, spending their vacation. The Southland has so appealed to the newcomers that they are thinking very seriously of returning to Hollywood and take up their residence with us. Mr. Grossmith is a nationally famous musical composer and orchestra leader.

AT LIBERTY

Having just finished "Canyon Hawks" for one of the newest independents, National Players, Alvin Neitz is ready for another script.

As His Initial Play at His Own Theatre on Sunset Boulevard

Edward Clark, famous actor-author-director, who recently opened an academy of stage and screen arts at 8620 Sunset boulevard, announces that the first full-length play to be presented at his little studio theatre will be his own comedy, "De Luxe Annie."

This play dealing scientifically with the subject of amnesia was originally produced in New York some twelve years ago, under the management of Arthur Hammerstein, and won immediate approval of press and public. In fact, no less an authority on play-making than Clayton Hamilton, then writing for Vogue, declared it to be "the best made American play ever written by an American author."

The vehicle afterward served as a motion picture medium for Norma Talmadge, and it is said, was in a great measure responsible for bringing that particular bright star of the cinema into popular favor.

Clark, by the way, would like to have it understood that he is not running "a school of acting," in the accepted sense of the term, but a theatre workshop, where students get their theatrical and talking picture training on a practical stage in a perfectly equipped and well regulated little theatre, during the entire tuition course. He points out that the only real and practical way to learn how to act is to act, not by theory, but by constant practice behind the footlights.

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AS SEEN and HEARD by ARTHUR FORDE

"CASTING"

Perfect: Done thoroughly or completely; possessing every moral excellence; expressing an act completed.



Arthur Forde

"The Big House" is an example from which many producers may easily take a lesson. Here is a picture of prison life, sordid and repellent, which in other hands could very easily have been a "flop," but under the tutelage of Francis Marion as scenarist and George Hill as director is such a success that the Criterion Theatre is jammed to the doors at all hours.

Wallace Beery is simply marvelous. He interested us so much that we suffer with him, and his work will do much for prison reform, which is needed so much these days.

Robert Montgomery, "The Boy" condemned to a life with hardened criminals through a technicality which may happen to any of us, does the best work we have seen him in so far.

Chester Morris, that peer of actors, of "Alibi" fame, and George Marion and Lewis Stone, character performers of much renown, are an important part of a perfect cast.

Leila Hyams is sweet and appealing; never did she do such fine work, and hosts of other minor parts, all are filled as necessary cogs in a smoothly running machinery.

It will be a long time before we see such generals as Francis Marion and George Hill, having under their guidance such a band of trained and intelligent thespians, and should the producers continue to serve such fare they need have no fear of miniature golf courses, etc., as the lovers of the finest in the theatre are legion.

* * *

Review

"THE MIDNIGHT MYSTERY"

And Vaudeville at the RKO Theatre.

"The femmes have it this week" at the above theatre, and when you see a line-up at the box office at 10:30 in the morning you may feel sure the show inside must certainly be worth while. And was it? I'll say so!

Vaudeville and pictures are such a fine combination and Babe Egan and her Red Head Band are likeable, lookable titians, each one an artist. They sing, dance and otherwise amuse, and that's what we go there for.

Flo Mayo, the aerial butterfly does some remarkable stunts on the trapeze as well as contributing a novelty in tap dancing "upside down" and with the addition of Jean Spence, a remarkably pretty girl, and a wizard on her toes. They "pull down the house."

Grace and Marie Eline, those two hysterical girls with a great sense of humor, kept us in a roar of laughter.

Grace Barrie contributed some really fine "blues songs" and the ensemble finish of the whole company was an instantaneous hit.

The vaudeville was a show in itself but when you add such a fine picture as "The Midnight Mystery" with Betty Compson you are certainly giving your audience "their money's worth." The story is of a feminine "Sherlock Holmes" and it is well written, well directed and beautifully photographed.

Such names as Hugh Trevor, Lowell Sherman, Rita La Roy, Ivan Lebedeff, Raymond Hatton, Marcelle Corday, June Clyde, Sidney D'Albrook and William Priestley Burt are well represented in the cast.

Bertram Milhauser, the associate producer, showed his fine training in this interesting piece of work and George Seitz directed in his usual careful and artistic manner.

We "take our hats off" to the RKO Theatre after seeing this week's bill and they are certainly headed in the right direction, both from a box office and pleased patrons.

LITTLE STORIES



COMBINATION: Act of combining; union; number of things or persons united.

And that's exactly what Irving Cummings is. A combination of the screen and stage and what the successful producer of motion pictures demands.

It has been generally conceded that the "perfect talking picture," both from the artistic value and that just-as-important "box office value," was "In Old Arizona," and this was the result of Irving Cummings leaving studio routine behind him and "going out into the wilds" far from supervision, and producing this masterpiece.

Cummings is of the stage as well as of the screen. We caught him on the lot at the Fox Studios, that abode of palatial offices for everyone, and he invited us to sit with him on the edge of the fountain in the courtyard of the studio, his "office," as he so quaintly put it. One of those men who do not need a palatial office in which to do his work, but any old spot is his "office," and anywhere he can gather ideas.

Born in New York, his schooling was "of the stage." Played the part of "the kid that ate the apple" in "David Harum." Next with stock companies, that "sure fire" school of anything pertaining to the stage.

Years of this rigid discipline and then a member of the stock company at the Empire Theatre in New York, under no less a master than Charles Frohman. The Fifth Avenue Stock Company was next, where he had such confreres as Amelia Bingham, Edwin Arden, Charles Richman and Isabelle Edeson. Larry Marsden directed in those days, and when was there a better instructor in Thespis?

As for picture work, Irving Cummings is indeed a veteran. To hear him talk one would picture him with a "Father Time" beard. Twenty-one years in motion pictures—quite a record even had he not achieved such a success. Starting with P. A. Powers in his first company and keeping on and on, until today he is producing "Dust and Sun," that famous work by Ripley.

There is only one answer to a man who has reached the pinnacle of fame in his chosen work, as Irving Cummings undoubtedly has, and that is, in his own trite and true saying, "I have kept up with the parade."

Review

"GOOD INTENTIONS"

And Fanchon and Marco at Loew's State Theatre.

"The home of perfect entertainment" is the slogan of the above mentioned theatre and if they continue to provide duplicate entertainment as they have done recently, they certainly will not belie their name.

They've given us three attractions this week. The feature picture and it's a good one, Perry Askam, the star of the "Desert Song," who almost brings the house to its feet in his rendition of favorites from that tuneful operetta.

Fanchon and Marco are giving brighter and better revues and "The Green Devil" idea is one of their best. There's not a theatre in New York's Broadway that shows more beautiful girls, gorgeous costuming, tuneful music and exquisite dancing than this revue has.

William K. Howard wrote and directed "Good Intentions," the cinema offering, and the Fox company would be wise to let "Bill Howard" do some more, if this one is a sample of his work.

Edmund Lowe has never had a vehicle so well suited to his talents. It was "tailor made" for him.

We also see Regis Toomey, Marguerite Churchill, Earle Foxe, Eddie Gribbon, Robert McWade, Georgia Caine, Owen Davis, Jr., Pat Somerset, J. Carroll Naish, Henry Kolker and Hale Hamilton. Hard to find a better cast than this one on any program.

Staged by Henry Kolker, photographed by George Schneiderman and David Ragin, adaptation and dialogue by George Manker Warrers. Could you find such a perfect combination anywhere. The story is of the "crook variety" but entirely different and unusual.

The girl friend sat spellbound as the different sequences were unravelled and Loew's State Theatre has added another family to their usual roster of patrons in that young lady.

* * *

MADAME JANZON AT HOLLYWOOD PLAZA ON VINE ST.

An interesting lecture was given the other evening on subjects dear to most everyone. The subject, "Why People Act the Way They Do," brought a fine gathering of curious and interesting people.

We noticed several prominent persons from the film colony listening intently to the lecturer, Madame Janzon.

"The foretelling of the future by faces and palms" came in for much favorable comment.

We are all more or less seekers of the secrets of the unknown, and any subject pertaining to this interesting science will be sure to draw, and Madame Janzon is an adept along these lines.

FADS & FASHIONS

SIX RULES FOR SUN BATHERS

1. Be moderate. Deep tan is unnecessary. Sunburn is dangerous.
2. The best time of day for a sun bath is between 11 o'clock and 1 o'clock.
3. Covering the head is insurance against sun-stroke and heat-stroke on very warm days.
4. A dip or shower exhilarates after a sun bath.
5. Eat lightly after a sun bath. Following a meal, allow an interval of an hour before taking the sun.
6. Painting your sun-porch green removes glare and soothes the eyes.

Those who sunburn easily should begin by exposing for short periods first the arms, then the legs, then the torso, by degrees accustoming the whole body.—Sunset Magazine, July.

Sun-tan complexions for women apparently will be popular again this summer. So will backless bathing-suits.

Five-piece bathing suits are now in vogue in Hollywood instead of the scanty garments of last season, over which moralists wept.

Today, the bathing beauty, to be correctly garbed for the beach, must wear her shorts, a shirt tucked into the belt, a pair of long trousers, a coat and hat. Besides these required garments for chic, shoes and often a parasol are necessary. The ensemble is made of the same material, or cleverly contrasting color schemes.

Two reasons are advanced for the change in bathing styles. Hollywood producers banned heavy tan before cameras, and the fad for pants and coats soon spread to other beaches. Also, styles must vary. No well-dressed bather can wear a year-old suit and to convince the public that the costume is new, extremes result. The suits couldn't possibly become shorter, so they went the other way.

Even materials are changed. Linen, pique, jersey clôth and even calico are in favor. Irene Rich prefers the jersey suits, with three-quarter length coats and voluminous trousers. Louise Fazenda likes the sailor pants of white duck over her wool suit. She often wears a thin silk blouse of bright color until ready for the water. Mrs. Claude Allister is a devotee of the parasol, instead of a hat. Her curly red hair is at a good advantage on the beach. Mrs. James Gleason always likes linen suits, either for beach or street, and utilizes this material in many costumes. Natalie Moorhead selects daintily figured calico beach ensembles, and Selma O'Neal wears heavy pongee.

Crystal beads and jet, strung together, are the smartest costume jewelry. Both are carved in intricate designs, and are of varying sizes, some square and some round. They are worn with dinner dresses of any color, but preferably with black or white. Mrs. James Gleason has a string reaching to her waist.

Hip length evening wraps of metallic chiffon are the rage. They are of several colors, with gold and silver threads. Usually the design is black background with brilliant flowers in velvet through the chiffon. Zelma O'Neal purchased several before going to England to wear over plain white dinner gowns—the more color in the coat the prettier over white, or black.

Tay Garnett May Become Commodore of New Yacht Club

Tay Garnett, prominent young Pathe director, is being mentioned as the logical candidate for commodore of the new Lido Isle Yacht Club, which will have yacht-owning film celebrities only as its members, according to present plans.

Hollywood notables seem to be going water-conscious of late and many of them are planning to erect playtime homes on Lido Isle, adjoining Balboa Bay, with their sea-going limousines anchored in their own back yards, so to speak in nautical terminology.

Tay has been a sportsman of the sea for several years, commuting under his own power in vacation hours between Catalina, Wilmington and Ensenada.

Among those who have bought and are building homes in the new colony, or are contemplating doing so this summer, are Joseph M. Schenck, Louise Dresser and her husband, Jack Gardner; Al Rockett, Richard Dix, Warner Baxter, Harold B. Franklin, Mrs. H. C. Witwer, James and Lucille Gleason, Edmund Lowe and Lilyan Tashman, Robert M. Yost, Jr., Victor Fleming, David Butler, Alfred, Hayden Talbot, and others.

The film celebrities are colonizing at this point because it offers seclusion from the public. Lido Isle, according to Guy Price, former Los Angeles drama critic, who is assisting in the development of the project, being virtually a private pleasure ground for the elite.

Some interesting fads in Hollywood are so popular that the ideas are spreading rapidly.

James Gleason is originator of the idea for a novel cigarette case. The case is plain silver. Many curious and unusual insignias adorn it. Paul Whiteman's face in a tiny gold form; "Pink" and "Bud" in gold letters, meaning Mrs. Gleason and son Russell; Harry Richman's monogram; an oil derrick of platinum, evoke much comment. The idea is that James' friends put their own "sign" on the case—they must like him well enough to ask to be admitted to the circle.

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Enter Mr. Dialectian Into The Movies

Eugene Forde Directs Third U. A. Featurette

Del Andrews Again Joins Universal Films

Higgins Slated For "The Painted Desert"

Spanish Pictures Offer Artist Big Chance as Director

When "In Old Arizona" made such a hit for Warner Baxter, every producing company made a leap to prepare stories that dealt with the Spanish subject, and since the talkies were in vogue, there was room for the Latin speaking artists, and especially someone who could teach our actors the proper way to speak and act like the Spanish folks along the border or across the line.

Allan Garcia at that time was the assistant director to Charlie Chaplin, who he has served the past eleven years, and was known to be what he termed to call a dialectian, in other words a teacher of characterizations of the art of speaking Spanish, and he was pressed into action, and what he has accomplished has proven remarkable, in fact, his work has so commanded his attention, he has given up his post with the famous comedian and is devoting all of his time to this work.

Right at present Mr. Garcia is working with Director Alan Crosland on "The Gay Caballero" at First National Studios, teaching the actors and actresses the intricate part of speaking the proper language for that picture, at the same time he is grooming himself to direct Spanish pictures for the major companies. Who has a better right to claim such a job than he has? For Allan Garcia has been in pictures for many years and directed many silent pictures prior to the coming of our talkies into our fold.

ATTENTION!

Mary Pickford, Douglas Fairbanks, Betty Compson, Alice White, Vilma Banky, Bryant Washburn, Alice Gentle, Rose Perfect, John Barrymore, Harry Langdon, Constance Talmadge, Eric von Stroheim, Pola Negri, Cecil De Mille and hundreds of other celebrities in the Film World have been photographed personally by Melbourne Spurr, and acknowledge the superior quality of his workmanship.

Prices are reasonable for the standard of posing, lighting and artistic effects Mr. Spurr creates, producing portraits with pleasing expressions and pictorial value. His years of experience in this particular work enables him to make you the kind of photographs the casting directors appreciate.

Remember the old saying: "The Best is the Cheapest." 'Pone HEmpstead 2866 for appointment. MELBOURNE SPURR Roosevelt Hotel Building, 7014 Hollywood Boulevard.

"Zampa" Produced by Dr. Hugo Reisenfeld-W. Cameron Menzies

"Zampa," based on the opera by the French composer, Herold, was produced as a Featurette for United Artists by Dr. Hugo Riesenfeld, head of the music department, and William Cameron Menzies, supervising art director.

Wallace MacDonald plays the title role of the swashbuckling Italian brigand, Estelle Bradley as "Camille," the bride, and Buddy Roosevelt as "Alphonse," the young bridegroom.

Eugene Forde directed and Sidney Levee is production manager.

The overture is an exciting piece of music with changing moods that are extremely effective for musical picturization. The story shows Zampa's abduction of the bride at the altar, the fierce attempt at rescue by the young husband against the band of brigands, and the strange intercession of the statue of a gallant knight of the Crusades.

Louis Joseph Ferdinand Herold, who was the Puccini of his time, composed the opera in his dying years. He prayed to live to see it produced and died with the acclaim of all Paris in his ears. It was an instant success, the greatest of a dozen operas he created. He died in 1833.

"Zampa" is the seventh United Artists Featurette produced this year. The others were "The Overture of 1812," "Glorious Vamps," Irish Fantasy," "Hungarian Rhapsody," and "The Americans Come."

A large cast clad in briliant costumes worked under Eugene Forde's direction at the United Artists Studios.

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Is to Make Adaptation of "Saint Johnson" for Screen

Del Andrews, who contributed considerable to the success of "All Quiet on the Western Front," has been signed by Carl Laemmle, Jr., to adapt "Saint Johnson" for the screen.

Edwar Laemmle is to direct the picturization of the W. R. Burnett story which is to make its magazine appearance simultaneously with the film release in October.

No cast selections have been made as yet but Andrews is hard at work on the translation and the production will likely get under way within a few weeks.

WANTS OVERTIME, EVEN IN FACE OF GETTING $3000 PER WEEK

Producers are entitled to even a break from the actors. Here is something that has just come to our attention. A certain female star drawing down $3000 per week had a run of ten weeks on a picture. Out of ten weeks she worked about three weeks. However, she drew down $30,000 for her engagement. She worked one day over the six-day week, and she insisted on her agent demanding overtime from the producers. Did the agent do it? We should say not. He had a heart, and told the star to try and get it. WHAT IS FAIR FOR ONE SHOULD BE FAIR FOR THE OTHERS.

Reaves Eason to Direct "Rawhide" Next

Howard Higgin has been signed by E. B. Derr, president of Pathe, to direct "The Painted Desert," starring William Boyd. The picture will go into production in about two weeks. Dorothy Burgess will play opposite the star.

Mr. Higgin is at work now revising the dialogue and revamping the script of the story before hitting the trail for the Arizona desert, where most of the picture will be made. Higgin, who has made several productions for Pathe, was the director of four previous William Boyd starring vehicles. These were "Skyscraper," "Power," "The Leatherneck" and "High Voltage."

Bert Gilroy, who seven years ago assisted Mr. Higgin, is back working with him at the Pathe Studios. They made a happy combination then, and brought in some very fine pictures.

According to studio reports Reaves Eason, who was slated for "The Painted Desert," is to direct William Boyd in "Rawhide," which is to be his next vehicle he will make at Pathe Studios.



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Invents Sound Perfector For The Screen

"Subway Express" Moves To San Francisco

Simple Device Will Remove Metallic Noise, by New Plan

When New York vaudeville theatres opened their doors to musical productions, S. W. Lawton was the first in creating in the theatrical field for the Keith-Albee, Proctors and Moss circuits for this form of entertainment. Mr. Lawton, who just arrived in Hollywood and is stopping at the Roosevelt Hotel, held down the position for 14 years as general musical director in charge of stage productions, which finally brought on the scoring of all pictures in these theatres.

Being the first in the theatrical field to do all this, he is now leading all others by inventing a synchronizing device which is now being used by the leading Broadway theatres. This includes the arranging of musical settings for pictures and prologues; arranging of musical scores for sound pictures—in fact, his department was the one that employed more than 2000 musicians with a payroll of $4,000,000 yearly, which was the medium of creating more than 100 musical scores for pictures showing on the Great White Way.

Mr. Lawton, through his experience ranging over the many years that he has been connected with these various circuits, has come to the conclusion that when the present day motion picture production is completed and leaves the studio, it is in very fine shape but due to the difference of the acoustics of the studio and those of the theatre, to say nothing of the frequent and unavoidable miscalculations of the projectionists, the picture later develops weak spots in the projection of voice, music and sound.

In order to overcome many of these deficiencies, Mr. Lawton has worked very industriously and developed a method through which this can be overcome and made adaptable to all theatres, lending itself to bring out the real emotions in the harmonious music and the various sounds, in a perfect manner.

In discussing his plan with a representative of Hollywood Filmograph, Mr. Lawton let us in on a little secret by showing us his plans and patent and explained to us how his invention will take away the metallic sounds so prevalent in talkies today.

Here is a man who is a proven executive of many years standing in connection with the theatre and pictures, who knows his music and sound values and should prove a fine acquisition to one of the big leading producing companies. Since arriving here, we are led to believe that Mr. Lawton has been doing certain work with some of the companies along the very lines that he is best fitted for, without it being known to the general studio workers.



S. W. LAWTON, who for the past 14 years has been general music director and in charge of the stage productions and scoring of pictures for the Keith-Albee, Proctors and Moss Circuits.

Ralph Simone Responsible For Fine Stage Direction

Los Angeles failed to appreciate one of the best dramatic shows that has hit this man's town in many a day, when "Subway Express," current at the Mason Opera House, failed to draw big enough houses to keep it here for a summer run.

Contrary to the credit on the program, Ralph Simone was responsible for the stage direction of the production here in Los Angeles, and it was his treatment of the various situations that carried the show along at a very high dramatic tempo.

San Francisco is next to have an opportunity to witness the very thrilling story of New York's subway, when the play opens at the Columbia Theatre for a run.

* * *

PERFECT

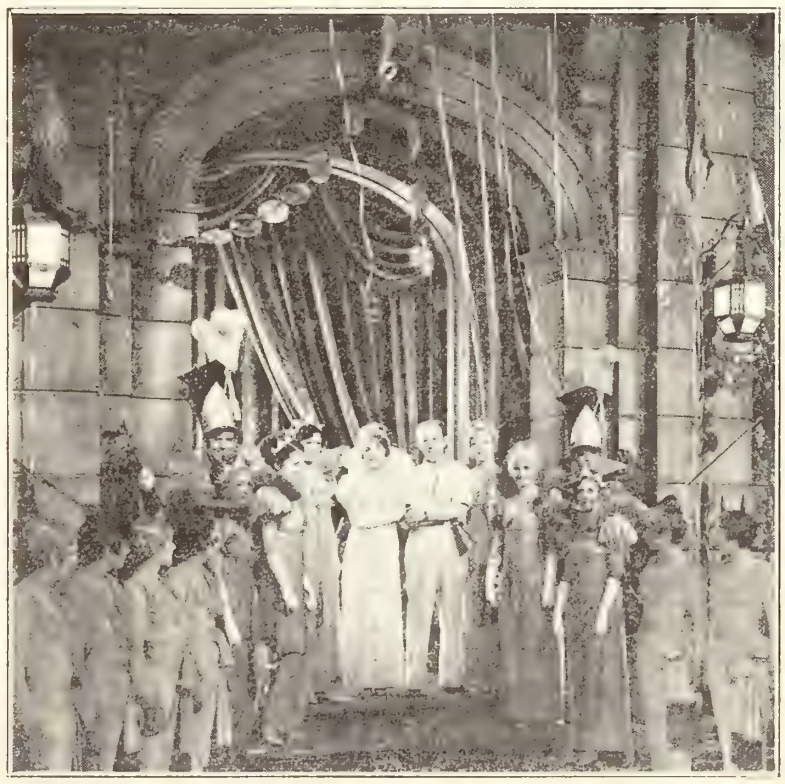
With the perfect cameo profile, the wistful eagerness for life and romance, comes Adele Windsor from the East to offer her charm and beauty to producers looking for one with wide experience on stage and screen, and Miss Windsor will be seen very shortly in a number of this year's best offerings.



Clarence Hennecke

After finishing the story that he was working on for one of the short-reelers over on the RKO lot, Clarence Hennecke joined the Universal, where he is busy working on a story for George Sidney and Charlie Murray, who are soon to return to the lot.

ALL ABOARD FOR "DIXIANA"



LUTHER REED and BEBE DANIELS

Stop long enough on the "Dixiana" set with the ensemble that appears in the R-K-O feature to pose for the camera man. Two to one Bert Wheeler and Robert Woolsey, famous funsters of the operetta, were on the side lines poking all sorts of fun at those in the picture just to make everyone feel right at home while working with them on a set.

LYRICS and MUSIC

BY

RUTH FLORENCE

HARRY TIERNEY

Although young in years, Harry Tierney has many outstanding musical successes to his credit. The musicianship displayed in his earlier scores "Follow Me," "Up She Goes," "The Royal Vagabond," the ever-popular "Irene" and later the inspired score of "Rio Rita" disclose the artiste, one who is thoroughly familiar with the finer points of music. Such attributes show careful training and study, plus innate talent.



Harry Tierney

Harry Tierney in his youth was known as a boy prodigy, and as such concertized throughout the United States. He later devoted all of his time to composition, and to further theoretical study and purity of musical pattern. At this time he is busily engaged with the musical score of "Half Shot At Sunrise," R-K-O's newest vehicle.

LITTLE BIOGRAPHIES

At the age of five, a certain littel boy composed a concerto and dictated minuets: that little boy was Wolfgang Amadeus Mozart, and he was destined to be one of the world's greatest composers. He was born in Salzburg, Austria. His family were all thorough musicians and it was his fortunate lot to be associated with the celebrated musicians of his time. His life was brief, as one counts the years, but during those years he wrote many magnificent compositions.

It is true that the path that leads to fame and glory is often beset with obstacles; it was even so with Mozart. His "path to glory" was not strewn with the proverbial roses. In spite of his excellent musical background, disappointment and tribulation often beset him. It was not until long after his demise that his works were appreciated—it was over a hundred years afterwards, when he first occupied the eminent position among composers, that he so greatly merited.

"The Magic Flute," "Don Giovanni," "Marriage of Figaro" are among the best known of Mozart operas. His religious music, symphonies and songs are great in number.

Harold Hurlbut, the eminent vocal authority, has opened studios in Hollywood, in response to the demands of his ever-increasing students in the film colony. Formerly Mr. Hurlbut taught singing in Paris, Rome and Nice, was the New York representative of Jean de Reszke.

Mr. Hurlbut will be a valuable acquisition to the musical circles in Hollywood, where he has the good wishes of his many friends.

"Joy is the active principal of Life. To raise the mood of Joy on the part of a people is to raise that people to a higher level of civilization.

"Music is the heart of Joy; and to sing with spirit and understanding is to advance civilization."

Eleven producing companies have already availed themselves of the Meyer Synchronizing Service, with several more slated to sign with this company within the next few weeks.

Since establishing headquarters at the Metropolitan Studio, the Meyer plan has been the medium of many savings on the part of the producers who had heretofore spent enormous amounts for the upkeep of a music department.

Abe Meyer, president of the Meyer Synchronizing Service, Ltd., has developed an organization that is well equipped to handle the musical end in a very capable manner.

Having earned a reputation in the various musical comedies and vaudeville tours as bona fide "show stoppers," Frank Mitchell and Jack Durant — now appearing in Grauman's Prologue at the Chinese Theatre— have received many offers from motion picture producers to remain in Hollywood, to display their comedy antics on the screen.

One or two worthwhile contracts are in the offing and it is understood the boys will accept soon, in preference to returning to New York, where they were asked to headline a well known musical production slated for early showing.

Arrangements have just been completed between the Wm. Morris Agency and Murray Feil, former well known New York agent, to remain in Hollywood as head of the Wm. Morris Agency's activities on the Coast.

Mr. Feil and Wm. Morris, Jr., arrived in Hollywood a few months ago, to observe and study the "talking picture" situation, and to properly understand the wants of producers in the way of artists for the screen.

With the situation well in hand, and the Branch here making great headway, it has been decided by Mr. Feil to continue here.

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BERT WHEELER and ROBERT WOOLSEY

Who are the chief funmakers in "Dixiana," the R-K-O operetta showing at the Orpheum Theatre starting July 22, directed by Luther Reed, with Bebe Daniels, Everett Marshall, Dorothy Lee, Ralf Harolde, Joseph Cawthorn, Jobyna Howland, Bill Robinson and many others in the cast.



GEORGE MELFORD

Returning from the Arctic, where he has been making pictures, George Melford, we learned today, is to be signed by Universal to direct the Spanish version of "The Cat and the Canary" on the big "U" lot.

"Amor Audaz" Clicks Mexico City Premiere

Richard Wallace to Direct Ruth Chatterton

Folks Down That Way Like Picture, Says Lupe Rubin

Yesterday, the 11th of July, was exhibited the "premiere" of "Amor Audaz" totally spoken in Spanish. It was given at the "Olimpia Picture Theatre." The picture was first shown at 4 in the afternoon, again at 6 o'clock and finally at 9 o'clock. At all three performances there was a full house.

At 6 o'clock and 9 o'clock Raón Pereda appeared on the stage. He came expressly from Los Angeles to address the Mexican public and was applauded with great enthusiasm.

It was a great pleasure for the Mexican society to see the film "Amor Audaz" as it was given in Spanish. Although Adolfo Menjou has a slight foreign accent, he speaks Spanish very correctly. The beautiful and gracious Rosita Moreno captivated the public with her delicate and feminine charm and her attractive figure. Ramón Pereda was perfect in his acting.

Since the play is supposed to take place in Europe, the actors were justified in speaking with the Castillian accent, as it is clear that if the play had represented a scene taking place in a Latin-American country, they would have been obliged to adjust their accent to that of the educated people in the locality.

Although in certain Hollywood circles it is stated that the Mexicans do not speak Castillian, which is not true, as all the educated people not only speak correctly but are very particular as to the companies representing in the theatres, whose actors on the stage pronounce with the Castillian accent, which shows our good taste and predilection for the language of Cervantes; and such is the case that yesterday the public was greatly satisfied to notice that the great studios, such as the "Paramount," have taken the trouble to make films in our rich and musical language.

Lately attendance at moving picture theatres has diminished considerably as all the new pictures have been spoken in English; and although it is true that in Mexico City English is greatly spoken everyone does not understand it and the majority have given up going to the moving pictures for that reason.

The "Paramont" studio must be well satisfied at the good reception given in Mexico to "Amor Audaz," which was a complete success, and the public in Mexico wish to make it known, through my conduct, that from now on they hope for many pictures spoken in Spanish.

The appearance of the audience at the "Olympia" Theatre yesterday was charming, as the feminine element upon knowing that they would have the chance of seeing Ramón Pereda personally on the stage assembled in great numbers.



John Francis Dillon and Ford Sterling try speaking Arabian for First National's "Kismet," starring Otis Skinner, but find they cannot without using their hands.

I reiterate that the Mexican public congratulates the "Paramount" studio on account of this film, which they have sent in correct Spanish and hopes that those which follow will be on a par with the well liked and popular American films.

LUPE RUBIN.

Mexico City, July 12, 1930.

LA "PREMIERE" DE "AMOR AUDAZ" EN MEJICO

Ayer, día 11 de Julio, se exhibió la "Première" de "Amor Audaz" sincronizada totalmente en castellano. Se verificó en el Teatro-Cine "Olimpia." Principió a pasar la película a las diez y seis, de después a las diez y ocho, y por ultimo a las veinte y una. En las tres funciones tuvo un lleno completo.

A las diez y ocho, y a las veinte y una, presentosé en escena Ramón Pereda, quien vino expresamente de los Angeles para dirigir la palabra al publico de Méjico, y fué aplaudido con gran entusiasmo.

Fué un gran placer para la sociedad mejicana, el ver la película "Amor Audaz" por estar en castellano. Adolfo Menjou, aunque ofrece un leve acento extranjero habla en español con toda corrección. La deliciosa y gentil Rosita Moreno cautivó al publico con sus coqueteiras, tan delicadas, tan femeninas, y con su encantadora figurita. Ramón Pereda estuvo muy bien en su actuación.

Da do que la escena se desrrolla en Europa, todos estuvieronen lo pusto usando la pronunciación castiza, pues es claro que siel lugar de desarrollo hubiese sido alguno de la América Latina, se habrían visto obligados a ajustarse al habla regional de la gente culta.

Aunque en ciertos círculos de Hollywood se dice que los Mejicanos no hablamos castellano, cosa que no es verdad, pues las personas cultas no solamente loh ablan con toda corrección, sinoque, en general, el publico de Méjico es muy exigente para con las compañías de Teatro, cuyos actores al trabajar pronuncian castizamente, quedó demonstrado nuestro buen gusto por la lengua de Cervan tes; y tan es asi, que ayer, la concurrencia salió muy complacida al darse cuenta exacta de que los Grandes estudios como "Paramount" se preocupan por filmar películas en tan rica y musical lengua.

Ultimamente la entrada a los cines ha disminuido en sensible cantidad, porque todas las películas vienen sincronizadas eningles; y si bien es cierto quee n Méjico se habla mucho ese idioma, no toda la gente lo entiende, y la mayoría ha dejado de asistir a los cines a causa de esto.

El estudio "Paramount" debe de estar muy satisfecho de la benévola acogida que ha tenido en Méjico la producción "Amor Audab," pues su exito fué completo; y el publico de Méjico, hace saber por mi conducto, que de hoy en adelante espera muchas películas sincronizadas en castellano.

El aspecto que lució ayer el Teatro "Olimpia" fué encantador, porque el elemento femenino, tan pronto como supo-que Ramón Pereda se presentaría en escena personalmente, acudió presuroso, a fin de ver de cerca a uno de los protagonistas de la película anunciada.

Repito de nuevo que el publico mejicano, felicita, unavez más, al estudio "Paramount," con motivo de esta película quenos ha enviado en correcto castellano; y espera que las siguientes se hallarán a la altura de las maravillosas y aplaudidas películas americanas.

LUPE RUBIN.

Méjico 12 de Julio de 1930.

"The Right to Love" Is Story Selected for Star

Richard Wallace will direct Ruth Chatterton in her next Paramount picture. The Lasky-Zukor "ace" megaphonist, who recently returned from a four months tour of the world, has been assigned to guide the beautiful Miss Chatterton in "The Right to Love."

This selection of Wallace, it is claimed by Paramount executives, will be hailed with enthusiasm by exhibtiors throughout the world, as the director is regarded as one of the leading box-office students in the industry. His thorough knowledge of the timely elements essentially necessary to attract the interest of audience, as exemplified by his numerous past successes, has earned him the sobriquet of "box-office director" with exhibitors. As a result, Wallace's connection with any production engenders keen interest on the part of theatre bookers for the product, film salesmen claim.

One of the significant features of Wallace's record for directorial achievements is the fact that he has never made a picture that has failed to appeal universally. His "Shopworn Angel," "Innocents of Paris," and "River of Romance" are still hailed as perfect entertainment.

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Musuraca R K O Ace Cameraman Was Born in Italy

Worked for Best Known Firms Abroad; Supervises Filming

Nicholas Musuraca, RKO-Radio Pictures' cinematographer, is one of the few Italian cameramen in the American motion picture industry.

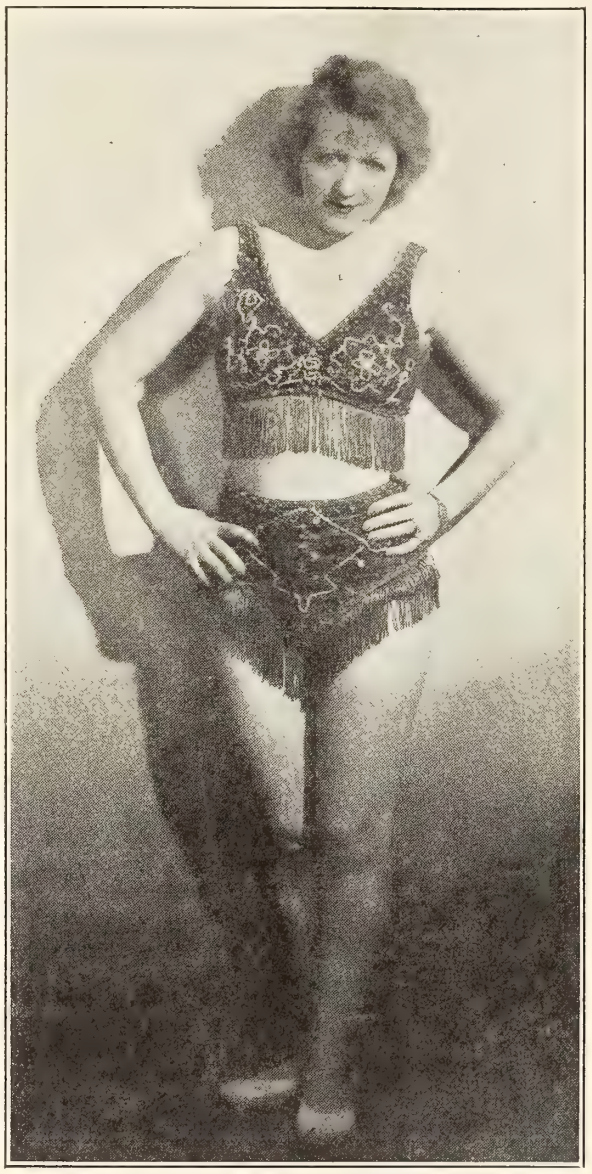
Born in Riace, Italy, he came to America when he was 14 years old. He attended school in Brooklyn, N. Y., and worked at Vitagraph studios in his spare time. He followed motion picture work after finishing school, and was in turn film cutter, assistant director and cameraman.

As a cameraman he went to England and France, where he worked for foreign studios, and returned to this country after several productions to accept a contract with FBQ. When that studio was taken over by RKO, Musuraca remained, and since has supervised the cinematography on "The Cuckoos," "Inside the Lines," "The Conspiracy" and "Half Shot at Sunrise."

VERSATILE

It was just a few years ago that Geneva Mitchell took every front page in New York—she had married a millionaire. Then Warner Brothers signed her for a series of singing and dancing shorts. One of her latest talkies, "Son of the Gods," had Geneva playing an excellent part with Richard Barthelmess. Literally a daughter of "The Follies," Miss Mitchell played in Boston in "Sally," "Louie the Fourteenth" and "Yours Truly," and was the ingenue lead in "Take the Air," the Will Mahoney show. Very young, very pretty and full of terpsichorean graces, soon to be seen in Paramount pictures.

First National Signs Gilbert Warrenton



VADA HEILMAN

After completing her twenty-fourth picture, Vada Heilman was selected as the leading lady for "The Married Virgin" which enjoyed a long run in San Francisco at the Green Theatre. This pretty blonde's charm and animation won her the leading role in such plays as, "The Lion and the Mouse;" "Go Easy Mabel," presented by Ye Liberty Players at the Pasadena Theatre, and "The Naughty Bride," Julie Herne's dramatic comedy presented by The Oliver Players.

Registering heart angles with telling effect Miss Heilman's screen work promises to take precedent over the stage since her return to Hollywood.

BACK FROM—

Looking more beautiful than ever and possessed of a vivaciousness that is startlingly surprising to even her most intimate friends, dainty Mary Philbin has returned to Hollywood after an extensive motor trip through California and the Northwest. Miss Philbin, it is reported, plans on resuming her screen work immediately.

Signs As Soon As He Finishes Big 'U' Two-Year Contract

Gilbert Warrenton, for two years the Universal ace photographer, no more than finished his contract with that company than First National signed him, and he will be given a very big assignment with one of the leading companies on the lot about to start working.

While at Universal, Gilbert Warrenton shot "Show Boat," "Captain of the Guards," "College Racketeers," "Hold Your Man," and many others. He was one of the men who have worked with the company during the period when they worked their way out of the program class to superfeatures.

PROP MAN SICK; M-G-M STAGES A BENEFIT RAFFLE

The heart of Filmland has been touched once more, and might we say their pockets as well. It is for a good cause. Ed Rumley, who works in the M-G-M prop department, is sick and in need of help. The boys are raffling off some golf sticks at $1 a ticket, and we hope they sell thousands of them.

This is just another argument in favor of the prop men, who are the most underpaid employees inside of the studios, organizing a club so that they can take care of their members. If Ed Rumley was well paid, he might not have to be a ward of charity. The producers should see to this, if they want to have their employees happy and contented.

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Charles F. Riesner Prepares Another Funfest

Allen McNeil To Direct Hunter Brothers

For Dressler - Moran at M-G-M With Title of "Reducing"

"Caught Short" seems to have settled the immediate future of Marie Dressler and Polly Moran, as well as of Charles F. (Chuck) Riesner, who directed this hilarious laugh-fest.

Metro-Goldwyn-Mayer has another Dressler-Moran comedy on tap for Riesner to film, "Reducing," a title promising mirth and girth galore.

Miss Dressler, just returned from a vacation in Europe, is due back at the studio this week while her on-and-off-screen chum, Polly, is taking the baths at Mt. Clemons, Mich., to cure an intestinal ailment.

According to plans, the comedy will go into production within the next few weeks and, it is reported, theatres that played "Caught Short" already are building bigger box-offices.

Riesner, who rang the attendance record bells with the stock market Dressler-Moran talkie, recently finished "Like Kelly Can" and is working on the script in preparation for the start of the new picture.

✓ ✓ ✓

"PARAMOUNT ON PARADE" IS NOW MADE IN JAPANESE

Paramount Pictures announced this week the completion of the Japanese version of that highly successful film, "Paramount on Parade." It is intended to release this film in the Orient as quickly as it is possible to finish arrangements.

The American film of the same name starred such luminaries as Maurice Chevalier, Jack Oakie, Mitzi Green and others.

WRIGHT-O
Public Stenographers
Hollywood Pantages Theatre
Building—2nd Floor
Phone HE. 6812



JOHN MILJAN

It looks like we are going to get to see a whole lot of John Miljan on the screen, now that he is under an M.-G.-M. contract, for this sterling actor is slated to be seen in "Our Blushing Brides" at the Criterion Theatre starting July 23rd. Within a very short time the California Theatre is to exhibit "The Sea Bat," in which Mr. Miljan has a very fine part, and right now he is working on the M.-G.-M. lot in "The Great Day," directed by Harry Pollard.

KNOWS

Jerome Storm certainly knows how to satisfy the box-office demands. He has guided such celebrities as Jack Gilbert, Charles Ray and others during the silent days.

His first talkie was "Courting Wildcats" with Hoot Gibson. Due to his long experience of stage and screen directing, Mr. Storm is one of the most capable directors now enjoying free-lance engagements.

DO YOU KNOW?

"Dandruff, oily hair, dry scalp are danger signals. If neglected, they often lead to early greyness. There is a corrective Ogilvie Sisters' treatment for every need of hair and scalp, and my shop is equipped to aid in the masculine battle against baldness." So announces Miss Virginia McCormick, owner of the newest shop in Hollywood, "The Men's Shop," at 6912 Hollywood Boulevard, Room 206, which specializes in the Ogilvie Sisters' scalp treatments.

The pride of all is the hair. Throughout the ages, woman's first thought has been the care of her hair. In many instances, men have become bald and years have been added to their looks, only because they wish to avoid the embarrassment of visiting establishments catering to women and men. Therefore, Miss McCormick will cater exclusively to the men. The new Hollywood shampoo bowls, declared the last word in comfort and ease are to be found in "The Men's Shop." Also, the finest barber facilities.

Lustrous, attractive hair can be yours! We recommend the Ogilvie Sisters' Method. Today, besides the Ogilvie Sisters salons in New York, Washington, D. C., Paris and Biarritz, the finest shops and salons in this country, Canada and Europe sell the Ogilvie products and use the Ogilvie Sisters' methods.

Story Is Now in Preparation for Famous Aviators

There has been so much written and said about the world's champion endurance flyers, the Hunter brothers, is it any wonder that Hollywood would be attracted to taking a first-handed peek at the noted aviators? And who should engineer the deal but one of our noted impressarios—Sid Grauman?

Upon learning that Willie Bernstein had contacted the aviators for a local public appearance, Grauman stepped into the picture and, with the aid of Mr. Bernstein, we are informed, put the deal over so that the famous flyers are to appear at Grauman's Chinese Theatre for two weeks. During this time the flyers will be featured, and the picture is expected to go into production with Allen McNeil directing. The latter has been preparing the story ever since the deal was consummated.

There is some talk of Howard Hughes taking a personal interest in the picture, and if so it is bound to go over with a bang. At any rate, the coming of the Hunter brothers gives Hollywood its first view of these great men. It will help to swell box-office receipts, give Willie Bernstein a nice piece of money for seeing the value of such an innovation as an added attraction to "Hell's Angels," make a full-fledged director out of Allen McNeil, and when it is all said and done, prove that Sid Grauman is always on the job.

✓ ✓ ✓

HAS RETURNED

Bert Cann, a veteran cameraman, is back in Hollywood after many years working both here and abroad. He will soon have an announcement of a new affiliation, we are told.

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UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

THE ATMOSPHERE PLAYERS

Out at First National this week, we dropped in on John Adolfi's set, "College Lovers," with its "All-Star" cast and met that charming little actress with the smile that makes you think of everything beautiful, the radiantly happy Marion Nixon spoke of "friend husband" having to adopt Hollywood instead of weaning our beloved Marion from "her" Hollywood.

The Set: Interior Gym Room. Medium shot.

While "the atmosphere players" took the scene, it was an expensive atmosphere that remained in the background looking rather disgusted with the slow waltz. Marion Nixon in a very becoming yellow chiffon with slippers to match sat next to a handsome chap we believe was Quinn Williams and Phyllis Crane chatted with Russell Hopton and Wade Boteler until Eddie Phillips came along with a handsome group of young men looking for a dancing partner to enjoy the "jazz" number. We missed hearing Jack Whiting's interesting song, but Miss Nixon assured us it was beautiful.

One of the outstanding sequences in "College Lovers" will be the football game, which we hope to have the chance to watch for never have we seen such an athletic group of boys as John Adolfi has selected for this wonderful picture.

At least five hundred visitors were on the set that day by special permission, but Frank Kesson, chief cinematographer, calmly directed his electricians in getting perfect lighting before he would let it "roll over." Now we can understand why we saw such perfect photography at the midnight matinee of the Spanish version of "The Bad Man," with Antonio Moreno, which we reviewed at Warner Bros. Downtown Theatre, recently.

It was gratifying also to see so much animation radiated among the atmosphere players. At the bottom we are all a common herd, but once we become aware of the fact within us lies power and wisdom, we speak up and shake off the shackles of self-consciousness; soon the world knows who we really are.

One should never become discouraged by finding it overcrowded at the bottom. There is always plenty of breathing space at the top, but it's the patient, earnest worker that wins.

Atmosphere players find work a joy simply because they have hopes of it leading to far-away vision, lovely and completely satisfying in its promise. Each bit or line thrills the player through and through. It is just one more turn of the wheel that will bring them nearer the goal.

The world's greatest, best-beloved singer sang his first songs from a huckster's cart—and his last ones in the presence of the kings of the earth.

* * *

VIA THE FRENCH 'PHONE

"Why, hello, Mr. Garnett. I've been trying to get you for two days. I want something lively for my column this week. Can't you help me out "

"To be sure a good one on a publicity director would be great—let's have it. What's the publicity director's name?"

"Pardon. I didn't catch that. It is rather noisy here on the boulevard. Did you say Eve?"

"Alright. Eve—Just Eve?"

"She's a new one to me. Where is she located?"

"The Garden of Allah? My, my, she's puttin' on the ritz, don't you think?"

"Pardon, didn't you say 'Garden of Allah'?"

"I'm sorry. Let me close my windows."

"Oh, yes, now I can hear you much better. It is the Garden of Eden. I see. Now what about the publicity director named Eve?"

"Yes, Eve gave Adam an apple. I got that alright. Adam bit it and became a famous Scotchman."

"Why did that make Adam a Scotchman? Search me, I'm not good on jokes or riddles. Give it to me straight."

"To be sure . . . if Adam stored the apple, you'd call him a Scotchman."

"Thanks for calling. When are we going to see 'Her Man'?"

"Fine. I'll jot that down on my date book."

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FILMLAND SHOULD WELCOME MARJORIE RAMBEAU FOR SHE IS A FINISHED ARTISTE



MARJORIE RAMBEAU

Completing her first big picture, "Her Man," at the Pathe studios, directed by Tay Garnett, Marjorie Rambeau has, by a single production, carved a place for herself in Filmdom, and producers, directors and casting directors should welcome this finished artiste, for the trend of public sentiment is "away with the flappers, and let us have some real homey and lovable women." Yes, bring us back some of the old type of actresses like the late Mrs. Sidney Drew, Florence Vidor, Clara Kimball Young. Good to look at, and real troupers, every inch of 'em.

"It was a pleasure to work with such a great actress as Marjorie Rambeau," said Tay Garnett on the set, and that just about answered our appeal to bring back the women of yesterday, who held the strictest attention while on the screen—women of poise, carriage, dignity, and with real intelligence. And since the talkies offer us a chance today to hear their real voices, the chances of the actresses' personality reaching from the screen to the hearts of their audiences are greater than ever, and should make for them better success.

Judge Caryl M. Sheldon, Who Has Been Fair to Industry and Whom We Expect to Continue to Be Fair

With the Primary Election, slated for August 26, fast closing in on us, we find Judge Caryl M. Sheldon running for re-election to Superior Court of Los Angeles County, Office No. 10. He has always been fair to the industry and we expect him to continue to be fair, and one peek at his record makes us believe he will be. He is a World War veteran, is married and has three children; need we say any more at this time?

YE EDITOR TO TALK

Through the courtesy of KFVD, of Culver City, which is located at the Hal Roach studios, Ye Editor of Hollywood Filmograph is to talk over the Radio from 6:45 to 7:00 p. m. Monday night.

It should be interesting to listen in, for we have pledged ourself to speak right out and tell some real facts about the motion picture industry and its people. If our listeners-in fail to get and ear full Monday night we would advise them to also take a chance on Wednesday and Friday evenings for more news about what's going on inside the motion picture studios.

Press and Pulpit Take Sides On Censorship

Charles Brabin to Direct "The Great Meadow"

Brennon To Direct "Beau Ideal" For Radio

Paramount Starts Their Big Activity Drive

Here Are Some Very Interesting Angles on Public Opinion

"PUBLIC ITS OWN MOVIE JUDGE"

"A St. Paul preacher wants to see the movies censored by a federal board before they are released for public showing. He argues that the pictures are degrading to the morals of youth and a drag on civilization. We have had censorship before—voluntary and compulsory. Even Red Wing at one time had a city censorship board. The censorship boards, however, died out of their own accord. The picture makers themselves have learned that the public wants true to life, clean stories — stories where wrongdoing is punished and honesty and integrity is rewarded.

"Every now and then some publicity seeker breaks into print about the movies. The St. Paul preacher probably found that his congregation preferred the movies to his sermons. Hence his tirade on the movies."—Editorial, Red Wing, Minn., Eagle.

CLERGYMAN OPPOSES CENSORSHIP

". . . Rev. Lon Ray Call in his sermon yesterday in the West Side Unitarian Church, 110th street east of Broadway . . .

"'Censorship is immoral,' he said, 'first, because it flourishes on partial facts, often in almost hysterical zeal. Its chief concern is propriety, not truth. Second, because it defeats its purpose. To suppress a book is the most effective way of having every one read it. Third, because it assumes falsely that conduct inevitably follows contamination with the censored thing. Fourth, because no one is fit to be a censor over the morals of another. Fifth, because it is impossible to have any norm or standard by which to gauge what the censor calls decency. Sixth, because it assumed that human nature is weak and cannot be left to choose for itself what it will feast upon.'"—Article in New York Times.

MILTON ON CENSORSHIP 300 YEARS AGO

John Milton said the final word on censorship in a passage all too little read in this age of belief that men can be made good by law:

"They are not skillful considerers of human things who imagine to remove sin by removing the matter of sin . . . Though ye take from a covetous man all his treasure he has yet one jewel left: ye cannot bereave him of his covetousness. Banish all objects of lust, shut up youth into the severest discipline that can be exercised in any hermitage, ye cannot make them chaste that came not hither so . . . This justifies the high providence of God, who, though He command us temperance, justice, continence, yet pours out before us even to a profuseness all desirable things and gives us minds that can wander beyond all limit and satiety . . . It would be better done to learn that the law must needs be frivolous which goes to restrain things uncertainly and yet equally working to good and to evil. And were I the chooser, a dram of well-doing should be preferred before many times as much the forcible hindrance of evil-doing."

BEAUTIFUL CENSORSHIP

". . . The condition immediately reverts to the matter of personal taste . . . But who is to be the arbiter of taste? . . . If a board of censorship were exactly half 'dry' and half 'wet,' what would happen to the 'nose thumbing' at prohibition?

"It would be a beautiful arrangement if each of us could do his—or her—own censoring and make it cover our communities. Everything would be about all right then—until somebody else claimed the privilege of rotation. This is a great life for those who are cock-sure they are always right and in perfect taste . . ."—Editorial, Fort Worth, Texas, Record.

EVIL IN THE INDIVIDUAL

"There are few things in which evil cannot be found if one looks for it. The automobile is responsible more,

(Continued on Page 18)

M-G-M Selects Elizabeth Maddox Roberts Story

Charles Brabin, director of "The Bridge of San Luis Rey" and "The Ship From Shanghai," has been assigned by Metro-Goldwyn-Mayer to direct "The Great Meadow."

This story is considered by M-G-M officials to be one of the real "plums" of the year. It is to be based on the popular novel of Elizabeth Maddox Roberts. It deals with the days of Daniel Boone and the epic exploits of those explorers who first went into the country beyond the Allegheny mountains.

No cast has been named but the studio states that the picture will be all-star.

It Is a Sequel to "Beau Geste," by Same Authors

Radio Pictures has purchased the novel, "Beau Ideal," sequel to "Beau Geste," and Herbert Brenon will direct, according to an announcement by Lee Marcus, executive vice-president of RKO Radio Pictures.

"Beau Ideal" incorporates an atmosphere similar to that of "Beau Geste" and has the same type of stirring action which so appealed in the latter picture, directed by Brenon and admittedly his biggest box office success. Both of these novels were authored by Percival Christopher Wren.

"Beau Ideal" depicts the future adventures of the remaining Geste brothers in the Sahara desert. The action details the capture of the last of the famous three Geste brothers who leaves his new bride to rescue companions left in the desert. He is captured as a deserter from the Foreign Legion and thrown into prison. An American youth, his friend, enlists in the legion and voluntarily gets thrown in the same prison. They escape, only to fall into the hands of unfriendly Arabs, with stirring adventures following which lead to a final dash for freedom with the aid of the American's brother, who has become head of the Arab tribes.

This type of action is meat for Brenon who has already made a trip to Europe in search of motion picture material, only to find his movie bluebird of happiness right at home.

Both William LeBaron, vice-president of Radio Pictures, in charge of production, and Brenon were associates in the production of "Beau Geste," when LeBaron was director-general of Cosmopolitan productions.

The purchase of "Beau Ideal" and its direction by Herbert Brenon is regarded by Radio Pictures officials as a distinct addition to a notable lineup of big scale productions which already include the Amos 'n' Andy features; "Dixiana"; Edna Ferber's Oklahoma epic, "Cimarron"; "Half Shot at Sunrise"; "Leathernecking"; Victor Herbert's immortal operetta, "Babes in Toyland"; Dix, Daniels and Compson dramatic vehicles, and Associated Radio pictures, making 34 feature productions in all for the 1930-31 Radio program.

DON DONAHUE
EXposition 2707

Jesse L. Lasky Says Outlook for Future Is Bright

During the months of July, August and September, actual shooting will start on twenty-two feature-length productions at the Paramount Studios in Hollywood, which will give work to several thousand actors, technicians and other studio artisans.

Thirty-five all-talking pictures now are in work, marking the biggest production drive in the history of the film plant.

This announcement is made by Jesse L. Lasky, first vice-president of the Paramount Publix Corporation, in charge of production. Lasky has just returned to Hollywood from the East, where he made plans for new pictures at the New York studios, and at the same time conducted a survey of business conditions throughout the country.

Says Outlook Bright

On his arrival here, Lasky expressed himself enthusiastic over the industrial outlook in the United States and predicted an era of genuine prosperty for the months to come.

The increased production schedule is the result of this business survey, Lasky stated.

Seven productions are being filmed at this time. These are "The Sea God," with Richard Arlen and Fay Wray; "Anybody's Woman," with Ruth Chatterton and Clive Brook; "The Spoilers," with Gary Cooper, Kay Johnson and others; "Spanish Acres," with Rosita Moreno, Eugene Pallette and a big cast; Ernst Lubitsch's "Monte Carlo;" Maurice Chevalier's latest "The Little Cafe," and the Spanish production of "Grumpy."

Others Being Out

Seven other features in the cutting and editing rooms, being made ready for early release, are "Love Among the Millionaires," starring Clara Bow; "For the Defense," starring William Powell; Moran and Mack in "Anybody's War;" "Let's Go Native," with Jack Oakie and Jeanette MacDonald; "Manslaughter," with Claudette Colbert and Fredric March; Cyril Maude's "Grumpy," and the all-Technicolor production, "Follow Thru."

Now in preparation are vehicles for George Bancroft, Clara Bow, Jack Oakie, Leon Errol and Charles Rogers.

R-K-O Going To Produce "Creation" Soon

Savoy Theatre Now Using Guest Stars

Harry O. Hoyt, Director of "Lost World," to Wield "Meg"

After years of preparation to produce "Creation," Harry O. Hoyt is now on the R. K. O. lot in daily conferences with William Le Baron and William Sistrom anent the placing in production of this story which director Hoyt expects to surpass, "The Lost World" which years ago startled filmdom.

No definite plans could be learned as to stars or date of starting production by inquiry on the lot at the present time.

Press and Pulpit Take Sides On Censorship

(Continued from Page 17)

perhaps, than any one thing for the advance this country has made in the past twenty years. Yet it has its evil features.

"The newspapers have made possible the dissemination of information to the masses but they have their possibilities for evil.

"The medical profession has done more to alleviate human suffering than any other agency, yet it is not free from evil.

"Even the clergy have their brethren who are guilty of using their position to take advantage of those who confided in them as ministers of the Lord.

"We sometimes read of a bank cashier absconding with the savings of widows and orphans, yet we do not believe that all bank cashiers are criminals.

"All of which we say by way of showing that evil is in the individual rather than the thing . . ."—Editorial, Weslaco, Texas, Standard.

HAT-WEARING AND FEET-WASHING THREATENED BY MOVIES

"Rev. W. K. Connor, pastor of the Dunkards' Glendora (Cal.) church, appeared at the thirteenth annual convention of the World Christian Fundamentals Association and asked for guidance as to . . . the side of the hat wearers.

"'It may be a plain hat to start with, but soon they will put a bow on it and then other decorations until you have a serious trend toward worldliness. If hat-wearing is carried to its logical conclusion, our young people will be attending dances and movies and before long we shall be asked to give up such fundamental things in our religious life as feet-washing and belief in peace.'"—Article in New Orleans, La., Item-Tribune.

"A WRONG SLANT ON THE MOVIES"

"Good people are always getting up and charging that the movies 'distort life in America and misrepresent it to foreign nations.' This is supposed to be harmful, in some way, although we never learned just how.

"If the movies were made for the purpose of portraying American home life to the inhabitants of Senegambia, Java and Persia, there might be some ground for the criticism. But they are not.

"Film plays are made for the purpose of entertaining Americans; they do this by portraying a sort of dream world, in which most film fans imagine they would like to live.

"In doing this the movies are eternally right. If some foreigners get a weird notion of American life, that's just too bad, but nothing can be done about it.

"It is just possible, on the other hand, that Americans have some weird ideas about family life in Turkey, Borneo and Kamchatka. Nothing much can be done about that, either."—Editorial, Spokane, Washington, Press.

FAMOUS ACTRESS RETURNS FROM VACATION



LUCILE LA VERNE

Lucile La Verne has just returned from a delightful vacation at Balboa after finishing work in Norma Talmadge's picture, "DuBarry," having the very interesting role of the Gypsy fortune teller.

Miss La Verne is being considered for several very interesting roles in coming productions, but just at the moment did not care to discuss the next role she is seriously considering with one of the major studios.

This well-known stage and screen player is usually thought of in connection with comedy roles of the Marie Dressler type.

In keeping with this last statement, we refer to her performance in "Penny Arcade," which was just produced by Warner Bros. and directed by John G. Adolfi. Miss La Verne plays a part that offers a fine opportunity for some real characterizations; she is surrounded with an all-star cast which again proves that the better the artists with whom she works the better her work shows up on the stage or screen.

VALUABLE

A valuable ivory hunting horn made for the dissolute Henry II of France in the sixteenth century, was discovered in an obscure antique shop in London about 50 years ago, and is now in the possession of Michael Hricko, Cosmopolitan Agency.

This horn, known as an Oliphant because of the insignia engraved upon the ivory, is appraised at between two and three thousand dollars by antique experts and collectors in Europe and the United States, who agree upon the rarity and intrinsic value of these horns, of which there are very few in existence, their making have died out since the sixteenth century.

A well-known antique expert of Hollywood, Mrs. Helen Duff, "The Treasure House," declares that this horn is a unique exponent of the delicate art of ivory carving, and that it is very rare as well as extremely valuable.

Numerous offers have been made already by collectors from different parts to buy the horn, and the Metropolitan Museum of New York is interested in obtaining it for their collection.

Virginia Valli Follows Leatrice Joy in Local Theatre

SAN DIEGO, July 17.—In order to bolster up the summer business at the Savoy Theatre, Manager Walter Fulkerson started off with using Leatrice Joy as the guest star for "Love in a Mist." Miss Joy was followed by Virginia Valli in "The Cardboard Lover." Belle Bennett is slated to follow next in line, in "Dancing Mothers"; Eugene O'Brian in "Steve"; Lois Wilson in a picture yet to be selected, and our own Jack Gilbert, 'tis said, will appear in "Command Performance."

The Savoy Theatre has been housing the Savoy Players for the past five years, and the screen satellites are being used as the guest stars and are helping in a great measure to draw in very good business.

DAVE BARNUM

When the musical talkies were all the rage they overlooked one of the best bets for putting over a jazz number in Dave Barnum of the team of Barnum and Bailey, who has been scoring heavily in the various revues staged here and in the leading vaudeville theatres.



Larry Ceballos realizing all this has from time to time used the men as a team and is right now having Dave Barnum sing a couple of numbers in his latest revue at the Warner Hollywood Theatre, and if Dave doesn't come through like the great artist that he is, we will miss our guess.



Dave Barnum has a world of personality, croons his nigger songs until you ask yourself if he really isn't a colored man direct from the sunny South. This is enough of a recommendation for him and those who are interested in really clever singing artists.

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"Save a Few Dollars"

FATHER TIME DEALS A CRUEL HAND TO SOME OF US, ESPECIALLY THOSE WHO ARE UNDESERVING OF CRUELTY

The other day while on the Universal lot, we ran into Ethel Stecker. Many of you who have worked on the good old Big U lot remember Curly Stecker, king of animal trainers.

Well, Curly was killed by Charley the Elephant. No, not outright. He suffered almost a year and finally passed out of the picture, leaving a wife and three children.

Mrs. Stecker, who lives at 10832 Magnolia, North Hollywood, was left with very little to carry on. No fault of "Curly"—just some more tough breaks. She remarried after a long time, another baby came into her life, much unhappiness, and today she is stone broke, with no one who seems to care a rap whether school keeps or not.

Curly Stecker had a lot of friends. His wife and family are entitled to a break in life. Ethel is not the crying type—she is brave and a real fighter. She was seen working extra the other day at Universal, where she used to be the Queen of the Ranch. The animal zoo faced her home, with Curly in charge. They were happy, and they made many others happy. Curly had a heart bigger than himself. DO WHAT YOU CAN, FOLKS, FOR ETHEL STECKER. Phone her at North Hollywood 1933-W. SHE DESIRES TO WORK IN PICTURES. OR MAYBE YOU CAN USE THE BABY OR THE OTHER CHILDREN.

This is written by the very man who worked shoulder to shoulder with Curly Stecker as the director of the Joe Martin comedies, which made a fortune for Universal. Curly Stecker handled Joe Martin, Charley the Elephant, the lions and other wild animals in Universal pictures, as well as for outside companies who rented the animals and the services of Curly Stecker.

HARRY BURNS.

LEON JANNEY, BOY MARVEL OF SCREEN, WAS BORN ON APRIL FOOL'S DAY

Leon Janney, the 12-year-old lad who won his way into the hearts of everybody with his work in "Courage," has begun work on "Father's Son" for First National, his first starring vehicle under his long-term contract. He has done featured roles in two productions since the one which won him recognition, but this is the first really big opportunity.

If there is any jinx on April Fool's Day, Leon has evidently lifted it, for although he was born on that day, the contract which he has just signed will net him nearly a half million dollars in the three years it has to go.

Leon's earliest ambition, after the manner of the majority of small boys, was to be a truck driver or a fireman. Stories told him later about his great-grandfather—inventor of the Janney coupler, now used on all railroads—made him decide on the career of a Watt, a Bell or an Edison. It was probably his Saturday afternoon trips to the local vaudeville house which finally brought about his decision to be an actor. This decision is now a settled one. For several years he has been seen, first in vaudeville, then in the legitimate, and now in the talkies.

Acting is Leon's real business, but he has three hobbies which take up most of his time when not working. They are riding, swimming and stamp collecting. Stamp collecting has affected him as it does all who take it up seriously. He is a fanatic on the subject. "Pre-cancels" and "watermarks" are almost as important to him as meals or the movies—but not quite.

* * *

"SACRAMENT"

Communion services were held Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The subject of the Lesson-Sermon was "Sacrament."

One of the Scriptural citations included the following verses from John: "As soon then as they were come to land, they saw a fire of coals there, and fish laid thereon, and bread—Jesus saith unto them, Come and dine. And none of the disciples durst ask him, Who art thou? knowing that it was the Lord. Jesus then cometh, and taketh bread, and giveth them, and fish likewise. This is now the third time that Jesus shewed himself to his disciples, after that he was risen from the dead."

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "This spiritual meeting with our Lord in the dawn of a new light is the morning meal which Christian Scientists commemorate. They bow before Christ, Truth, to receive more of his reappearing and silently to commune with the divine Principle, Love."

Davey Lee has a new act and is all ready to leave for another triumphant vaudeville tour unless he is stopped by producers with a contract. Right now he is at Columbia studios in "The Squealer."

Junior Coghlan is playing the leading child role in "River's End" at First National.

Little Billy Barty, a wonder for his age, who has been scoring a tremendous hit in the Mickey McGuire comedies for Larry Darmour, just played a fine part in "Soup to Nuts," the Rube Goldberg feature Fox Films talkie directed by Benjamin Stoloff at Fox's Westwood studios. He played the son of Dorothy Vernon.

Jackie Coogan is staging a comeback. He is to make "Tom Sawyer" for Paramount. Director Cromwell will handle the megaphone with Junior Durkin and Mitzi Green prominent in the cast.

RADIO FLASHES

By CHARLES LEHMAN

While at First National a young man came up and asked for a copy of Filmograph. He proffered a dime (a low price, but the usual one . . . Editor!) which we were loath to accept. But he insisted, half in jest and half in sorrow. And so we pocketed the coin—half in jest and half in sorrow. (Much conversation follows.)

Later he returned the copy, stating he received it at home. We made as if to return his dime, but he waved his hand and said very calmly: "Give it to the starving Armenians." To which we answered, equally as calm: "Well, we're starving Armenians!" and thereupon pocketed the ten-cent piece for a second time. Later Radio Flashes, still in the character of a news peddler rather than news butcher, asked Harry Burns: "Who was that?"

"Ben Lyon," answered the well-known editor glibly.

After regaining consciousness we mailed the dime to our kid sister, who is still thrilled by such things!

Enough of filmland! If we remember correctly, the name of Flora Le Breton keeps recurring in this column. And that's because we think she has beautiful blonde hair—a marvelous voice and personality—plus!

And now Flora regales us with the information that she is to be featured in a new musical comedy, "Oh, Judge," opening soon at the Vine Street Theatre.

Ever since that first evening that we gazed upon Miss Le Breton at Station KHJ we predicted big things for her. Of course, remembering that she has been starred both in London and New York, our prediction might just as well have referred to Hoover's popularity in the Senate, or something equally as foolish.

Nevertheless, "Oh, Judge" will have its premiere early this month. Considering that Miss Le Breton is making out so well, Radio Flashes feels privileged to shout: "We told you so, we told you so!"

While wandering in downtown Los Angeles, we came upon excellent Radio material. Olvera street is the quaintest and most charming street Los Angeles boasts, and has the honor of housing the first building erected in town. And in front of a pleasant little inn we found Carolina, a charming Italian girl, playing classical, semi-classical and folk music on an accordion. She is brunette, beautiful, and the possessor of a marvelous voice.

More of Carolina and Olvera street later!

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Pictures---Reviewed and Previewed

Preview

"BIG SHOT"

Previewed at the Belmont Theatre.

All hail to Buster Keaton—he has scored again—this time in "Big Shot." From the first fade-in to the final fade-out, his latest contribution to the talkies is a riot of cross purposes, ludicrous situations and diverting extravaganza. Buster uses the big fracas of 1914-18 for the background of his comicalities and almost from beginning to end wades, flounders, splashes and does a tanker in ankle-deep mud and turbid puddles. As Elmer J. Stuveystant, a millionaire's son, he enters the army and is wafted over the big water hole into the very press and thick of battle, stumbling and blundering almost every moment in his awkward experiences.

He is crazy about a girl named Mary (Sally Eilers) who goes to France in a secretarial capacity, and finally succeeds in blindstaggering himself into her affections. Keaton is at his best in an entertainment given for the regiment. Disguised as a girl so as to be near Mary, he does an apache turn with one of the soldiers that is among the funniest every projected on the screen. It is greeted with dynamic bursts of laughter.

Edward Brophy, as a hard-boiled sergeant and blustering taskmaster, drilling discipline into his men, as it were, at the end of a bayonet, almost stole the picture. In his explosive, egostistic, aggressiveness he furnishes a great foil for the poker-face Buster. Sally Eilers is cute and winsome as Mary. Cliff Edwards, as Elmer's Buddy, turns in one of his best comedy performances. Frank Mayo makes a capital Captain Scott. His voice is one of the best we have heard in the talkies, and its clear enunciation is evidently referable to his stage training. He is sure to climb fast in the photophones.

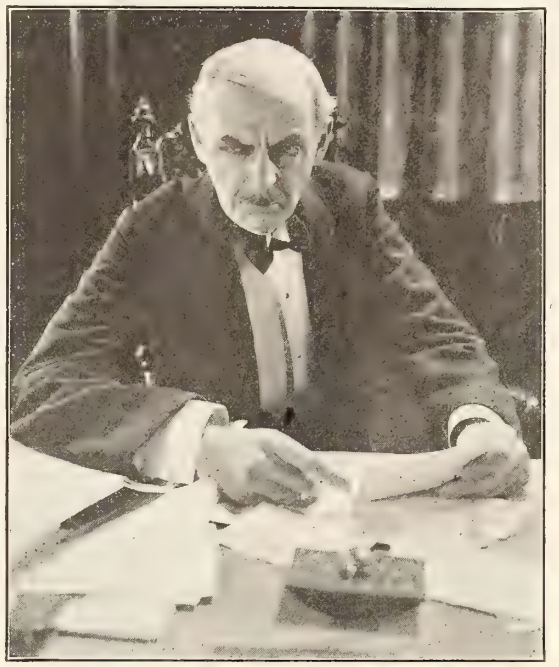
Edward Sedgwick cuts in on the cast himself, doling out a droll bit of characterization, especially in the scene where Elmer, his Buddy, and Edward himself furnish forth a unique trio of musicians. We should like to see more of Sedgwick in funster parts. He directed "Big Shot" with a deft hand and has turned out a flawless bit of work.

Others that did well were Victor Potel, Arnold Korff, Fritzy Katz and William Steele. Leonard Smith twirled the camera in faultless fashion. "Big Shot" is sure to go over with a wham—make no mistake. We should advise scissoring the addendum—it breaks in irrelevantly and spoils the illusion of a perfect ending. Let Mary and Elmer have the final fadeout to themselves.

ED. O'MALLEY.

NELLA WALKER SIGNS

Nella Walker will soon have appeared on every program. She adds a new one with her engagement to enact an important role in "Hot Heiress" with Ben Lyons, Ora Munsen, and others, for First National.



CLAUDE GILLINGWATER

Playing one of the finest parts in his picture career in "Mlle. Modiste," which has been changed to, "The Toast of the Legion," Claude Gillingwater will prove once more that he is an actor of the first water who fits in perfectly in any part that demands real trouping on the part of an artist.

Review

"LAWFUL LARCENY"

At the Orpheum Theatre

Being actor and director has many advantages. You can grab all the choice lines and fine situations if you "were that way," but Lowell Sherman is certainly the star in this production. His suave mannerisms and fine appearance easily stand out.

The story is too well known to bear repetition but the fact that it is the first directorial effort of Lowell Sherman gives it an added interest.

If he directs his next opus with the same care and artistic treatment as he has done in this one the producers will wear a path to his door trying to have him sign "on the dotted line."

He picked an extraordinary fine cast to help in his first picture. In addition to Bebe Daniels in the principal feminine role, who is extremely sympathetic in the part, he has added Kenneth Thompson, Olive Tell, Maude Turner Gordon, Purnell Pratt and that well known and tried comedian, Burt Roach.

It's a good story, well played, well directed and finely cast, but we think that great credit must be given to Lowell Sherman.

There's only one favor we must insist on, and that is that he must not stop playing parts. He shines forth on any cast.

ARTHUR FORDE.

* * *

Don Juan N. Chavarri, actor, director and producer of Paris, France, arrived recently from New York City to affiliate himself with picture production in California. Two large studios are considering his services for their autumn program. His linguistic ability embraces English, French and his native tongue, Spanish.

Review

"THE SEA GULL"

At the Theatre Mart

There is not another city in America today that could congregate such a great number of Russian artists as Hollywood.

The Association of Russian Directors gave their initial performance at the above mentioned theatre and produced "The Sea Gull" by Anton Tchekov. Certainly an ambitious undertaking but in very capable hands.

Lyle von Auken was remarkable in the role of "Masha" and Ari Lorenz ran the "whole gamut of emotions" as "Irina." Warren Washburn as "Her Son," Alyessandra Giglio as "Boris" clearly enunciated his very difficult lines and acted with much reserve.

We would like to devote much more space to the cast, but George Henry Turner, Edith Agins, Blair Kent, Hellene Hill, Frank Dudley, James Pollard and Benito Serra were especially worthy of mention.

The play was produced and staged by Nathaniel Frank which showed that much careful thought and study had been given to this fine work.

Again this little theatre triumphed in this unusual effort.

ARTHUR FORDE.

* * *

FILM DEBUT

In Paramount's "Manslaughter," Irving Mitchell makes his screen debut, with Claudette Colbert, handling the role of Foster, the assistant district attorney.

Mr. Mitchell has a splendid speaking voice and all that the "talkies" require, and, from reports, this capable young man is going to be kept busy. Mr. Mitchell says he enjoys working before the "mike" and thinks he will forget the stage for a time.

Preview

"THE OKLAHOMA CYCLONE"

A Trem Carr Production.

Previewed at the Gateway Theatre, Glendale.

Romance and adventure stalk alternately with suspense and action in "The Oklahoma Cyclone." To say that it is the best of the program westerns covered by this writer since the advent of the talkies is putting it mildly.

The story starts and finishes with an O. Henry twist that is decidedly praiseworthy. A rancher finds an alleged bandit and promises him immunity. The young raider later finds that his patron is none other than So and So, a bandit chief with a notorious reputation. Under the guise of respectability the latter gentleman raids banks and loots ranches, at the same time scheming for the love of the Mexican daughter of a wealthy ranch owner. The adapted bandit soon awakens to the charm of this maiden, and the cat and dog competition that develops gives "The Oklahoma Cyclone" that finish and interest that will make the picture click wherever shown. The story has a trick ending that doesn't seem out of proportion with the plot, nor does it seem forced and awkward.

Credit for the outstanding performance goes to Al St. John, with a commendable characterization of a humorous cowhand. Others who deserve mention for excellent work include Bob Steele, Rita Rey, Charlie King, Slim Whittaker, Hector Sarno, Shorty Hendricks, Cliff Lyons and a gentleman known as Rawhide on the screen, whose real name we couldn't find on the credit sheet.

The direction and story by J. P. McCarthy were noteworthy. The camera work of M. A. Anderson was polished and cleancut. It seems to me that "The Oklahoma Cyclone" ought to make money for the Trem Carr Productions.

CHARLES LEHMAN.

* * *

EVERYONE BECOMES A BOOSTER FOR ALYCE THE VERY MINUTE THEY MEET HER

If you haven't already met and become an Alyce McCormick booster, prepare yourself for such a treat should your path cross that of this charming actress.

Some people just seem to drive you away from 'em. Alyce has that "come hither and let's be friends" look, and ways, that you just can't help falling in line with the colony of friends that she has in Filmland.

Miss McCormick, since coming into pictures, seems to have been playing better and better roles with each new picture that she works in. She recently finished in "Kismet" at the First National, starring Otis Skinner and directed by John Francis Dillon.

Right now Alyce McCormick is working at the Fox studios in "The Red Sky," directed by A. F. Erickson.

How Our Chorus Girls Have Changed

"Oh Judge" To Open at Vine St. Tues. Nite

According to Pearl Eaton and Mary Read

Chorus girls are not what they used to be!

At least, not if the two famous bevies of beauties used in Radio Pictures' all-talking comedy, "Half Shot at Sunrise," are any criterion.

With the famous comedians, Bert Wheeler and Robert Woolsey, appear the Tiller Girls and the Pearl Eaton Girls, in brilliant dance numbers.

The routine of the old days has passed. Every girl is a solo dancing artist in her own right, every girl is an accomplished acrobat, athlete, and toe dancer.

According to Mary Read, director of the Tiller Girls, and Pearl Eaton, director of the famous Radio troupe, the routine dancing of the present day is equal to solo dancing of years ago.

What one star did alone is now done by several girls, in perfect unison and precision.

The Tiller Girls, known throughout the world, are graduates of the John Tiller school in Lancashire, England, an institution of forty years' experience, and famous for its highly trained dancers. The most intricate toe dancing is ABC to them, while their group execution of difficult Russian acrobatic steps is breathtaking.

Auditors of this latest RKO hit are assured something absolutely new and entertaining in the terpsichorian art.

The transition also has affected the private lives of chorines. A leather medal goes to the man who gets a date with one of the Tiller girls, without first having his ancestry run down, his reputation checked, and undergoing a severe double "O" at the hands of Miss Read.

Paul Cavanagh is just finishing the leading role in "The Storm" for Universal and will start soon on "The General" for Paramount.

Harry Langdon's latest picture, "A Soldier's Plaything" for Warner Brothers, is the first Vitascope feature (Wide-Film) to be produced by that studio. The picture is now being edited.

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JAMES ROLPH, JR., Candidate for Governor

By Charles Francis Adams

Every great event in the history of a nation, and even in the history of a city, brings out into imperishable fame the name of some great character. So the earthquake and fire experienced by San Francisco in 1906 brought out James Rolph, Jr., into the limelight of popular appreciation.



James Rolph

In 1906 when San Francisco was burning, when the retail and wholesale district was entirely blotted out, when half the city was in ruins and famine had seized many of the people, there arose in the Mission District of San Francisco the figure of a man who was destined to be the leader of the people for the succeeding twenty-four years.

From that time James Rolph, Jr., became the idol of the people of San Francisco—time has only added to the affection which the people have for him—as shown by the fact that for twenty years he has been elected Mayor—each term by a larger vote than the time before, and never has the finger of suspicion been pointed at him nor the breath of scandal circulated concerning him nor his administration. His record is clean.

Space does not permit me to enumerate the accomplishments of James Rolf, Jr.

The thought that impresses me most is that we are living in a very critical period—when despair and despondency and lack of confidence seems to be casting its pall upon the people throughout the land, and that now, more than at any other time within the memory of the present generation, is needed leaders in public life who can inspire confidence, optimism and zeal in our people. There is nothing radically wrong with our country, our government or our industrial situation. There is something wrong with us. Our industrial leaders have become avaricious, we have become self-centered. Efficiency—economy, cutting down expenses, ruinous competition, conservation of financial resources—withholding investment and development—in fine, the spirit of selfishness has seized those who are in a position to profit by it—and the idea of profit seems to be all that matters.

At such a time—just as upon the occasion of other calamities—a great leader is needed to show us the way out. I feel that in California no one is better qualified to perform this service than "Sunny Jimmie Rolph" of San Francisco. He is human—he is fair—he is energetically enthusiastic and optimistic. I believe that he, more than any other man in California, can inspire a spirit of confidence—can make our industrial leaders realize that they owe a duty of service to mankind which should permeate their activities, that the spirit of co-operation should take the place of the spirit of opposition.

Mayor Rolph has a wonderful personality—anyone who comes in contact with him cannot help but be impressed by his thorough patriotism—his sincerity of purpose—his sympathy for the problems of the people—his geniality—his natural qualities of leadership.

Just as in 1906 he inspired confidence and courage in the people of San Francisco, so today I believe that he is the one man who is capable of inspiring the people of California with a spirit of confidence and courage, so necessary to enable us to enjoy the prosperity and happiness which is in store for us.

Plenty Action Is To Be Offered to Hollywood Theatregoers

According to advance information that we have at hand, Vine Street theatregoers are in for some real hot and spicy entertainment when "Oh, Judge" opens Tuesday evening at the playhouse.

The company have been rehearsing for weeks and are all ready to start the show off in fine form. If the show lives up to expectations, it should run for a long time.

COOKIE BOWERS MIMICS AT LONG BEACH THIS WEEK

Cookie Bowers, famed for his inimitable mimicry, came into our editorial rooms this week to tell us he's working with Fanchon and Marco in Long Beach.

Bowers recently appeared in a Warner Brothers short. It was released throughout the United States and was shown at the Tower Theatre here in Los Angeles.

When not busy with Fanchon and Marco, Cookie can be found at the various film studios doubling in voice for different people, or doing mimicries of animals. In a recent "Dogville" short Cookie did some excellent mimicry work.

Janet Elsie Clark has been added to the cast of "The General," featuring Walter Huston, at the Paramount studios. Louis Gasnier and George Cukor are to co-direct.

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NEW YORK JULY 19, 1930 SECTION

HOLLYWOOD filmograph

Murray Roth Has Built Up Fine Short Dept.

Warner - Publix Deal, Involving Millions

Victor Schertzinger To Direct "Skippy"

Glance Over New Stars Signed Proves Claims

A number of Broadway stars were signed last week by Murray Roth, director-in-chief at the Eastern Vitaphone Studios to appear in Vitaphone Varieties. Heading the list is George Jessel, musical comedy and dramatic star, who will record his songs in a two-reel drama. Vivienne Osborne, star of "The Harem" and "Aloma of the South Seas," appears in "The Nightingale," directed by Roy Mack. Otto Kruger, star of "The Royal Family," "Will Shakespeare" and many other plays, has been signed for "Mr. Intruder," a comedy which Arthur Hurley will direct. William Demarest was given a contract for a new Vitaphone Varieties comedy. Three vaudeville teams were signed for talking, singing and dancing short reel pictures—The Three Sailors, recently in Earl Carroll's "Sketch Book," Yorke & King, and Morris & Campbell.

Lillian Bond, Broadway actress who did such good work in the Vitaphone Varieties comedy, "Lost and Found," has appeared in a second comedy for Vitaphone, "Putting It On," directed by Arthur Hurley. Bobby Jarvis, Peggy Shannon and Walter Pearson are also in the cast.

Another novelty reel in the Vitaphone Varieties program titled "Modern Fairy Tales," has been completed at the Eastern Vitaphone Studios under the direction of Harold Beaudine. It will take its place along with such novelties as Ripley's "Believe It or Not" series, the "Looney Tunes" series of Vitaphone song cartoons and "The Snooze Reel."

Leo Donnelly, Broadway comedian who recently scored in "Spook House," and Joe Penner, revue comic, have the leading roles in "Stepping Out," a Vitaphone Varieties comedy which Roy Mack directed from an original story by Stanley Raub and A. D. Otvos. Others in the cast are Mary Phillips from George M. Cohan's repertory company, Ruth Holden and Mary Williams.

Frank Orth, famous vaudeville comedian who has frequently appeared in Vitaphone Varieties comedies with his wife, Ann Codee, has made a new comedy for Vitaphone. It is titled "The Victim," and is of the slapstick variety. Clarence Hennecke wrote the story and Del Lord directed. Supporting Mr. Orth are Esther Howard, Florence Vernon, Joe Bernard and a number of extras.

"Ship Ahoy" is the title of a Vitaphone Varieties musical comedy about sailors ashore with music and lyrics by M. K. Jerome and Harold Berg. Carl McBride and Eddie Graham directed. In the cast are Clarence Nordstrom, Hazel Sperling, Esther Howard, Jack White, Go Go De Lys, blues singer, and sixteen extras.

Will Give Warners the Greatest Chain of Exhibition Spots

Negotiations are now pending for the consummation of one of the biggest deals ever made in the motion picture industry and one involving millions of dollars. The participants in the negotiations are the buyers for the various Publix chains of theatres throughout the country, and the leading sales executives of Warner Brothers and First National Pictures.

The Publix buyers were called to reach the city on Monday as were the sales heads of the Warner Brothers and First National organizations. The negotiations are in relation to the 1930-31 motion picture product to be shown in the various chains of theatres throughout the country, and it is expected that it will be 10 days before they are concluded.

It is said that Publix is particularly interested in the Vitaphone short subjects which Warner Brothers will release during the current season. Should the negotiations tending to the securing of all these subjects by Publix be successful it will be the largest short subject deal made by Warner Brothers with any single company or group of exhibitors.

PRIDE, WE LEARN, FINALLY BROUGHT ABOUT THE END OF A WELL-KNOWN ACTOR.

James Leonard, for years a well-known actor on the vaudeville stage and screen, passed away at the Windsor Hospital July 4th. On talking to some of his closest friends we learn that before he was finally taken over and looked after by the Motion Picture Relief Fund, James Leonard walked the streets of Hollywood hungry and his starving of himself finally brought on his death much sooner than it would have come otherwise, which only goes to show that even in Hollywood with its millions for pictures, actors who have given their best to the amusement world, do pass on and out of this picture of life as paupers. Poor James Leonard, with a whole colony of friends, was too proud to let his wants be known, and today he is only a fleeting memory to those who knew and loved him.

The writer has met James Leonard on the street all hours of the day and night, and never for a moment knew what was in his heart. He could have had anything that he needed, it was right at his finger tips just for the asking, but, not him, he was too proud, and when we think back to the days when we used to play on the same circuits together, he, James Leonard, with his wife, Sadie Leonard, under the team name of James and Sadie Leonard, they did a burlesque boxing match, and poor "Jim" took many a hard knock so theatregoers could laugh and enjoy the show, but here was one blow too many and he has been counted out. GOD REST HIS SOUL IN PEACE. Good-bye, old pal, until we meet again.

HARRY BURNS.

A New Star Will Be Developed in Paramount's Story

"Skippy" is coming to life again, Paramount is preparing to produce the great story which Victor Schertzinger will direct at their Long Island studios, starting actual shooting within 30 days.

There has been all sorts of rumors making the rounds as to who will play the title role; one thing is certain, Paramount will make a new star in this picture.

Victor Schertzinger since going East has been directing at the Paramount studios, turning out a class A brand of pictures, so much so, that the powers that be have been giving him the very best assignments turned over to their directors in the East.

Victor Moore, comedian of screen and stage, has been spending his time between talkers at the Paramount studio here in perfecting a trick life preserver designed to make shipwreck a pleasure. It's twice the size of an ordinary safety belt and has various watertight compartments intended for food, toilet articles, books, clothing and a small radio set, so that any castaway won't feel his time has been entirely wasted while waiting to be picked up.

Stepin Fetchit, darky comedian, was scheduled to make a Broadway personal appearance in connection with "The Big Fight," the picture in which he is appearing, at the Globe Theatre, with the assistance of no less than three automobiles. Stepin, who maintains three automobiles in Hollywood, in a state of excitement obviously felt that New York should not fall behind the pomp of Los Angeles whenever he appeared in public.

Estabrook, who wrote the adaptation and continuity for "Hell's Angels," is just completing the screen version and dialogue for "Cimarron," which R-K-O is to produce on a most elaborate scale.

Let's See··· Who's Who

By HARRY BURNS



RONALD COLMAN

After a three months' vacation in England, France and Holland, Ronald Colman, Samuel Goldwyn star, returned to Hollywood aboard the Chief last night.



Ronald Colman

Colman brought with him the ending of his next screen production, an original by Frederick Lonsdale, which was written in London. The first half of the story was brought over by Evelyn Laye who arrived 10 days ago.

After the completion of "Raffles" in April, Colman was given an extended vacation, the first in several years. He left for England in company with Ernest Torrence and his wife. William Powell left several weeks later and the quartet toured Europe together.

While abroad the star received several offers to star on the legitimate stage but preferred to return to Hollywood where the Lonsdale story will go into production August 1.

REX BAILEY

There is less hurrah and noise at the RKO casting offices and the young man in charge, Rex Bailey, has accomplished greater things since the coming of the talkies than any other lot.



Rex Bailey

Rex is a quiet, unassuming lad who has come up from the ranks and might be called a self-made made of accomplishments, for he first started working as an extra, then he became an assistant casting director. He received his early schooling at the Central Casting headquarters.

If you started to count the many friends that Rex has made while handling about 250 pictures in a space of three years' time as casting director, you can just about picture the people that he has dealt with and we have yet to hear a real kick registered against him or his offices.

BROADCASTING

Jimmy Adams is working both on screen and radio. He just worked in "Soup to Nuts," directed by Ben Stoloff for Fox Films; at the same time he is being heard over KTM nightly.

MATHILDE COMONT

The cast of "Adios," the picture in which Richard Barthelmess will next be starred by First National, is all complete. Barthelmess plays the part of Francisco Delfino, a bandit of old California. James Rennie will enact the role of David Howard, head of the rangers. Mary Astor will play the bandit's sweetheart. Marion Nixon will be seen as Dona Dolores Delfino. Fred Kohler's role is that of Peter Harkness, an American land commissioner, while Robert Edeson is Don Mariano Delfino, uncle of Francisco. Arthur Stone has been cast as Juan, the bandit's son, and Mathilde Comont, French comedienne, will portray Concha, cook at the Delfino rancho. Frank Lloyd directs "Adios," which has been adapted by Bradley King from the novel by Lanier and Virginia Stivers Bartlett.



Mathilde Comont

REGIS TOOMEY

Paramount has once more loaned Regis Toomey to another studio, this time it being Warner Bros., who have him working in "The Steel Highway," directed by William Wellman.



Regis Toomey

The success of this sterling actor in pictures can be attributed to the fact that he watches carefully everything that he does while before the cameras. No matter what the part, he gives his undivided attention to every detail so that he will be correct in action and costume.

His remarkable personality that comes to light on the screen, is from the very soul of the man. When you talk to him, or see him on the lot at work or just passing the time of day with his many friends, you know why he just can't help being successful, because he is a real, honest-to-goodness human being on and off of the screen.

Edwin Maxwell, who is much in demand, is working in "The Gorilla" at First National, directed by Bryan Foy, and will soon appear in "The Man in the Sky" at Warner Bros.

GAVIN GORDON

Having given a performance as leading man opposite Greta Garbo in her newest Metro-Goldwyn-Mayer production, "Romance," that bespeaks a thorough understanding of the art of dramatics, Gavin Gordon now finds himself in demand by other producers. Announcement coming from the offices of chief R-K-O executive William LeBaron reveals that this handsome stage thespian was borrowed from the Culver City studios to essay one of the major prominent roles in "The Silver Horde," based on the widely read novel by Rex Beach.



Gavin Gordon

Gordon, in company with the rest of the troupe which includes Evelyn Brent, Joel McCrea, Louis Wolheim and Raymond Hatton, has already departed for Ketchikan, Alaska, where the exterior scenes for this massive production are to be filmed.

It is understood that immediately following the completion of this assignment, Gordon will join the roster of another prominent producing organization, negotiations now being carried on for him to play the leading male role in a feature production.

Gordon's work opposite Miss Garbo resulted in his being signed to a long-term contract by M-G-M.

HARRY H. ZEHNER

Harry H. Zehner, assistant manager of Universal Pictures Corporation, will head both tickets at the annual 233 election, August 20, President Rex B. Goodcell announced today.



Harry H. Zehner

Reports of rival nominating committees read at the July assembly of the prominent theatrical Masonic club last night made Zehner the unanimous choice for president during the organization's next fiscal year.

John LeRoy Johnston was the unanimous choice for executive vice-president with Henry Otto, Charles Crockett, P. A. BeHannessy, C. E. Toberman and Jean Hersholt, vice-presidential candidates. Otto K. Olesen was named the sole candidate for treasurer, Morris Resch, Abraham Goldman and Lee King candidates for two secretarial positions and Marco Hellman, W. S. Van Dyke, Edwin Carewe, Samuel Kress, J. J. Franklin, Lloyd Whitlock and Clifford Smith candidates for the board of directors.

The 233 Club has grown from a group of 24 theatrical Masons to an organization of 2000 men in six years.

E. H. GRIFFITH

"Act natural, and be a good actor," is the advice of Director E. H. Griffith, whose recent picture, "Holiday," is proving a great hit in New York.



E. H. Griffith

"The chief asset of Ann Harding is her absolute naturalness. Fame and success have left her untouched. On or off the screen, Miss Harding is as simple in manner as any girl I know. She plays her scenes just as she would live them. She never tries to act."

Director Griffith has been in the business for 14 years, and before that studied human nature as a newspaper reporter. He has directed Mary Astor, Constance Bennett, Hedda Hopper, Robert Armstrong, Russell Gleason, Rod LaRocque, Edward Everett Horton and many other celebrities. His recent films are "Paris Bound," "Rich People" and "Holiday."

GEORGE O'BRIEN

George O'Brien, Fox athletic star, has left Hollywood on an extended location trip in the hills, where he will embark upon the filming of "Fair Warning," from Max Brand's stirring novel of the great outdoors "Untamed."



George O'Brien

Formerly a stunt rider, cameraman, amateur fighter and general all-around athlete, O'Brien brings to the films a splendid physique, trained in the various accomplishments of the kind usually required of the modern movie hero.

For this reason, Fox Studios selected him to star in their series of pictures of the great outdoors. Already O'Brien has made a number of these, including "The Lone Star Ranger," "Rough Romance" and "The Last of the Duanes." Several others, including his newest assignment "Fair Warning," are in the series.

O'Brien, whose father was until recently police chief of San Francisco, is both an expert marksman and a crack rider, having learned these accomplishments from the officers of the Mounted Squadron, with whom he was a great favorite. When in the United States Navy, he was heavyweight champion of the Fleet.

Among the most notable of O'Brien's pictures is the classic masterpiece of F. W. Murnau's "Sunrise," in which the athletic player was starred. O'Brien has many other interesting films to his credit, including "Is Zat So?" "Noah's Ark," "Salute" and others, hardly less well-known.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARI	REMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"[illegible]"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Holt Revier Bert Lytell	Harry Joe Brown Richard Boleslavsky	Sam Nelson C. C. Coleman	Teddy Tetzloff Joe Walker	"The Squealer" "Last of the Lone Wolf"	Harry Joe Brown Uncredited	Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Louise Fazenda	Albert Herman Phil Whitman	Paul Malvern J. A. Duffy	H. Kirkpatrick Len Powers	New Series "Pure and Simple"	Uncredited Uncredited	Preparing Shooting
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	All-Star	James Cruze	Unassigned	Unassigned	Untitled	Uncredited	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Unassigned Otis Skinner All-Star Richard Barthelmess Marilyn Miller Edw. G. Robinson All-Star Unassigned Frisco-Gribbon Munson-Lyon James Rennie	Hobart Henley John Francis Dillon John Adolfi Frank Lloyd Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Alfred E. Green Bryan Foy Clarence Badger Frank Lloyd	Unassigned Frank Shaw Irving Asher Ben Silvey Wm. Cannon Perc Ikerd Al Alborn Unassigned Scott Beale James B. Dunne Unassigned	Unassigned John Seitz Frank Keeson Gilbert Warrenton Ernie Haller Tony Gaudio Arthur Miller Unassigned SidHickox Sol Polito Unassigned	"Mother's Cry" "Kismet" "College Lovers" "Adios" "Sunny" "Little Caesar" "Father's Son" "The Man in the Sky" "The Gorilla" "The Hot Heiress" "Captain Blood"	Lenore J. Coffee Howard Estabrook Douglas Doty Bradley King Humphrey Pearson Robert N. Lee Hope Loring Kern-Harbach Spence-Orkow Herbert Fields Waldemar Young	Preparing Shooting Shooting Shooting Shooting Shooting Shooting Preparing Shooting Shooting Preparing
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. Jack Phillips 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	All-Star Milton Sills Farrell Hobart Unassigned Warner Baxter J. Harold Murray O'Sullivan-Garret Healy-McCoy Unassigned Unassigned Unassigned Unassigned	Raul Walsh Alfred Santell Frank Borzage John Ford Victor Fleming A. F. Erickson David Butler Benjamin Stohl Sidney Lanfield A. Wuerker Chandler Sprague W. K. Howard	Archie Buchanan Marty Santell Lew Borzage Unassigned Unassigned H. L. Hough Ad Sthaumer Lew Breslow Unassigned Unassigned Unassigned Unassigned	Lucien Andriot Glen McWilliams Chester Lyons Unassigned Unassigned Geo. Schneiderman Earnest Palmer Joe Valentine Unassigned Unassigned Unassigned Unassigned	"Big Trail" "The Sea Wolf" "Devil With Women" "Up the River" "The Renegades" "The Red Sky" "Just Imagine" "Soup to Nuts" "Hot-Numbers" "Fair Warning" "Play Called Life" "Scotand Yard"	Walsh-Evarts Behrman-Block S. M. Benrman Uncredited Jules Furthman Tom Berry De Sylva-Brown-Hend Rube Goldberg Uncredited Uncredited Uncredited Uncredited	Shooting Shooting Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Preparing Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Unassigned Clyde-Kane-Stuart	Unassigned Mack Sennett	Unassigned Babe Stafford	Unassigned Max Stengler	Untited "Grandma's Girl"	Uncredited Staff	Preparing Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Marie Dressler Moore-Tibbett Marion Davies Grace Moore Joan Crawford Harry Carey John Gilbert Unassigned Dressler-Moran Greta Garbo Unassigned	Fred Niblo George Hill Jack Conway Robert Z. Leonard Sidney Franklin Harry Pollard W. S. Van Dyke Sam Wood Chas. Brabin Chas. Riesner Jacques Feyder Harry Beaumont	Harry Bucquet Unassigned Unassigned Unassigned Hugh Boswell Red Golden Unassigned John Waters Unassigned Unassigned Al Shenberg Unassigned	Gordon Avil Unassigned Unassigned Unassigned Merritt Gerstad Hal Rosson Clyde De Vinna Percy Hilburn Unassigned Unassigned Wm. Daniels Unassigned	"Red River" "The Dark Star" "New Moon" "Rosalie" Untitled "The Great Day" "Trader Horn" "Way For a Sailor" "The Great Meadow" "Reducing" "Anna Christie" German Ve "Those Three French Girls"	Fred De Gresac Marion-Jackson Thalberg-Butler Uncredited Meehan-Kraly Uncredited Van Avery-Schayer Uncredited Uncredited Uncredited Uncredited Thalberg-Butler-Woodhouse	Preparing Preparing Preparing Preparing Shooting Shooting Shooting Shooting Preparing Preparing Shooting Preparing
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Joseph Schildkraut Halperin Prod. Triangle Prod. Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. Caddo Educational-Christie	Al Rogell Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ben Klein Unassigned Unassigned Walter-Lundin Unassigned Unassigned Unassigned Harry Jackson Unassigned Unassigned Unassigned Unassigned	"Aloha" "Mother's Million" "Mickie" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled Untitled "Front Page" "Charley's Aunt"	Uncredited Howard M Bana Uncredited Grey-Adler Uncredited Uncredited Uncredited Eddie Dowling Uncredited Uncredited Uncredited F. McGrew Willis	Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star Chatterton-Brook Maurice Chevalier Francis-Houston Richard Arlen All-Star Cooper-Dietrich	Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger Cuker-Gasnier Brower-Knopf John Cromwell Josef Von Sternberg	Bob Lee Chas. Barton Wm. Kaplan Russell Mathews Unassigned Ivan Thomas Unassigned Unassigned	Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard Unassigned David Abel Unassigned Unassigned	"The Spoilers" "The Sea God" "Anybody's Woman" Untitled "The General" Untitled "Tom Sawyer" "Morocco"	Beach-Cormack Russell-Abbott Akins-Morris Lawrence-Heath Zilahy-Brown Evarts-Mintz Twain-Adkins Benny Vigny	Shooting Shooting Shooting Shooting Preparing Shooting Preparing Shooting
PATHE—EM. 9141 Harold Dodds 9:30-11:30 (Chas. Richards) EM 4131	AnnHarding Wm. Boyd Eddie Quillan	Unassigned Howard Higgin Russell Mack	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Greater Love" "The Painted Desert" "Looking for Trouble"	Uncredited Uncredited Uncredited	Preparing Preparing Preparing
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim Amos and Andy Richard Dix Arthur Lake Unassigned Joseph Cawthorne	Paul Sloane Luther Reed Luther Reed Geo Archainbaud Mel Brown Wesley Ruggles Holmes-Shores Herbert Brennon Unassigned	Ray Lissner Fred Fleck Unassigned Tommy Atkins Unassigned Dorian Cox Unassigned Unassigned Unassigned	Nick Musaracka Unassigned Unassigned Leo Tover Edw. Cronjager Edw. Cronjager Unassigned Unassigned Unassigned	"Half Shot at Sunrise" "Babes in Toyland" "Heart of the Rockies" "The Silver Horde" "Check and Double Check" "Cimarron" "His Majesty Bunker Bean" "Beau Ideal" "Old Accordian Man"	Creelman-Wood Uncredited Uncredited Uncredited Uncredited Howard Estabrook J. Walter Rubin Herbert Brennon Uncredited	Shooting Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing
ROACH—EM 1151 Jack Roach Casting	Laurel and Hardy Charley Chase The Boy Friends	James Parrott James Horne Geo. Stevens	Morey Lightfoot Harry Black Art Duquet	Jack Stevens Art Lloyd Unassigned	"Pardon Us" "Dollar Dizzy" "One Week"	Uncredited Uncredited Uncredited	Shooting Shooting Shooting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	Louis Lewyn Burton King Disney Bros. WillisKent Prod.	Louis Lewyn Burton King Wm. A. O'Connor	George Jeske Unassigned Mandy Shaefer	Otto Himm Andy Anderson Verne Walker	"Voice of Hollywood" "Rose of Santa Barbara" "Mickey Mouse Shorts" "Ten Nights in a Barroom"	Louis Lewyn Uncredited Norton S. Parker	Shooting Preparing Shooting Preparing
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	Unassigned Unassigned	Bert Glennon Emory Johnson	Unassigned Unassigned	Unassigned Unassigned	"The Barbarian" "The Third Alarm"	Uncredited Jack Natteford	Preparing Preparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler, Casting Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett All-Star Eddie Cantor Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Thornton Freeland Sam Taylor	Unassigned Unassigned Unassigned Unassigned Heman Smith Lucky Humerston Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Ray June Ray Renahan Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "The Bat Whispers" "Whoopee" "Forever Yours"	John W. Considine, Jr Berlin-McGuire Uncredited Uncredited Roland West Uncredited Benjamin Glazer	Preparing Preparing Preparing Preparing Preparing Shooting Preparing
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	McCoy-Ray Dorothy Jannis Nagel-Hobart Francis Bushman, Jr. Unassigned Unassigned All-Star Unassigned Summerville Gribbon Unassigned	Henry Mac Rae Harry Garson John Stahl Robert F. Hill Rupert Julian Wm. J. Craft Mal. St. Clair Monta Bell Al Ray Al Kelley	Joe Levigard Unassigned Bob Ross Joe McDonough Unassigned Unassigned Unassigned Unassigned Van Ronkel Fred Frank	Will Cline Wm. S. Adams Jackson Rose Geo. Robinson Unassigned Unassigned Unassigned Unassigned Harry Neumann Jerry Ashe	"Indians Are Coming" "Ourang" "The Lady Surrenders" "Spell of the Circus" "The Cat Creeps" "See America Thirst" "Boudoir Diplomat" "East Is West" Comedies "Leatherpushers"	Uncredited Reeves-Bernstein Richman-Lehman Ian McCloskey Heath John Willard Uncredited Lothar-Gottwald Uncredited Uncredited Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Delroy-Whiting Lightner-Brown Varconi-Fay Wray All-Star Delroy-Hall Withers-Astor	Unassigned Lloyd Bacon Allen Crosland Alan Dwan Roy del Ruth Wm. Wellman	Unassigned Justin McCloskey Jack Boland Tenny Wright Eddie Sowders Jimmy Dugan	Unassigned Bill Rees James Van Trees Ira Morgan Dev Jennings Bob Kurrle	"May Time" "Sit Tight" "The Gay Caballero" "Barber John's Boy" "A Husband's Privileges" "The Steel Highway"	Uncredited Taylor-Wells Rosener-Wells Joseph Jackson Caesar-Thew Maude Futon	Preparing Shooting Shooting Shooting Shooting Shooting

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ALL THE MOTION PICTURE NEWS—EVERY PAGE A FRONT PAGE

HOLLYWOOD filmograph

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VOL. 10, NO. 28 SATURDAY, JULY 26, 1930 PUBLISHED WEEKLY



VICTOR McLAGLEN

Blossom Room Offers Many New Features

Inaugurating what will henceforth become a regular weekly feature in the Blossom Room of the Roosevelt Hotel, "Tango Night," featuring Xavier Cugat and his Argentine tango orchestra and tango dancers, is to be staged there on Tuesday evening.

Announcement of this new Blossom Room event was made as a result of the great success of the special tango night staged in the supper room last week.

"Tango Night" will bring several features to the Roosevelt. Ben Bernie and his Roosevelt orchestra, playing current dance rhythms, are also to appear, while each occasion will have a popular celebrity as guest of honor, who will present a silver trophy to winners of the tango contest which will take place. On Tuesday evening Lia Tora, Brazilian motion picture star and dancer, will be the evening's honored guest and will award the first cup to be presented.

* * *

World's Youngest Director in Screen Snapshots

Davey Lee was coaxed into directing a scene for Director Harry Joe Brown while Brown was called into a conference by Columbia executives. The leads were played by Dorothy Revier and Matt Moore, and after several rehearsals, Director Lee got what he strived for. The scenes will be used in screen snapshots made by Ralph Staub for Columbia release.

* * *

BILL FLECK AND BOYS ENTERTAIN 'EM AT THE S. M. BREAKERS CLUB

Sunday was a red letter day and night at the Santa Monica Breakers Club, where Harry Sugarman holds down the chief executive post and where Bill Fleck and his Jazz Crooners let loose enough harmony to make the natives and those who came there with 'em enjoy themselves during the whole day and evening, if they stayed that long, and most of 'em did.

Celebrities rubbed shoulders with the hard working folks who chase down to the beach for a breath of air, a dip in the ocean, a bite to eat and a little throwing of their shoulders in every direction in tune with the syncopated music.

There is something homey about the Breakers Club under its present management. It is redecorated, refurnished, the food is far above the beach average and the service in keeping with the good eats.

* * *

Eddie McAuliffe, for years one of the leading bantam-weight boxers, with a record of over 200 battles, one of which Ye Editor refereed at the old Vernon Arena, is playing a very fine part for Charlie Chaplin in his present picture, "City Lights." And what more, we hear Eddie is a K. O. in the part.

PRODUCERS' CRY FOR STAGE TALENT IN THE ORIGINAL PRODUCTIONS CAN BE ANSWERED



IRVING MITCHELL

When the Liberty Productions produce "Mother's Millions," with May Robson as the star, they won't need to travel very far for one of the leading artists who appeared with the famous actress in the stage play for he is right here in our midst.

Irving Mitchell is the young man in question, and unlike other stage actors he has already proven himself in talkies. His latest screen effort was in "Manslaughter," recently produced by Paramount as a 100% talkie.

The Halperin Bros. are to produce the May Robson opus at the Metropolitan Studios, as one of the first of a series of very fine features on their program.

Tom Kennedy has given up managing fighters and is to devote all of his time to working in pictures.

* * *

Milton M. Golden has his hat in the ring for Assemblyman from Hollywood. He is well known in film circles as he is the attorney for some of the best known satelites in filmdom.

Albert Riccardo has just returned from New York City, where he spent his vacation and at the same time looked the theatrical and motion picture situation over there. Al Woods offered him a show to appear in on Broadway, but Albert likes his Hollywood and pictures.

ATTENTION

PRODUCERS — DISTRIBUTORS EXHIBITORS

This is notice that L. E. Goetz, Tec-Art Studios, Hollywood, California, will start production immediately upon an all-talking version of

"THE FACE ON THE BARROOM FLOOR"

using an original adaptation by Norton S. Parker.

L. E. GOETZ.

"SID" DENIES

Setting at rest all rumors which have been afloat for some time, Sid Grauman has entered positive denial that he contemplates taking over the managerial reins of the Roxy Theatre for the Fox interests. At no time, Mr. Grauman states, were any negotiations in progress for such a deal, nor would such an assignment be considered by the Hollywood showman.

"Directing the road-showing of 'Hell's Angels' in the principal cities of this country and Europe will require all my efforts for some time to come, and when this is achieved, I have several other major propositions in abeyance to absorb my activities," he said.

* * *

James Tinling to Direct "For the Love o' Lil"

Announcement is made from the Columbia studios that "For the Love o' Lil," the final production of this company's 1929-30 schedule, will be placed into work this week.

Inasmuch as this picture, based on J. Leslie Thrasher's well known cover illustrations for "Liberty Magazine" will be a special production, Harry Cohn is taking special care in the casting.

Sally Starr, Jack Mulhall and Elliott Nugent have been signed for the three leading roles of this delightful domestic comedy-drama.

James Tinling has been assigned the important directorial task of bringing to life the familiar characters whose fortunes have been followed weekly by millions of people.

* * *

R-K-O Experimenting on Languages for Their Talkies

With Leon d' Usseau, who is in charge of their foreign department, RKO has added Frederick Zelnick and given the men the right-of-way to experiment on languages through their talkies, and we learned today that they will soon offer something that will be another step forward in the making of talkies.

At this time the men were not in a position to make any statements or to reveal any of the facts pertaining to their work and developments, but we hope to have something more definite to reveal within a very short time.

* * *

ALAN BROCK TO PLAY LEAD IN PLAY SHOP

Alan Brock is a busy young man these days. As quickly as the Play Shop's production of "Ghosts," starring this talented character juvenile, came to an end, Brock started work in Paramount's "Huck Finn." And now Alan informs us that he contemplates taking the lead in another presentation at Ralph Herman's Play Shop, as yet unnamed. If a play is decided upon definitely within the next few days, rehearsals will start for Alan Brock almost immediately thereafter.

* * *

Nicholas Bela, who recently has done fine work in "Such Men Are Dangerous," "Girls Everywhere," and "Playing Around" is now working at the First National studios in "Little Caesar," directed by Mervyn Le Roy.

JUL 31 1930

HOLLYWOOD filmograph

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Many Actors Dissatisfied With Contracts

English Producers Bid for Harry Jolson Story

Tactics of Some Agents Causing No End of Worry to Them

One of the things that the producers and agents should work out is some of the existing contracts between actors and agents which are causing certain artists to lose work because their agents are not in the "In Good" class with the studios.

Some artists have been out of work for almost a year, and have asked for their release from their agents, and have been refused. This, we feel, is a restraint of trade, and should be stopped if there is to be a more mutual understanding between all concerned.

Chiseling agents who have too many artists on their lists, should free themselves of some of these contracts, before they hit back at them and drag them down into the category of "in-bad agents," with both studios and artists.

Actors are entitled to make a living, and if an agent or representative finds him or herself in-bad, and they can't help their artists, they ought to be big enough to pass them along to someone else, or at least split the commissions with the agents who can put over the deals.

Jean Hersholt Signed by Liberty Productions

Jean Hersholt today signed a contract with Liberty Productions, the newly formed national releasing and producing firm, headed by M. H. Hoffman.

According to Edward Halperin of Liberty, Hersholt will be featured in "Red Kisses" and "East of Asia," two roles which brings Hersholt's total number of separate screen characterizations to 1700 to date. Special writers will be assigned shortly to transcribe these plays to the screen, adapting them with the idea of making the Hersholt roles most prominent.

Liberty will produce these Hersholt pictures in the early fall, vouchsafes Mr. Halperin, after "Davy Jones' Locker" and "The Ape" have been completed.



LOWELL SHERMAN

Relinquished a perfectly good two-year film contract and in lieu thereof he received a brand new five-year contract with increased figures, which means that Sherman's first acting-directing assignment on the R-K-O lot met with the approval of William LeBaron, vice-president in charge of production.

Two months ago he was signed on a two-year contract to act and direct. "Lawful Larceny" was his first assignment. As soon as the picture was released Sherman had the new contract in his pocket. He will direct and appear in Samuel Shipman's original story, "The Losing Game," soon to be produced by R-K-O.

"Under the Cork," Published in Sat. Evening Post, for Talkie

LONDON, England — Harry Jolson is making a great hit in the London music halls, and strange as it may seem, the Saturday Evening Post story "Under the Cork," which is about Al and Harry Jolson, which was recently published, may be made into a talkie by English producers.

The American actor has made such a hit, that British producers feel that the life of the Jolsons would be welcomed in Great Britain, in fact all over the world, as an oral film. Hence, their making Harry Jolson an offer to stay in London and appear in the picture.

Harry Jolson recently was in Hollywood, and was to have been starred by Universal. There was a difference of opinion as to story and contracts, and Harry Jolson left the hub of the motion picture industry without appearing in a talkie. The local appearances that he made in California for Fanchon and Marco and a number of benefit shows proved that he has every qualification for the screen that is necessary, and only needed a suitable vehicle. The Saturday Evening Post story, which was published in two installments, created a furore in America.

FAWCETT RETURNS TO THE SCREEN

George Fawcett is returning to the screen after an absence due to his activities as star-producer and will be seen in a new light. The actor is now rehearsing for the part of the count in "The New Moon" with Lawrence Tibbett and Grace Moore for Metro-Goldwyn-Mayer. While he has played countless men of title, he has never been hen-pecked before. He will be in "The New Moon."

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HARRY BURNS, President and Editor
Office Phone, HOllywood 6024

Vol. 10 Saturday, July 26, 1930 No. 28

THE MAIL MAN'S DILEMMA

Uncle Sam has charged two cents to deliver a letter in any part of the United States for the past 50 years. He feels that it is about time to raise the cost of delivering our letters to 2½ cents, since the cost of everything has gone up, and which brings us to the importance of the letter carrier, who is the innocent messenger of joy and cheer.

The letter carrier walks the streets day in and day out. Some people sort of commence to feel that he carries their destiny in his very bag. He seems to bring luck to some, while others fail to fare so well. Did it ever occur to you that this man is a public servant, one who would rather be a messenger of happiness than sorrow?

Every letter that our mail man brings to us means much to our office. It is the life and future of our business. If he is late, we blame him. If he comes light handed instead of heavily laden, we think somehow or other he might be holding out on us. We love and hate him throughout a day's time.

His work is a thankless job. One never stops to consider that we are not the only ones who are dependent upon him. Back home he has a family, no doubt, who, like we, await the mail man to deliver their daily mail. They, too, feel the very thing that we do—it comes right home to them.

There is an old but true saying that if we are thankful for the little things, bigger and better things will come to us. Bless the man who delivers your mail. Look kindly upon him. He is as human as you are. Your problem is his problem, only he is innocent of what the letters that he delivers contain.

The other day our mail men went away on a vacation. Another man delivered the mail. We felt he wasn't so lucky for us as the regular mail carrier. Ridiculous idea, it is true. People sort of build barriers against themselves. their likes and dislikes. The mail man was innocent of anything we charged with with. Think this over. It is worth while. It will help you out of many anxious moments in life.

"OUTSIDE THE LAW"

One thing that the talkies can be relied upon for is that they can find real material in the old reliable formulas used in the silent days, as in "Outside the Law," made years ago by Universal with Lon Chaney and Priscilla Dean as the stars. Tod Browning directed the feature then, and has just completed the talkie (previewed at the Belmont Theatre), which offers Mary Nolan, Edward G. Robinson, Owen Moore, Delmar Watson, Rockcliffe Fellowes, Dewitt Jennings, Jack Mower, Eddie Sturgis and John George in the cast.

Mary Nolan and Edward G. Robinson steal the show, with Owen Moore next. One of the surprises in the picture is little Delmar Watson. Owen Moore plays "Fingers" O'Dell with the twang of the actor's idea of a fat part.

Tod Browning created a great talkie out of this one. Some close trimming, and sticking to the story, will help put Garrett Fort's dialogue over 100 per cent and make for Universal another winner, even after every other company has produced what looked like every imaginable story of the underworld.

WARNERS PREPARE FOR COMING SEASON'S PROGRAM AS THEY RUSH COMPLETION OF YEAR'S SCHEDULE

With the present year's production activities rapidly drawing to a close at Warner Brothers' Studios, preparations are already under way for next year's extensive program.



J. L. WARNER

J. L. Warner, vice-president in charge of production, and Darryl Zanuck, associate executive, announced today that they are buying new stories and signing players for the coming season's product, which is expected to be the most extensive both in number of pictures and cost of production in the history of the organization.

Among the new stories purchased by Warner and Zanuck are Ferenc Molnar's "The Devil," which will be a starring vehicle for George Arliss, who starred in the stage play; the sensational novel by Harriet Henry, "Jackdaw's Strut," which is sweeping the nation like wildfire, and "The Girl Who Never Walked Home," an original story by Melville Crossman and Charles Kenyon.

New players are already being signed by Zanuck for the coming year's pictures. The latest players to be put under long-term contract are Marilyn Morgan, talented young ingenue; Barbara Weeks, former Ziegfeld Follies girl, and Edward Morgan, the juvenile player.

There are five pictures now in production at the Warner Brothers Studios, and eight more will be under way before September 1. These will complete the year's schedule, whereupon Warner and Zanuck will start almost immediately on the program for 1930-31, which, it is expected, will greatly exceed in number and value the many pictures comprising the allotment of the year's work just being completed.

R K O Gives Clever Actress Her Best Assignment Since She Left Fox's



SUE CAROL

What young film actress wouldn't swap places with Sue Carol?

In her next picture she is assured of being seen and heard by no less than 100,000,000 theatregoers—for she is to appear in the feminine lead with the celebrated radio stars, "Amos 'n' Andy," for R-K-O Radio Pictures. This announcement was made yesterday by William LeBaron, vice-president in charge of production, who will give his personal supervision to the first "Amos 'n' Andy" film special.

Miss Carol recently completed the lead opposite Arthur Lake in "She's My Weakness," which won for her a long-term Radio contract.

Stage Artists Voices Artificial--E. H. Griffith

L. A. Critics Praise "Recaptured Love"

Educational Starts Their Two Reel Units

"Oswald" Series To Continue At Big U

Pathe Director Just Finished "Holiday" With Ann Harding

"Pictures offer a better opportunity today than ever before for the untrained girl," Director E. H. Griffith says.

The director of "Holiday" and "Paris Bound," Ann Harding's starring vehicle, makes this announcement in the face of many statements that stage training is necessary to success in sound films.

"Artists from the legitimate stage have artificial voices, due to their years of speaking lines. Few of them can resist falling into stage vocal mannerisms when they start to talk. On the other hand, an actress from silent pictures speaks naturally, and knows pantomime. She is able to give a more convincing performance due to the fact that she is not stagey in her talk."

Griffith sights such players as Mary Astor, Norma Shearer, Louise Fazenda, Irene Rich as examples of what he means. These players have had little or no stage work, and are tremendously popular in films.

BRRRRR—R

Numa, "King of the Jungle," is an unquestioned screen celebrity, according to Lyle E. Womack, manager-director of Gay's Lion Farm, El Monte, and ex-spouse of Ruth Elder, famous aviatrix; for he signalized himself in Charlie Chaplin's "Circus;" Sid Chaplin, "Missing Link;" Phyllis Haver, "No Control;" Norma Shearer, "Devil's Circus," and others, having netted Mr. Gay more than $70,000. Numa likes to bask in the sun and reflect on his sixteen summers away from his native habitat, Africa.

Prince, restless in an arena next to Numa's, is considered the most beautiful lion in captivity. He boasts a glorious mane reaching to his hindquarters. Menelick and Caesar, not three years old, are being carefully trained for picture work.

Among the 173 lions of this unique farm, ranging in age from fourteen days to sixteen years, these specimens stand supreme examples of their species. Next year, Mr. Womack says, they will have 100 healthy mature lions of both sexes to ship to a Parisian exhibition, having been fed on inspected flesh of aged farm horses, two of which are needed daily to feed the hungry beasts. This represents 1600 pounds of meat for 173 lions.

Directed by John G. Adolfi for Warner Brothers

Unanimous praise, from newspaper reviewers and public alike, greeted the premiere of "Recaptured Love," directed by John G. Adolfi, a Warner Brothers Vitaphone comedy of marital mix-ups, at the Warner Theatre in Hollywood recently. Excerpts from criticisms published in Los Angeles daily newspapers follow:

Los Angeles Times: "Combining comedy with drama and farce, it assures both subtlety and humor to patrons . . . occupies a unique position . . . entertaining . . . sophisticated."

Los Angeles Examiner: "A pleasant and polished affair . . . a human story, smoothly told and enacted by a group of likable players . . . Halliday a fine, dignified actor."

Los Angeles Record: "A new spirit . . . exceptionally well done . . . good cast in good comedy."

Los Angeles Illustrated News: "Amusing . . . situations filled with humor."

Los Angeles Evening Herald: "The good ship marriage rocks merrily in this picture . . . good-natured thrust at modern wedlock."

Hollywood News: "A subtle and highly entertaining comedy about love in the dangerous forties . . . John Adolfi contributes his best bit of directorial work . . . human and extremely modern tale."

Hollywood Citizen: "Sparkling domestic comedy . . . a little masterpiece . . . refreshing and scintillating."

SELECTED

John Boles, golden-voiced baritone of "Rio Rita," "The Desert Song" and a half dozen other successes, was selected by Samuel Goldwyn for the leading male role in the Evelyn Laye starring operetta "Lilli" which goes into production next week.

George Fitzmaurice will direct the operetta while Richard Day, who was responsible for the marvelous sets in "Whoopee," has been retained to create new effects for "Lilli." The story is an original by Louis Bromfield adapted by Sidney Howard. Both are Pulitzer prize winners.

Nacio Herb Brown is responsible for the music in conjunction with Bruno Granichstaedten, who was brought all the way from Vienna to add a continental atmosphere. Edward Eliscu is responsible for the lyrics.

Johnny Hines and Tom Patricola Star in Short Reelers

With the signing of a number of new featured players, a big impetus was given this week to the production work at Educational and Metropolitan Studios, which, with the Mack Sennett Studios, are now well launched on Educational's two-reel talking comedy line-up for the new season.

Ten prominent names and one new "find" were added to the Educational-Metropolitan star line-up during the week. They include Charlotte Greenwood, Ford Sterling, Johnny Hines, Clyde Cook, Tom Patricola and his vaudeville partner, Joe Phillips, Bert Roach, Ray Cooke, John West, Buster West and Marian Shockley. Miss Shockley is the newcomer.

Educational's promise that the Tuxedo Comedy series will boast some of the finest casts in the two-reel field during the coming season, seems borne out by the star acquisitions of this group of short features. The first of these comedies will be before the camera at the Metropolitan studios within a few days.

Quite a collegiate flavor is given to the Vanity Comedy series at the outset, not only by the title of the first release, "The Freshman's Goat," but by its cast. Marian Shockley and Ray Cooke, who have the featured parts, are national college sorority and fraternity members, respectively. Miss Shockley is a member of Kappa Alpha Theta at the University of Missouri, and Cooke of Sigma Nu at Dallas, Tex. Other members of the cast include Churchill Ross, who made such a hit in Universal's series of Collegians, Ronny Rondell, Iris Adrian and Eddie Barry. Direction is in charge of Nat Ross.

Tom Patricola will be seen in the first of the new Ideal Comedy series, featured with his vaudeville partner, Joe Phillips. This talking comedy went into production at Educational Studios a few days ago, under the direction of William Goodrich, following the completion of the first of the new Mermaids.

Johnny Hines, whose first fame was made as one of Educational's earliest stars, when he played in the popular Torchy Comedy series, returns with an assignment to the new Gayety Comedies. Clyde Cook has not yet been assigned to a particular series. Cook also has previously been seen in comedies bearing the Educational Pictures trade-mark. The Wests, father and son, who have been theatrical headliners for years, are also awaiting series assignments.

The Educational and Metropolitan staffs now boast four well-known comedy directors' names. Stephen Roberts, for some time senior director at the Educational plant, continues, and William Goodrich, who has directed many laugh hits on this lot, returned with the beginning of work on the first Ideal. At Metropolitan, in addition to Nat Ross, is William Watson, who has directed many of the most famous comedy stars on the screen, and whose pictures for the last year included several of the most popular of Christie's short feature hits.

Plan to Produce 13 More Shorts of Pen and Ink Star

"Oswald," Universal's hilarious comedy character, is going to have a busy season, thirteen pictures being planned for him.

"Oswald" is one of the hardest workers in the talkies, for when he is acting he has from 4000 to 6000 poses for every subject. But "Oswald" never gets temperamental or talks back to his director, and as a result is one of the most popular of film stars.

Those whom "Oswald" has to thank for his great popularity are Walter Lantz, who gave him his "big break"; Jimmy Dietrich, who composes original music scores for all his pictures, and several artists who supervise his daily dozen.

JAMES RYAN OPENS AGENCY IN HOLLYWOOD

There has been quite a bit of speculation as to what James Ryan, former Fox Films casting director would do, since he severed his connections with that firm.

Yesterday we received a card announcing that Mr. Ryan has turned personal representative for artists, directors and writers, and has opened a suite of fine offices in the Hollywood First National Bank building.

Mr. Ryan, while serving the Fox company for many years, has discovered some star material that has proven box office for that organization. He knows every angle of picture making and has quite a colony of friends in and out of the industry.

Browsing Around With The NIGHT HAWK



"Smiling" George Olsen's supper club has registered another gala night—that of last Wednesday—when those brilliant revue comedians, Olsen and Johnson, guests of honor, brought down a carload of comicalities from Warner Brothers' Theatre, spreading them around with unstinted abandon. The famous pavilion was packed with an appreciative audience, which frequently let loose gales of laughter as the two funsters swung their fast-fire patter. They gave an added twist to the program by bringing along a bunch of their playmates, who boasted among them a giant, a dwarf, two cracking good colored dancers and four or five clever stunt men.

The show was a humdinger in every particular and was voted one of the best that Olsen's vast clientele have seen in some time. Olsen and Johnson were given a great hand. Among the gay revellers were Al Herman, Orpheum headliner; Ralph Farnum and Dixie Lee; Ethel Shutta, one of the big shots in the forthcoming "Whoopee" talkie; Blanche Mehaffey; Dick Keene; Walter Catlett; Henri De Soto; Raquel Torres; Margaret Young, Victor Record star; Charles Mosconi; Manager Allen, of the El Capitan; Ernest Van Pelt, M-G-M radio director; Charley Journal, New York night club manager; and Skeets Gallagher.

BEN BERNIE
THE WORLD'S GREATEST ENTERTAINING BAND
EVERY NIGHT Including Sunday
BLOSSOM ROOM — HOTEL ROOSEVELT — HOLLYWOOD

Odds and Ends—Dorothy Ross, brilliant little secretary of George Olsen, the recipient of a De Luxe Ford from George on the occasion of her birthday anniversary—she will be the first one in Los Angeles to have a television installed in the car; Olsen's Prince of Publicity, Perkins, a bird when it comes to picking out celebrities in a big crowd; three of Olsen's singers, Borger, Gardner and Rice, almost without peers as entertainers.

Greetings between two of the paid customers: "I have 160 pounds of Chicago with me." "That's nothing," returns the other. "I have 110 pounds of Los Angeles with me"; Olsen's check girl, Hattie Taylor. regarded as the most beautiful titian-haired girl in local night club life many patrons look upon George Murphy and Jack Shutta as the funniest team now before the public.

Gus Arnheim and his high-class orchestra (20 strong) have gone over with a flourish and fanfare at the Cocoanut Grove carrying everything before them. Gus' message to Col. Abe Frank, "We have met the enemy and they are ours," was received with shouts of joy by the Colonel's entourage. Attesting Arnheim's popularity with its vast clientele, the Grove's attendance has gradually increased since he sat down in his old spot at the piano. His entertainment, including the Three Rhythm Boys (formerly with Paul Whiteman), Eddie Bush, and a wonderful quartet, has proved an attraction that vies favorably with that of Ted Lewis' some years or so ago.

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Last Tuesday night again found 700 merrymakers at the famous Grove, which is gradually assimilating its tropical trappings with the new moorish embellishments that give an added grace to the sides of the ample dance floor. Among the gay patrons were Louella Parsons (gorgeously gowned), queen of film critics, and her popular husband, Doc Martin; Bebe Daniels and Ben Lyons; Lowell Sherman and his wife, Helen Costello, the best dressed and best dancing couple on the floor; Richard Dix and Mary Lawlor; Betty Compson and Hugh Trevor; Count Segurola; Jack Oakie; Arthur Lake; Ona Brown and Harvey Barnes.

Rose Perfect and Al Kingston (Miss Perfect in an exquisite creation of white); Fay Marbe and her handsome brother, Gilbert; Tommy Lee, society's gift to jazzmania, and what a wow he is; Dave Barnum and party; Thelma Todd, Johnny Farrow, Blanche Sweet and Wilson Mizner. Then there was Edith Hellman, hostess to a party of twenty young persons, with Marco Hellman, Jr., as the honored guest; Maurice Gebber, Irvin Shulkin, of the St. Francis Hotel of San Francisco, who flew down to be the guest of Tuby Garon, popular song writer; Roy Fox, Pat Kauffman and Cosmo Kyrle Bellew and wife.

During an orchestra interlude, Ernie Anderson player Kreisler's famous Schon Rosmarin on his banjo harp. It was a gem in its way and rendered

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exquisitely. Whisper—Jack Oakie counts "one, two, three four," audibly, when he fox-trots; Fay Marbe is a superb dancer; Arthur Lake dances like loose hinges; gee, how Lowell Sherman and his wife can pull off a fast tip-top when they see an opening in the dance floor throng; Richard Dix seldom bows to terpsichore, and Betty Compson is an enthusiastic fox-trotter.

Lou Anger, the big b a l b o a at the Blossom Room (Roosevelt Hotel, Hollywood), stood at the top of its arched entrance last Monday night and in beautiful pure English undefiled, intoned, "Well—you can't beat this," as he gazed quizzically at the milling dancers. And Lou, old boy, spoke by the card—the Room boasting a packed assemblage of its numerous clientele. Following in the wake of its three swell predecessors, the program again exhaled an aroma of high class and was generally voted one of the best of the summer season to date. Ben Bernie's orchestra was at its best.

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GEORGE OLSEN'S NEW REVUE CLUB
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It is the most enthusiastic group of clever musicians the old Night Hawk has ever swung a bleached eye on; and Ben himself could fittingly be marshalled to a seat in comedy's realms to the lilting salutation of "pass right this way, to the cafe au lait without delay." But the program—gaze on this galaxy of clever contributors: Phil Arnold, who B.B.B. declares is the most marvelous dancer on the boards today; Mayer and Evans, Miss Georgia Graves, premiere danseuse of the Follies Bergere and nothing to compare with her since the palmy days of Isadore Duncan; Rose Perfect, a songbird in a class by herself; Bobbie Arnst, Irving Fisher, Adele Rowland, who was also the guest of honor.

Lou Armstrong, world's greatest comedy cornetist, appeared through the courtesy of Frank Sebastian of the popular Cotton Club. Al Herman, one of the greatest of vaudeville headliners was chosen as interlocutor and he sure proved a galvanic battery of wise cracks and sly innuendos. Among those he introduced were the big favorites, Olsen and Johnson; Frank Sebastian, of the Cotton Club; Mary Nolan, William Beaudine, Lena Basquette, Tommy Dugan, Fay Marbe, Rufus LeMaire, Jack Haley and Leo Morrison.

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SPECIAL SUMMER RATES

Among others were Milton Golden, who looks to be Hollywood's next representative in the state legislature; Billy Joy, bon vivant; Barry Winton, of United Artists; B.B.B., king of basement jesters; Eddie Tierney and Margery White—the same little Margery who steals every show in which she shines forth. in the talkies; Al Kingston, Mushy Callahan, with Leona Summers; Mrs. Eddie Nelson, Leo Kutner, popular and smiling (won't come off), assistant to Frank Cummings, Jr.; Charles Farrell, Joe Spagat and Miss Ida Glahe.

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HOLLYWOOD, CALIFORNIA

Louise Dresser to Play Opposite Will Rogers

Edgar Selwyn Ready to Start Directing

Henry King Is to Direct Star in "Lightnin'"

Ever since Louise Dresser appeared in "Mother Knows Best" for Fox Films, we wondered why that studio failed to realize what a great actress Miss Dresser really was and that they had a real box-office attraction if they would only give her the proper vehicles.

The first sensible move that the company has made in that direction was the signing of Louise Dresser to play opposite Will Rogers in "Lightnin'" which is to be directed by Henry King, with such fine players as J. M. Kerrigan, Ruth Warren and Helen Cohan as part of the cast.

"Mother Knows Best" was made at the Fox Studios before the advent of the talkies into public favor. Had it been an oral film, Miss Dresser, who migrated from the stage to the screen, would have been made one of our most talked about actresses.

WRITER TURNS MERCHANT

'Tis said writers never worry over their looks. When one has tried an experiment that is supposed to bring back youthful tresses and suddenly becomes aware of the fact that it was a sad mistake and is forced to wear a close fitting hat, probably dark glasses, through the awful period of discoloration, what a thrill one would get should he stumble onto a tonic that would do all it claimed to do.

From a scenario writer to merchant is the story that comes to us from Frances Fagan. Never having sold anything in her life but stories, and they practically sold themselves, sometimes for less than they were really worth, Miss Fagan got one of the greatest ideas a scenario writer ever had. After using a bottle of hair tonic that made the hair stay in place and get chummy instead of sprouting out in every direction, change the texture and stop it from falling out, Miss Fagan found herself the possessor of the formula by a strange trick of fate. What did she do with it? What does any thinker do with a marvelous idea? Listen!

"I've gone into trade, as it were. I can't see what is going to stop me . . . the business practically runs itself now. People who used the tonic simply told others and now I receive orders from all over America, though so far I have not spent 5 cents in visiting these places. It not only restores grey hair to its natural color and is not a dye, but cleans the scalp, changes the texture and restores growth."

"OH, SAILOR, BEHAVE!" NEW TITLE FOR OLSEN AND JOHNSON COMEDY



The title of Olsen and Johnson's first talking picture vehicle, which Warner Bros. are bringing to the screen, has been changed from "Nancy From Naples," to "Oh Sailor Behave!" according to announcement made today by J. L. Warner, vice-president in charge of production.

This is the Vitaphone adaptation of Elmer Rice's light comedy produced last season under the title, "See Naples and Die." Irene Delroy, Charles King, Lotti Loder, Lowell Sherman and Noah Beery will support Olsen and Johnson in the picture.

Warner Bros. have broken a rule in changing the title of a picture after it has already had its world's premiere under a title, as they have in this instance.

Olsen and Johnson have been working together for 14 years and are the outstanding team in public limelight, showing to packed theatres wherever they appear, as they are proving the past two weeks at the Warner Hollywood Theatre.

"UNEQUALED REALISM," SAYS LEONARD WALLACE

Most of us film reviewers have laughed at some time at Universal and Carl Laemmle. We did when Carl purchased the film rights of "All Quiet on the Western Front." Now we are lifting our hats to one of the greatest pictures ever made.

"All Quiet" comes near being "The Birth of the Nation" of the talkies. As the great silent picture gave us a new definite conception of a motion picture, so Universal's talkie sets a standard of talking film construction. It is the most satisfying blend of sound, dialogue, action, and picture that I have seen. Remarque's book has supplied a great theme magnificently expounded; but to Lewis Milestone, the director of the film, belongs the credit of transforming that raw material into a beautiful and impressive picture.

The sound accompaniment, shell fire, explosions, the machine gun's rattle, all the confused clangour of battle becomes a dramatic force that blends perfectly with the visual effects to produce in us profound emotional reaction. The dialogue used is all to the point and effective in its fine retraint. It is eloquent proof that the talking film can fuse action and argument into a whole that has, if anything, a greater power than the added effects of both the constituents.—From Film Weekly.

"War Nurse," M-G-M Talkie, With All-Star Cast Selected

"Babs" and "Joy," the two leading feminine roles of "War Nurse," which Edgar Selwyn is preparing to start at M-G-M, have been assigned to June Walker and Anita Page.

Anita Page needs no introduction. She has had a long series of successful leading and featured roles at Metro-Goldwyn-Mayer.

"War Nurse" is the much-discussed story of women's part in the war which has been running serially in a national magazine.

The director, Edgar Selwyn, is also a noted New York stage producer, president of "Selwyn and Company." Selwyn divides his time each year, fifty-fifty between stage and screen.

"TALK ABOUT LUCK— LISTEN TO THIS"

Among the first successes of Jesse L. Lasky, motion picture pioneer, in the field of entertainment was with a vaudeville sketch titled "The Redheads."

One of those who served as publicity man for this vaudeville skit was Laurence Schwab.

Today, Lasky is first vice-president in charge of production for Paramount Publix.

Laurence Schwab, who has since become a producer of musical shows with Frank Mandel, is co-directing a picture for Lasky's organization.

The picture is the all-technicolor film version of "Follow Thru" and the two feminine leads are Nancy Carroll and Zelma O'Neal, both red heads.

On the same lot is Clara Bow, filmland's most famous redhead.

SIGNS AGAIN

Robert Z. Leonard, who rang the box-office bell with "The Divorcee," has been signed upon a new long-term contract with Metro-Goldwyn-Mayer.

Leonard is one of the few veterans of the silent screen to eclipse his past performances in the new talkie medium. He last directed Norma Shearer's latest film, "Let Us Be Gay," and is slated to screen "Rosalie" in which Marion Davies is starred.

"Marianne" was Leonard's first talking picture. He followed this with "In Gay Madrid," in which Ramon Novarro was starred.

SCOTT'S WORK PRAISED

According to advices from the Pathe Studios where Fred Scott is listed among the recent stars, the actor is said to have done his best work in "Beyond Victory." Scott is the hero in the tragic sequence and for the third time plays opposite Helen Twelvetrees.

AS SEEN and HEARD by ARTHUR FORDE

Review
CLARA BOW
At the Paramount Theatre.

Isn't it a shame that with such a clever girl on their hands the producers provide such asinine stories for Clara.



Arthur Forde

But she's big enough to stand out with even that handicap, as her present vehicle clearly demonstrated. "Love Among the Millionaires" is formula 18, or is it 19? And it took four of them to write it. Keene Thompson, Grover Jones, William Counselman and Herman Manciewicz. All reputed good writers but the recent hot weather must have affected them somewhat.

Clara Bow's new leading man, Stanley Smith, is extremely personable and he has an extremely sympathetic singing voice.

Skeets Gallagher and Stuart Erwin worked so hard on some extremely old gags and dialogue. Charles Sellon, Theodore von Eltz, Claude King and Barbara Bennett were other excellent members of the cast.

We are going to reserve a place for Mitzi Green. She is certainly a "juvenile wonder" and received many hearty laughs in the natural manner she played "little sister."

Frank Tuttle labored hard and faithfully directing the opus and gave us a great surprise with the way he "put it over" with such poor material.

Allen Seigler at the camera gave us clear photography while L. Wolfe Gilbert and Abel Baer produced some catchy music.

And speaking of music. Clara Bow demonstrated in this picture that she can really sing. They have not heralded her, as some producers have been doing with their performers, as having a "hidden operatic voice," but you will like to hear her sing and in these days of "so much singing" that means a great deal.

We're for Clara Bow and from the appearance of that interested and appreciative audience we're not alone.

There were several short subjects, especially "Western Knights," an Educational Comedy featuring Eddie Lambert, that excruciating comedian. A good show at the Paramount.

Review
"A LADY TO LOVE"
At the California Theatre.

Can you tell me why most all the Swedish and Russian moving pictures are drab and make one low-spirited after seeing them?

"A Lady to Love" is no exception to the rule. Victor Seastrom, the director, and Vilma Banky are both of Swedish nationality and they both have an unpleasant faculty of having the audience leaving the theatre depressed.

The story — In the Napa grape country of sunny California, where sunshine and growing things should make everyone buoyant and happy, Tony, as impersonated by Edward Robinson, is in search of a wife.

He is afraid that the influence of Buck, his friend, an Italian of American birth, and who is "a devil amonst the women," will seduce the girl whom he has chosen to be his wife. She has been a waitress in a San Francisco beanery and is looking for peace and quiet. Just what he expects, happens, and Tony is miserable. This is the plot of the drab story. Victor Seastrom directs the picture in a sincere and natural manner, while Vilma Banky, the girl who is tired of the city and looks forth to the life on a farm, is not only beautiful but gets the entire sympathy of the audience.

Robert Ames, as the young, irresistible lover, plays his rather disagreeable role successfully.

Lloyd Ingraham, that sterling actor, as "the Padre" gives us the one bright spot. He is the lovable advisor to his flock "to the letter."

Richard Carle, whose work is way "above par," is delightful in his impersonation of the "village postmaster."

Henry Armetta, Anderson Lawler, Sun Chin, and George Davis are the other members of a sincere cast.

Russell Hardie and Josephine Hutchison acquit themselves forcibly in a dramatic playlet "The No-Account" and a "silly symphony cartoon" and the Pathe talking news complete the bill.

LITTLE STORIES

OKEY: O. K.; correct; all right; to indicate approval. Old man Webster's Unabridged is again brought forth to illustrate.

Jack Okey, the supervising art director at First National Studios, in Burbank, most certainly lives up to what Webster intended him to be.

"John Public" has been told all about the director, the actor, and even that mysterious being, the supervisor, but "nary a word" regarding the men that are responsible for what first catches your eye—the "sets."

Jack Okey is a graduate of the theatre, being scenic artist for some time at that famous Burbank Theatre in Los Angeles. Many present stars graduated from that Temple of Thepsis. Every true artist has an ambition to study in Paris, so Jack hied himself there and "did his bit."

The art director of any of the great motion picture studios must be a man of much experience along art lines. He may be called upon to produce a palace one day and a hovel the next. The largest ocean passenger liner or a submarine; in fact, he must be well informed or know into what line of research he should delve.

Then other angles are to be considered. He must know art values, architecture, periods, camera angles, lighting, and the very latest acoustic treatment of his sets. Jack Okey knows all this and more. He first completes a ground plan and gradually builds from there on. Some of the sets are of great magnitude.

"Kismet," the play now being produced with Otis Skinner in the title role, has given Jack Okey great scope for his artistic aspirations. He is rather proud, and rightly so, of that magnificent production, "The Isle of Lost Ships"; that is where his imagination was given full sway.

Jack Okey has been at the First National Studios for the past five years, and they have made remarkable strides since that time. Before that he was at Universal, Paralta, Triangle, and various theatres. In other words, Jack Okey is a master of his art, in which a man needs much imagination as well as business acumen.

Art directors are much to be considered in the production of motion pictures and the most remote places in the world testify to the genius of the creators of the "sets."

Review
"SHE'S MY WEAKNESS"
At the RKO Theatre.

It's pleasant there hot days to see good actors work. The theatres are the only places that are cool, and William Collier Sr. as "David Tuttle" in "She's My Weakness" gave one of the most natural interpretations we have seen for some time.

A bright, snappy story which was originally a stage play, "Tommy," and which had great success.

J. Walter Ruben wrote the screen play and dialogue and he produced a masterly piece of work.

Melville Brown directed and this is one of his best. He kept his performers moving naturally.

Max Rees designed the sets and costumes and they were appropriate at all times. He kept the "small time town" atmosphere, which was the theme of the piece.

Now for the cast. Arthur Lake and Sue Carroll are a bright pair of youngsters and in this one they were particularly good. Arthur Lake is funny and they both received the sympathy of the audience as the two youngsters "being dominated" by their elders.

Lucien Littlefield as the "small town father" and Helen Ware as "mother" were two types that were extremely natural and what more could one ask.

"The bumptuous swain" played by Alan Bunce gave full measure in the role assigned him while Emily Fitzroy and Walter Gilbert, two sterling players, completed a fine cast.

RKO are to be congratulated in presenting a pleasant picture for the "hot weather" when unraveling plots would be too much for most people.

The vaudeville, usually good at this house, is up to the mark. George Andre and Company, Adagio Dancers, served a novelty as tropical birds, but why is the man's name always featured in adagio dancing acts when the girl invariably does the hard work?

Sybil Vance, the Welsh songbird, is pleasing and has an acrobatic piano player, Leo Domque, accompanying her.

The Lander Brothers give us a few wisecracks in their patter and the entire company provided a finale called "Palm Beach Nights" with snappy dances and bright costumes.

See the RKO show by all means. You will always "get your money's worth."

Review
"THREE FACES EAST" AND LARRY CEBALLOS REVUE
At Warner Brothers' Downtown Theatre.

What a treat we were in for, in having the pleasure of seeing Eric von Stroheim playing "Valdar," the German spy, in "Three Faces East."

The suave polished villain in so many productions, showed us his softer side in this role. An excellent picture adapted from the stage play by Anthony Paul Kelly. Oliver H. P. Garrett did a very workmanlike bit of work in the screen play.

Roy Del Ruth provided another of his really fine touches in direction. You can always depend on this man.

Constance Bennett as "a spy" is so calm and collected that it's a pleasure to see her work.

Anthony Bushell, of "Disraeli" fame, is so refreshingly youthful that he is a fine addition to any cast.

William Courtenay, Crawford Kent, Charlotte Walker, William Holden and William von Brincken are all well known names and they acquitted themselves admirably in this instance.

Larry Ceballos and "his girls" need no introduction but a novel treatment was given the act by a motion picture showing, Val Paul, the studio executive, giving Ceballos word to go ahead with the stage production as the "public" were crying for them, and were they? The applause denoted the fact.

Some very beautiful ensembles were shown and remarkable dance numbers were given by members of that clever troupe.

The costuming and scenic departments responded magnificently and produced a glittering array. Frank K. Murphy again demonstrated his ability as an electrical wizard. Some of the effects were gorgeous.

Warner Brothers' Downtown Theatre are responding to the call of the "public" for "better and finer shows."

VISITING

June Clyde, RKO Radio Pictures' featured player, left for Breezy Point, Minn., where she will be the guest for two weeks of Fawcett Publications, publishers of "Screen Play" and "Hollywood Magazine," motion picture fan publications.

FADS & FASHIONS

SHOES OF ALL STYLES AWAIT CAMERA CALLS

A building more than half a block long and three stories high houses the wardrobe department of the Paramount studios in Hollywood. One corner of the vast stock room is devoted to six shoe racks that rise 12 feet to the ceiling, and contain more than 700 pairs of feminine footgear for the Paramount stars.

According to a report just submitted to B. P. Schulberg, general manager of west coast production, these shoe racks are replenished yearly with more than 1000 pairs of new slippers.

The first two racks hold 300 pairs of evening slippers by their slender heels, creating a galaxy of shimmering color. The next rack is devoted to 150 pairs of black pumps of all descriptions. Discreet black satin slippers, beside gilttering patent leathers —brilliant buckles vieing with rhinestone heels. Next in line are the sport shoes, and then 145 pairs of irresistible mules, negligee slippers and beach shoes, running the gamut of originality of design, hang in orderly rows. The last rack offers 80 pairs of correctly modeled riding boots.

Shoes of Stars

Every pair of slippers, shoes and boots in this collection has been worn by one of the many Paramount stars.

Each feminine player has an entirely new wardrobe created for every production, thus the shoes worn by Ruth Chatterton in "Anybody's Woman," are never used again by that star, but placed on a rack according to size and style, to await a new mistress in the guise of an ambitious extra.

Shoes for each star's costume are personally selected by Travis Banton, creator of Paramount fashions, from the large stock offered by the shoe companies in the vicinity of Hollywood. According to Banton, it is seldom necessary to order shoes made to a special design, as the simply shod foot is more fashionable than the eccentric one.

The shoe companies are thoroughly acquainted with the preferences of each feminine player. Thus when Banton calls a shop for a supply of slippers, pumps, oxfords and boots for Clara Bow's forthcoming production, the salesmen wisely send the high-heeled short vamp models, knowing that she will always select this type of footgear.

Types They Prefer

Claudette Colbert prefers unadorned pumps for every type of costume except sports shoes. Fay Wray frankly likes bows, but has recently avoided them since the mode decrees that this season's shoe go bowless. Nancy Carroll wears Cuban heeled pumps and strap models for her sports and street costumes, and dislikes the too high heel.

The life of the "movie" shoe is a short but interesting one. It has the honor of carrying a star through one or two scenes, then it finds a safe berth among the other has-beens, on the famous six towering shoe racks. Soon a day arrives when another lovely creature will slip her as yet unfamous feet into their shimmering beauty and dance them to shreds in one short night club scene. But the next day 12 almost new lovely slippers arrive from Clara Bow's dressing room to fill the vacant places.

* * *

Equipped with every conceivable preparation for beautifying the human physiognomy, J. G. Godissart, well-known cosmetologist of Paris, France, and Los Angeles, in conjunction with an expansion program, plans to open within the near future an up-to-the-minute salon on Hollywood Boulevard.

With his four stores in the downtown area now unable to meet the demand, since their opening during Mr. Godissart's four years in Los Angeles, he is preparing this new move to supply the needs of many discerning patrons in Hollywood, especially among the motion picture colony, who have come to know and appreciate the high quality and effective results obtained by using his cosmetics and makeup preparations.

In Biarritz, Paris Plage, Deauville, Canne, Ostend and other famous European resorts Godissart has long been a by-word to the elite both in social and professional circles. Mr. Godissart's "Renova Tint" is so much in demand throughout Europe that he is obliged to make from nine to ten tons of this preparation each month in laboratories at 14 Rue De Sevigne, Paris.

* * *

SILHOUETTES LIKED AS LINGERIE STYLE

The tailored mode has vanished from the realm of lingerie and in its place gossamer chiffons and laces, pleated and tucked, offer a pleasing change. Frances Dade, appearing in Paramount's production, "Grumpy," with Cyril Maude, wears a boudoir ensemble of the moment. A robe de nuit of peach chiffon and satin is pleated and tied at the waistline with a bow of blue satin. A robe of matching blue velvet, ruffled and draped, completes a thorough feminine costume.

* * *

ACTRESS DENOUNCES EXTREME HIGH HEEL

Possessing a pair of the most shapely feet and limbs on the screen, Jeanette MacDonald, appearing in Paramount's Ernst Lubitsch production, "Monte Carlo," condemns the extremely high heel as unflattering to the feminine feet. Miss MacDonald, both on and off the screen, wears a Cuban heel for tailored costumes, a flat heel for active sports frocks, and a French heel, measuring not more than two inches, for formal occasions.

* * *

LONG HAIR RETURNS TO FEMININE FAVOR

Women have enjoyed the freedom of bobbed hair for thirteen years, but Joan Peers contends that it's "hairpin time" again. For her role in Paramount's production, "Anybody's War," starring the Two Black Crows, Moran and Mack, Miss Peers wears her long tresses, parted in the middle, softly waved over the ears, and divided into a double coil that is pinned low at the back of the neck.

* * *

Luxurious furnishings that would do credit to a Long Island mansion are being used by Roland West in the sets for his latest United Artists production, "The Bat Whispers," featuring Chester Morris.

Among the important items are costly Oriental rugs, rented from a private collection at considerable expense. Magnificent pieces of period furniture in the gloomy, austere Italian style of the Middle Ages, are used in the sets. The paintings and odd ornamental articles follow out the shadowy, mystic motif required for the mystery comedy drama.

Players appearing in the production include Una Merkel, Gustav Von Seyffertitz, Grace Hampton, Ben Bard, William Bakewell, Spencer Charters, Charles Dow Clark, Maud Eburne and S. E. Jennings.

* * *

Alpharetta Hoffman, who has designed costumes for many notable First National, Warner and Tiffany productions, has been engaged by Universal to create the wardrobe for "The Lady Surrenders," which John M. Stahl is directing.

For this modern story, Miss Hoffman has designed 18 changes of costume for Rose Hobart and 14 changes of wardrobe for Genevieve Tobin. The two New York stage artistes were brought to Universal City for this production and have ben given long-term contracts by Carl Laemmle, Jr.

Miss Tobin, Miss Hobart and Conrad Nagel are featured in "The Lady Surrenders." The screen adaptation has been made by Gladys Lehman and Arthur Richman from John Erskine's novel "Sincerity."

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Universal Has Signed Antonio Moreno

Paul Hurst To Be Starred By Tiffany

Slated As Star of Spanish Versions of Their Best Talkies

Antonio Moreno and Lupita Tovar have been signed to play the leading roles in the Spanish version of Universal's mystery play, "The Cat Creeps."

B. Fernandez Cue, noted Spanish writer, is preparing the script for the Spanish version of "The Cat Creeps" and the company will work on the same sets as the English company, shooting all scenes, however, at night.

Universal plans to use Moreno in a number of foreign language productions. His performance as the lead in the Spanish version of "The Bad Man" was considered an outstanding success in Spain and Spanish America.

LEWIS STONE

While working in "Father's Son," produced by Warner Brothers and under the direction of William Beaudine, was notified that his consistantly splendid talking picture performances have been rewarded by a new long-term contract by Metro-Goldwy-Mayer, who loaned him to Warners' for this picture.



Lewis Stone

Stone, who joined the M-G-M studios two years ago when he first played with Greta Garbo in "A Woman of Affairs," has steadily built up his recognition as a player of strong dramatic roles, recently winning critical acclaim for his characterization in "Romance," Garbo's new talkie.



JAMES GLEASON

This is not a photograph of James Gleason engaged in a microscopic study of bacteria. The film comedian has a new hive of bees and checks them in every night with the aid of a magnifying glass.

"Some nights they stagger home with such huge loads of pollen pilfered from the neighbors' flowers that they cannot walk up the tiny runway to the hive. In this emergency some of the more rested ones come out of the hive and assist the weary ones in,'" explained Jim.

Gleason has been signed on a long-term contract by Pathe to write and act. He has just finished roles in "Beyond Victory" and "Her Man."

RETURNED

Mr. and Mrs. Anthony Bushell (Zelma O'Neal) returned from their European vacation Monday and are at home again on North Havenhurst. The young couple spent three months visiting Bushell's parents near London and later went to Paris. The trip was also in the nature of a delayed honeymoon. The Bushells have been married more than a year but theatrical and studio engagements made a honeymoon trip impossible until this spring.

'Classics in Slang' Series of Six to be Made As Talkies

Paul Hurst, whose successful portrayal of comedy roles in several recent Tiffany pictures, won him a long term contract, has been designated by Tiffany's chief executive, Phil Goldstone, to star in H. C. Witwer stories, "Classics in Slang," which will be done by Tiffany as a series of six two-reelers.

Mr. Hurst's record on the Tiffany lot includes the playing of the dumb but happy sparring partner of Johnny Walker in "Swellhead," the bush league baseball player in "Hot Curves" and the first mate in "Paradise Island." In a picture not yet released and titled "Scrambled Wives," Mr. Hurst plays a romantic motorcycle cop. All these are Tiffany releases. The Witwer series will be released on Tiffany's 1930-31 program.

Actual production date has not been set. Hurst probably will do a principal role in "The Barbarian," all-Technicolor special, before the series.

DEFINITE

Legislative financial support for the University of California in Los Angeles is pledged by W. H. "Bud" Lollier, Republican candidate for Assembly, District No. 57, it was learned today through announcement issued by Glen Ingles, campaign chairman.

"With adequate legislative financial support, there is no reason why this most important educational institution should not reach recognized national import," Lollier stated.

Harry Myers, for the past eighteen months, has been working at the Chaplin Studio on "City Lights."



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Censors Arouses Ire in All Parts of Country

Here Are Some More Opinions on Present Day Pictures

The different types of movie critics are surpassed numerically only by the number of planets in the universe. This is as it should be. It keeps the industry on its toes, and monotony and complacency in the outer darkness where they belong.

There is one type of critic, however, who stands out from the rest. His class can be recognized by its sweeping condemnation of the movies on moral grounds. They see nothing good in the films because their judgment is colored by a Nineteenth Century view of a Twentieth Century institution. In looking back to a bygone day for their standards, they unwittingly hold a distorted mirror up to the movies. For example:

THE REV. W. B. WOODHAM DENHAM, Vicar of Chorley Wood, Herts, England:

"No Christian should go to the movies. No truly converted person can sit and watch some of the films that are shown today. Anyone who does so is not a Christian, even if he has been going to church for forty or fifty years. Above all I appeal to the parents not to allow their children to go to the cinema. It is their duty to see that children do not come under the destroying influence of the cinema."

In contrast with this attitude are the following views of a religious educator, an army officer, and a widely read woman writer on social problems who bring an appreciation of modern standards, and the temper of the times, to bear on their judgment of the motion picture.

J E. McCULLOUGH, Executive Secretary, Vanderbilt University (School of Religion), Nashville, Tenn.:

"Much of the criticism of the motion picture is trivial because it is based upon ideas and practices that are no longer accepted by the new generation. I am certain, for example very much displeased with many of the pictures that I enjoy, but that would be to her credit because she would be loyal to ideas that she learned in an earlier day to cherish. I am not to blame for enjoying the pictures that she would dislike since I am trained to think in other terms. It is simply a difference in attitudes. The new generation certainly likes the motion pictures that are being shown . . . I take it that the business of the producers is not to provide entertainment for an ideal public mind, but for the public mind that exists for the present stage of our national development."

CAPT. R. S. DEAN, head of the soldier bonus division, as quoted by the Lansing, Mich., State Journal:

"It is true that some films shown are brutally frank, but this is a frank age, and our children appear to be much better off in the face of today's frankness than we were at their age when we were trying to befog the issues which they openly acknowledge."



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MRS. WALTER FERGUSON, syndicate writer on the staff of the Newspaper Enterprise Association:

"It seems entirely reasonable that children might be benefited instead of harmed if they were taken now and then to a bad picture. Provided that they could be shown how unreal, how stupid, how foolish it is. Keep them constantly away from the lurid and they will live in a perpetual state of curiosity to see it.

"Censorship of anything always incites interest in it. Pictures, books, life. We must not attempt to censor these too much for our children. We should teach them a wholesome discrimination so that upon their own initiative they can choose between the good and the bad. The greatest moral lesson in our Bible is that of the forbidden apple tree. We have not yet learned it."

WASHINGTON, D. C., POST:

". . . More often than not the movie that was advertised as risque in newspapers and in polychromatic posters mounted in the lobbies of theatres was found to be less wicked than it was painted . . .

"Adoption of the code is a wholesome step forward. It remains to be demonstrated, however, whether motion picture advertising and publicity directors will live up to its provisions."

WORCESTER, MASS., TELEGRAM:

". . . Exaggeration and deceit in advertisements cannot win in the long run. The patrons of the theatres have not been blind to various little trickeries in the film publicity of the past. Hence the decision of the publicity directors is based on self-interest rather than on self-sacrifice. But the decision is commendable, nevertheless. It is another victory for honesty and truth."

WILLIAMSPORT, PA., SUN:

". . . Misleading advance publicity on pictures has been, and still is, the greatest scourge of the motion picture game.

"Any step to protect the interests of the persons responsible for the success of the motion picture industry is one in the proper direction."

SAULT STE MARIE, MICH., NEWS:

"This paper has come in for criticism once or twice for advertising that has contained pictures of more or less undraped girls . . . Be it understood that the pictures which appear in the advertisements come in plate or matrix form and the ads must be used as they come or spurned entirely . . .

"If the motion picture industry is sincere in the adoption of this new code of publicity and advertising, the newspapers of the country will unite in a fervent hallelujah chorus—and so will the respectable folk who make up the majority of the motion picture audiences."

lix . . ."

* * *

Eighteen-year-old Katherine De Mille wanted to get ahead in pictures on her own ability, so under the name of Kay Marsh, she gained several small parts at Paramount. Her most recent picture was "Madame Satan." Now, to further her training, she is acting as understudy for the feminine "heavy" of the San Francisco company of "Rebound."

S. W. LAWTON

Fourteen years general music director and in charge of the stage presentations and scoring of the pictures on the Keith-Albee, Proctors and Moss Circuits. We feel that any picture producing company should be interested in this man's capabilities. Not only is he a proven executive and musician of high caliber, and the first to write and arrange the musical scores for silent, sound and talking pictures, but he is also a man with an inventive mind which lends itself to the sound pictures. Realizing that some improvement was necessary in order to do away with the nasal and metallic sound so prevalent in talking pictures, he just recently invented a device called the "Natura Tone sound screen" which we believe will prove a boon to theatre managers throughout the country who are striving to obtain the fullest possibilities of sound expression with their pictures.



S. W. Lawton

Getting back to Mr. Lawton's musical activities, more than a hundred scores were written and arranged for pictures yearly under his direction. Having a few words with Mr. Lawton, it doesn't take long to know he is a showman of high order combined with a training in every branch of the picture field. The biggest song hits throughout the country as well as some of the finest soloists for the stage were selected by Mr. Lawton.

When a representative called on Mr. Lawton at the Roosevelt Hotel, he would not say anything beyond that he has several plans that should be of paramount importance to any picture studio and he is considering a proposition he just received from New York.

* * *

GEORGE JESSEL WIRES, "OPEN YOUR LITTLE THEATRE WITH SINGERS MIDGETS"

Edward Clark, who has just opened his little theatre and school of acting in Hollywood, received a telegram from George Jessel, one of his closest friends, wishing Mr. Clark success in his new venture. He closed his message of good wishes with, "I advise you to open your little theatre with 'Singers Midgets,'" which isn't bad as a pun if you know your show business and what this all means.

However, Mr. Clark has arranged to stage his own play, "De Luxe Annie," as his initial production at his cozy little theatre and is right now busying himself lining up his cast for an early showing of some of his artists and guest players in the play.

LYRICS and MUSIC

BY

RUTH FLORENCE

UNIVERSAL ANNOUNCES NEW MUSIC PUBLISHING FIRM

Universal Pictures Corp. announces the formation of a new music company known as Universal Music Company, Ltd., formerly Handman, Kent and Goodman Music Publishing Company.

Frank Goodman remains as president of the new firm which will handle music written for Universal pictures. Lou Handman, Universal contract song writer, will serve as vice-president.

The main offices of the company will be maintained in New York City.

Harry Tierney's "Rio Rita," "Irene," and "Kid Boots" made stars of several hitherto obscure hoofers and singers following their appearance on Broadway in these vehicles. "Dixiana," the first original screen operetta by Tierney, has made a star out of Everett Marshall, who will assume stellar honors in his next picture.

Tierney is already hard at work upon the task of creating an original screen light opera for Marshall. Tentative title of the operetta is "Heart of the Rockies." It will be a rugged tale with stirring music such as will bring out the baritone's virile qualities.

Carrie Jacobs Bond, America's best beloved modern composer, is to make her debut in talking pictures. The first song she has ever written for the screen, it was announced recently, will be sung by Grace Moore, Metropolitan opera star, in her first picture at the Metro-Goldwyn-Mayer Studios.

"Lovely Hour" is the title of the new song. It is a smooth-flowing melody after the style Mrs. Bond popularized in "End of a Perfect Day," and others of her song hits, and, Miss Moore predicts, may be fully as popular as that number.

Miss Moore will sing the song in the operatic sequences of the new picture, based on the life of Jenny Lind, and which Sidney Franklin is directing. Mrs. Bond is one of several famous composers writing songs for the picture, as Oscar Straus and Herbert Stothart are also represented in the song list. She will also sing "Casta Diva" from "Norma" and an aria from Donizetti's "Daughter of the Regiment."

Reginald Denny plays the leading male role and Wallace Beery is playing P. T. Barnum in the scenes showing Jenny Lind's presentation in New York under Barnum's management. Jobyna Howland, Paul Porcassi, Gilbert Emery, Gus Shy, George Marion and others of note also appear.

"LEATHERNECKING" SONGS

Nine love songs, accompanied by Victor Baravalle's orchestra, and four ensemble dance sequences, comprise the musical and terpsichorean background for Radio Pictures' "Leathernecking."

Two of the songs are sung by Irene Dunne, the screen's newest prima donna, and Eddie Foy, Jr. These are "Careless Kisses" and "All My Life."

Ken Murray sings "Nice and Particular," while the other numbers, "Evening Star." "Shake It Off and Smile," "Kiss Me, Cinderella" and "You Took Advantage of Me," are sung by principals and chorus.

With the exception of "You Took Advantage of Me," retained from the original stage play, "Present Arms," lyrics of the songs are by Sidney Clare and music by Oscar Levant, both under contract to Radio Pictures.

CHARLES EDSON RETURNS

Charles Farwell Edson, noted basso and specialist of voice diagnosis, is being welcomed on his return to Hollywood, after five valued years spent in Chicago where he taught, lectured and was a most ardent advocate of the movement there to further American music and sponsor American singers. Mr. Edson's appearances, classes and programs, as well as his compositions and talks, always have been most popular here so his studio again will be sought by our many musicians and music lovers.

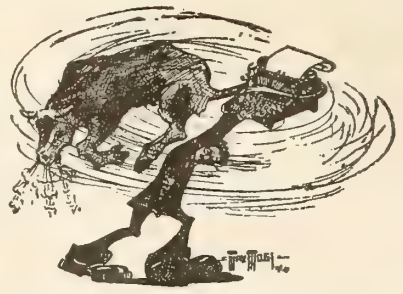
Mr. Edson was a well known opera singer for several years and is remembered locally for his roles with the Los Angeles Opera Company and the Ferris Hartman Company. He also created the role of Father Garcia in Carl Bronson's "California" and was prominent in the casts of many other productions presented throughout the state, including "Serra," "Angel Town" and "Ersa of the Red Trees."

UNIVERSAL COMPOSERS WRITE FOR "SEE AMERICA THIRST"

"Taking the Whole World for a Ride" and "Do You, Dontcha? Wontcha?" are the two songs just completed by Lou Handman and Bernie Grossman, Universal's famous song-writing team, for "See America Thirst," the feature comedy soon to go into production under the direction of William James Craft.

Harry Langdon and Slim Summerville will play two of the important featured roles in this hilarious comedy from the pen of Ed Luddy and Vin Moore.

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BULLY TALES

BY

NORMAN CERF

We understand that Sherman Lowe, author of Universal's "Dames Ahoy" and the continuity of "King of Jazz," has just completed an original "Tin Can Tommy," which is being considered by one of the major producers for one of its bigger stars.

Ronnie Rondell, at present working in "Little Ceasar" for Mervyn LeRoy at F. N., has just completed the "heavy" role in the Nat Ross-Christie comedy, "The Freshman's Goat."

Franklin Pangborn has just finished a nice role in "Her Man" for Tay Garnett at Pathe, and is now busily engaged at the U in "The Lady Surrenders," for John Stahl. Others in the cast are Genevieve Blinn, Vivian Oakland, Carmel Myers and Conrad Nagel. This story is from "Sincerity," the novel by John Erskine, which was the subject of much comment in eastern circles.

Leon Janney, who gets his first real break with "Father's Son" for Beaudine at F. N., also gets a very tough break. He contracted such a serious case of sunburn that he is at present confined in the Hollywood Hospital. However, we are pleased to learn that he is resting easier, and production will soon be resumed.

Along with Edward G. Robinson, on Mervyn LeRoy's "Little Caesar" set at F. N., we ran into Noel Madison and Ivan Christy.

Wade Boteler is doing the coach for John Adolfi's football story, "College Lovers" at F. N. Edward Cline, famous for his knowledge of the ins and outs of football, is handling these sequences.

The folks out in Culver City seem to hold that Rajah of Rhythm, Paul Whiteman, in such high esteem that they are billing John Boles in Universal's "King of Jazz."

While riding along, we were surprised by something which we have never seen before. The eight sheets on the billboards advertising "Oh Judge!" contains the names of no members of the cast. The only credits that appear are Edward Elsner, director, and Lucien P. Denni, who wrote the music. They evidently feel, as did Bill Shakespeare, that "The Play's the Thing."

Discussing the present trend of talkies with Cliff Broughton, and got quite a kick out of his statement that "unless better talkies are made, it will be great for the miniature golf courses."

Lunching at the M-G-M cafe the other day, we waved across the room to little Gordon Thorpe, that clever child actor. He came over clutching some coin of the realm, which he plunked down on the table in front of Ye Ed, saying that he had been away for a few months, and that the fastest way he could think of to keep up with things was to renew his subscription to Filmograph. Only a kid, but wise beyond his years.

We want to take this opportunity of extending our best to Roscoe Ates, who has just been signed to a long-term contract by RKO.

Certainly enjoyed Marilyn Miller's dance on the "Sunny" set the other day. While wandering around trying to keep out of the way of genial Bill Seiter, we ran into Larry Gray, Barbara Bedford and Alyce McCormick. Incidentally, Wm. Davidson and Morey Eastman are doing the naval officers in the picture.

Al Kelly, who is doing the "Leather Pushers" for Universal, is very fortunate in having that excellent trouper, Sam Hardy, doing the manager all through his series.

Because of his handling of "Outside the Law" an intimate crook drama starring Mary Nolan and his making more than 20 Lon Chaney features, Tod Browning has been assigned to direct Universal's talking film version of "Dracula." No cast selections or editorial assignments have been announced to date but E. M. Asher, associate producer, will supervise the production.

Spencer Charters, who has been signed for an important role in Roland West's, "The Bat Whispers," featuring Chester Morris, has spent 37 years of his life behind the footlights, during which time he portrayed more than 600 different parts.

Joseph Macaulay has been signed to play the role of "Wilson" in Arthur Hammerstein's stage presentation of "The Bird of Paradise," Richard Walton Tully's exotic drama. This is the part made famous by Lewis Stone. Macaulay, a native Californian, leaves for New York this week. Rehearsals for the play are scheduled to begin July 21.

Mary Duncan and Florence Reed seem destined to travel the same dramatic channels. Miss Duncan's greatest stage success was scored in "The Shanghai Gesture" in which Miss Reed played Madam Godam. Now Miss Duncan is essaying on the screen a role in which Miss Reed appeared on the stage in "Kismet" with Otis Skinner. The picture is now in production at First National under the direction of John Francis Dilion.

Meet Messers Whiting - Robin of Song Fame

The Film Situation In Germany Revealed

Paramount's Ace Lyric Writers Are Very Busy

From the sounding-board of a battered little piano which is the chief piece of furniture in a certain soundproof cubby hole at the Paramount Studio in Hollywood have come 150 of the nation's song hits during the last two years.

The piano is one of those "apartment size" uprights. The sort that can be moved into the kitchenette when time to lower the wall-bed comes around. On the opposite side of the room from it is a cluttered desk. Midway between the two is a pedestal ash receiver. In the two years it has been there none ever has seen it emptied, although a Japanese janitor undoubtedly performs this early morning rite daily.

A pasteboard placard, thumb-tacked to the door outside, bears the names Richard A. Whiting and Leo Robin. The office is one of several all in a line along music writers' row. Several composers are kept busy at their pianos, and several lyric writers at their desks, to provide the necessary musical moments in Paramount's many screen productions.

Richard A. Whiting, the first composer signed by the Hollywood studios of Paramount when the screen burst forth with sound, has written between 125 and 150 song numbers in the two years of his motion picture connection. He does not know the exact number. Robin, a former newspaper man of Cleveland, has written the words for most of Whiting's screen songs.

A list of their writings, mentioning only the songs that reached unusual popularity, holds interest in spite of the fact that title follows title with the regularity of names in a book publisher's catalogue.

The very first song they wrote for a Paramount picture was "Yo Te Amo," sung by Lupe Velez to Gary Cooper in "The Wolf Song." Next they wrote "Louise," which Maurice Chevalier made famous in his first all-talking picture, "Innocents of Paris." For "Close Harmony" they wroe "All A-Twitter," and "Let's Go Places." Then "Wild Party Girl" for Clara Bow's first all-talking productions, "The Wild Party." "Celia," in "The Man I Love," was one of their early tunes.

With Sam Coslow they wrote "True Blue Lou" for "The Dance of Life." Next they composed "I Have To Have You" for Helen Kane to sing in "Pointed Heels." For "Sweetie," Whiting and George Marion, Jr., wrote "Sweeter Than Sweet" and "Alma Mammy," two sensational hits. Maurice Chevalier sang a Whiting-Robin song, "All I Want Is Just One Girl," in "Paramount On Parade." In that same picture Ruth Chatterton sang Whiting's "My Marine."



ROY POMEROY AND NICK MUSURACA

Here we have a fine pair to draw to. Roy Pomeroy, director of "Inside the Lines," an R-K-O special feature, and Nick Musuraca, his chief cinematographer. Mr. Pomeroy made the first talking picture for Paramount when he directed "Interference." Musuraca has photographed for R-K-O "The Cuckoos," "Side Street," "Inside the Lines," and is now at work on "Half Shot at Sunrise," with Bert Wheeler and Robert Woolsey the stars. Paul Sloane directs.

Who has not heard "My Future Just Passed" and "Do You Play, Madame?" from "Safety In Numbers"? Whiting wrote the music for these. The lyrics are by George Marion, Jr., in "Let's Go Native," a new picture. Whiting and Marion have "I Got A Yen For You" and "It Seems to be Spring," among others.

Most recently, Richard Whiting and Leo Robin, with Franke Harling, wrote all numbers for Ernst Lubitsch's newest musical farce, "Monte Carlo," and, working with Newell Chase, all numbers for Maurice Chevalier's new starring picture, "The Little Cafe."

Whiting and Robin have no set routine for creative work together. Sometimes Robin hits upon a catchphrase or a lyric that will inspire Whiting to think of a tune. Sometimes Whiting's tunes, thumped out on their little piano, start Robin to scribbling at his desk.

They are of the opinion that future screen productions will require less of their effort. Stars like Maurice Chevalier, of course, will continue to introduce song numbers in every one of their pictures, for such entertainers as Chevalier depend upon their singing for much of their charm.

Whiting and Robin, who have written many of Chevalier's numbers in addition to "Louise" and "All I Want Is Just One" since he came to America, count that day when they are assigned to a Chevalier picture as their brightest. It is a distinct pleasure and a privilege to compose a number for the personable Frenchman, they agree.

Chevalier works with them all during their creative period. He rehearses, each line, each bar, as the song grows. He spends hours in their little office with them. The result is that when the number is finished it is hand-made to his talents and personality. Nothing about a Chevalier song is left to chance.

In "The Little Cafe" Chevalier and his supporting players will sing six song numbers, written by Whiting and Robin and their friend Newell Chase, who is best known for a series of "Synco Thoughts" for the piano which he composed not long ago.

Paul Stein Tells Some Interesting Things Being Planned

By ARTHUR FORDE

The news from Germany has filled the American producers with foreboding regarding the future of American films in Germany.

Talk of quota, this way and that, has alarmed us, but at the Pathe studios a few days ago we came across Paul Stein, who has just returned from Germany, and he was full of "the situation."

"Nothing to it," says Paul Stein. Never mind what you hear regarding American pictures in Germany. "The Public," always the deciding factor in all things that "really matter," have decided that they want German pictures with American subjects. The differences will all be "ironed out" before you know it.

American producers thought they could foist American "silents" with synchronized additions. They were nothing more than "illustrated titles," as it were.

The German theatres are in a bad way. They can't make enough pictures themselves for their theatres, and "the culls" that Americans have been trying to serve them have been the means of closing some of the most prominent German theatres.

The only logical thing, says Paul Stein, is to make American subjects with German actors. Not any kind of German performers, but people with names that mean something.

"They're on their way," says Paul Stein. Many famous Germans are coming to make pictures. One of the first will be Emil Jannings, who is to make pictures for Warners.

Germans as well as other nationalities want to see how Americans live. Their business men, flappers, college men, and even their racketeers, are interesting to Europeans. Life as it is lived in New York, Chicago, Los Angeles, the cities, the hamlets, slums and society interest Germans, but they have outgrown "the silents" and must now see and hear "talkies." Hence German performers, both men and women, must come to America and make pictures to sell in Germany.

There are six hundred "wired picture theatres" in Germany, says Paul Stein, and they are crying loudly for entertainment.

* * *

Maurice Chevalier, idol of the Parisian music halls and star of Paramount pictures, has supported himself since he was eleven years old.

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Pasadena Playhouse Future Looks Bright

Phil Rosen Signed To Direct For Tiffany

"The Man Saul" to Be Next Attraction There

The Pasadena Community Players are doing a capacity business with their offering of "Merton of the Movies." Franklin Provo is giving an amusing and convincing portrayal of the role made famous by the inimitable Glenn Hunter. This hilarious comedy is by George S. Kaufman and Marc Connelly, from Harry Leon Wilson's novel of a movie-mad lad, and has been revived by Gilmor Brown, with all of the "sound movie" trimmings.

This closes with the matinee performance of July 26, and is to be followed (from July 31 to August 9) by the pre-New York opening of an ultra-modern play. "The Man Saul" is a soul-stirring drama of fantastic realism, by Sidney Robert Buchman, and was written especially for Paul Muni, who will portray the title role. He will be ably assisted by Marion Clayton and James Eagles.

Arrangements have been made by the Community Playhouse to present Hamilton Deane's and John Balderson's popular dramatization of Bram Stoker's thrilling super-natural novel, "Dracula," with Victor Jory in the title role. We learn with pleasure that upon the close of this production, we are to be entertained by a tale of "The Maid of Orleans," which contains a wealth of material that is sure to be interesting. The Playhouse is pleased to announce that they number among their coming attractions "Saint Joan," that ultra-clever drama from the pen of George Bernard Shaw. Irving Pichel and Violette Wilson will be seen in this presentation.

Jean Hersholt, the busiest free-lance actor in the business, has just been engaged by Universal for two roles, to be played simultaneously. They are "Charlie Yong" in "East is West," and the Doctor in "The Cat Creeps."



ALMEDA FOWLER

who has been offered a contract by Harry Sherman to play a very important part opposite Conrad Nagel and Catherine Dale Owen in "Today," also a contract by Warner Brothers for "Mrs. Winters," an outstanding role in "Children of Dreams,' the Romberg Hammerstein operetta which goes into rehearsal in the very near future. Both contracts were arranged by the J. G. Mayer Office, which is busy at the moment trying to avoid a possible confliction, as, according to present schedule, Miss Fowler will scarcely be through with the Sherman contract before she will be needed on the set at Warners. However, if the Fates are kind, she will be able to negotiate both contracts. We are glad to see Miss Fowler now coming into her own. She has fifteen years of excellent stage background and several talking pictures to her credit.

AL CHRISTIE SIGNS CHARLOTTE GREENWOOD

Following the announcement made by Al Christie a few days ago, when he signed Buster and John West, and Bert Roach, to appear in the new Educational-Christie Comedies to be made at the Metropolitan Sound Studios, and Educational Studio, comes the announcement that Mr. Christie has just signed Charlotte Greenwood, that elongated comedienne, to be starred in a series of Tuxedo Comedies to be supervised by Al Christie at Metropolitan for Educational-Christie release.

Miss Greenwood is the first feminine star to be signed to appear in the new organization's productions, and more feminine names will be announced within the next ten days.

* * *

James Wilkinson, for three years chief film editor at the Paramount Studios in Hollywood, has been given a new long-term contract, by that organization. Prior to his original Paramount contract, Wilkinson was for seven years a production supervisor at the FBO Studios.

"Extravagance" Story Is Selected as the First Talkie He Is to Direct

Phil Rosen, who has directed pictures for the Tiffany Studios in the past, and who directed many silent and talking pictures of note, among the former being the Rockett production of "Abraham Lincoln," has been engaged by Phil Goldstone, Tiffany's chief studio executive, to direct "Extravagance."

"Extravagance" was written by A. P. Younger, with screen play by Adele Buffington, and has a theme closely associated with the current problems of nearly every American family.

* * *

POP VOTE IS PUZZLER

Raymond Paige, since his recent elevation to the post of general director of KHJ, has attempted to survey the needs of the radio public, but gave up the idea after two days.

The first response, he says, was an overwhelming vote in favor of classic music and charged him with featuring too much jazz and popular music. The next day the vote was all in favor of the popular stuff and branded him as a classacist, who paid altogether too much attention to the serious side.

"You can please sponsors much of the time," he declaims, "and you can please critics some of the time, but you can't please some radio fans any time."

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"Mother's Millions" To Be New Innovation

Victor Halperin and Associates Offer New Trend

A new trend in the realm of motion pictures——biography—will be started by Victor Halperin, vice-president of Liberty Productions, and his associates.

"Rupert Hughes caused quite an uproar with his 'George Washington.' Ludwig's 'Napoleon,' Drinkwater's 'Abraham Lincoln,' 'The Times of Woodrow Wilson,' 'John Brown's Body' and Hillaire Belloc's 'Richelieu' are examples of some of the best-selling biographies. The public has discovered that things were done just as well in times beyond our present day of speed. They are curious to obtain the reflections and philosophies of outstanding personalities, and we know that these real personalities have been all too few in this civilized world of ours.

"With the public now stimulated with biography in their reading, we believe they will welcome biography on the screen. Biography on the screen should be tempered with those elements that go for good screen entertainment—romance, humor, novel incidents, and naturally with the biography of an outstanding character, plenty of thrills, both physical and mental, for plot structure.

"Liberty's first step toward biography on the screen is a play which has been written around the life of Hetty Green, the most outstanding woman financier the world has ever known. She has piqued more curiosity and provoked more comment on her idiosyncrasies than has any other capitalist, either male or female. Like Harry Lauder with his Scotch jokes and Henry Ford with his tin Lizzie diatribes, Hetty Green has created a legend. So much has been written about Hetty Green that even today, after she no longer exists, the younger generation knows her almost as well as do their fathers and mothers.

"Hetty Green will be seen on the screen through the vehicle of the play, 'Mother's Millions,' by Howard McKent Barnes, a play which has been successful in scores of theatres all over the world. According to May Robson, who created the stellar role on the stage, and who will recreate it on the screen for us, 'Mother's Millions' is the greatest play in which she has ever appeared. She tells us that, considering the number and variety that she has played in during her forty-seven consecutive seasons of acting, this is quite a compliment to 'Mother's Millions.'

"We intend to take the best elements of the play surrounding the Hetty Green character and translate them to the screen. We believe that in this biographical sketch May Robson, who has thrilled and delighted so many thousands on the stage, will continue to do so on the screen. We think that 'Mother's Millions' will set a definite screen vogue for biography."

* * *

George Fawcett is starting immediately on a picture for the Majestic Picture Co.



No one was absent from the cake-cutting when Jobyna Howland and Joseph Cawthorn celebrated their birthdays on the "Dixiana" set recently—especially among Radio Pictures executives. From right to left, in front row, are: Pandro Berman, Victor Baravalle, Everett Marshall, Max Ree, William Le Baron, Joseph Cawthorn (in nightie), Jobyna Howland, Luther Reed, Anne Caldwell, Roy Hunt and Harry Tierney. The cake, a gift from Radio Pictures, was a surprise to the two players, who didn't know their birthdays were on the same date. "Dixiana" is now being shown at the Orpheum Theatre, Los Angeles.

AL BOASBERG LEAVES M-G-M AND WILL FREE LANCE FOR A WHILE

Just about the time it looked like Al Boasberg would park his bag of tricks on the M-G-M lot for a long time, he up and decides to free lance as a writer, dialogue creator, title and story specialist.

This was indeed a surprise, for studioites figured Al was at the M-G-M for a lifetime if he cared to stay, because he has served them so well, but things are not the same in Hollywood B. T. (before talkies) and who knows what will happen over night in anybody's life in this business.

Al feels he wants to do just so many assignments yearly, the first he has just accepted with Warner Brothers on "Fifty Million Frenchmen."

* * *

IN "SCOTLAND YARD"

Lumsden Hare no sooner completed his work in "The Red Sky" opposite Lois Moran than he was immediately re-engaged by the Fox officials for the character lead in "Scotland Yard" which will go into production within the week. William K. Howard will direct this story of London police activities.

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UNDER THE SPOTLIGHT



By MAIDEE CRAWFORD

THE FOUR "W" RULE

It is a significant fact that many of our best story tellers have developed from the newspaper ranks. It is not at all improbable that one simple rule pounded into every journalist may be responsible for this fact. This is the FOUR "W" RULE. Every newspaper writer is required to bear this constantly in mind when typing an article or story for publication. He must include in his article (and many editors insist they be in the first paragraph) the WHAT, WHEN, WHERE and WHY.

You must know WHAT you are going to tell, the WHEN and WHERE it happened are highly essential to the treatment in telling, and the WHY of everything is the secret of motivation.

With the foregoing facts in mind, the folly of trying to write without a well preconceived notion of where one is going, becomes apparent. The writer should have his story well in mind with a definite end in view. Once he starts telling it he should go straight ahead. He should not pause—to pick berries by the road side—but keep a clear, concise story thread from the first word to the last.

The average reader can consider but one problem at a time, and any side discussion or sub-plots only distract his interest from the main story, confuse and annoy him.

Paul Wilstach in the Bookman of New York, said of George Barr McCutcheon: "He is a story-teller, not a stylist, a rhetorician, or a philosopher. But he has a tale to tell which he embellishes with taste and discretion, really astonishing fertility of imagination, and sufficient sense of human nature to bring the characters and story near to the reader without making them commonplace."

PUBLICITY WINS

Balzac, the man of "two passionate desires—to be famous and to be loved"—founded an Order which is best described as a mutual admiration society intended to organize mutual admiration and make systematic use of it in the struggle for success in life.

Publicity, Balzac argued, was the secret of popularity. Without publicity, the best work was likely to fall flat, but with publicity good work was certain to succeed. The ones needing publicity were in positions which enabled them to provide it. The Order agreed to dine together regularly and lay their plans, arranging that each, in turn, should be acclaimed, at the psychological moment, best-sellers.

No one of the thirteen members of the Order except Balzac ever became a best-seller. After four or five meetings the Order ceased to exist because of its members being too busy to attend the dinners and others were too poor to pay for them. "Balzac: The Man and the Lover," by Francis Gribble.

THE SUCCESSFUL

Edison: "Genius is 1 per cent inspiration and 99 per cent perspiration."

Oscar Wilde: "A cynic is a man who knows the price of everything and the value of nothing."

Edward Hope: "A piccolo is a woodwind that nobody blows good."

Channing Pollock: "A critic is a legless man who teaches running."

Brander Matthews: "A highbrow is a person educated beyond his intelligence."

Ambassador Dawes: "Diplomacy isn't too hard on the brain, but it's hell on the feet."

Sisley Huddleston: "The keynote to American prosperity is simply this—that prosperity is regarded as prosperity only if it is shared by the whole of the people."

O. Henry: "True adventurers have never been plentiful. They who are set down in print as such have been mostly business men with newly invented methods. They have been out after the things they wanted—golden fleeces, holy grails, lady loves, treasure, crowns, and fame. The true adventurer goes forth aimless and uncalculating to meet and greet unknown fate."

George Bernard Shaw does all his writing in a glass studio that revolves on a turn-table to follow the sun.

KEEP A-GOIN'

If you strike a thorn or rose
Keep a-goin!
If it hails or if it snows,
Keep a-goin!
'Taint no use to sit an' whine
When the fish ain't on your line;
Bait your hook an' keep a-tryin'.
—Frank L. Stanton.

RONALD COLMAN SCORES ANOTHER HIT IN "RAFFLES"—KAY FRANCIS PROVES A MOST VERSATILE ACTRESS

The East sent us another extra fine actress in Kay Francis. It was her work that helped Ronald Colman in his portrayal of (The Amateur Cracksman) Raffles, who so baffled Scotland Yards that you sort of was betting that Inspector McKenzie, as played by David Torrence, would outwit the notorious burglar most any second. Ronald Colman scores another hit at "Raffles."



Kay Francis

Any time actors do this to their audiences, they must have a very fine vehicle or be so superior to the story that they command this attention and respect.

"Raffles" was created for the screen by Sidney Howard, who wrote the adaptation, scenario and dialogue, with E. W. Hornung and Eugene W. Presbrey, credited as authors.

George Fitzmaurice has given Samuel Goldwyn a very splendid production. At no time has he permitted any of the characters in the story to be overdrawn. The splendid acting of Alison Skipworth and Fred Kerr as Lord and Lady Melrose helped to give the story its English atmosphere to the extent that it became the pinwheel of the cycle of events, that happened during the unreeling of this perfect talkie. Others who contributed in a great measure were Bramwell Fletcher, Frances Dade, Wilson Benge and John Rogers. Lucky Humberstone assisted director Fitzmaurice.

Like all Samuel Goldwyn productions, the art, technical and photographic parts of the picture come close to outshining the very splendid acting of the players. George Barnes and Gregg Toland photographed "Raffles." The art direction was in the capable hands of Wm. Cameron Menzies. The sound recording was excellently done by Oscar Lagerstrom. The art work was by Park French, while the technical directors were Gerald Grove and John Howell. As a closing note, let us give credit to Stuart Heisler, the film editor.

HARRY BURNS.

Arrangements have been completed whereby the Mayer Synchronizing Service, Ltd., is to handle all the music for productions emanating from Educational Studios. This numbers the fourteenth organization to eliminate their music overhead, by having Mayer handle the work.

Edwina Booth, of M-G-M's "Trader Horn" company, says that the report of her illness, like that of Mark Twain's death, is greatly exaggerated. True, she suffered a bit from malaria, but no more than the other members of the expedition. She is at present working on close-ups for the above picture.



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Seiter Directs Marilyn Miller in "Sunny"

Rupert Julian Starts Shooting at Big U

Ray McCarey to Direct "Meet the Widow"

Conway Directs Lawrence Tibbett — Grace Moore

Splendid Cast Playing Opposite Broadway Star

"Sunny," starring Marilyn Miller, is in production at the First National and Vitaphone studio at Burbank, Calif. Supporting Miss Miller is a distinguished cast headed by Lawrence Gray, Joe Donahue, Inez Courtney, O. P. Heggie, Clyde Cook, Judith Vosselli and William Davidson. William A. Seiter is directing the production, which is based upon one of Marilyn Miller's greatest stage successes. Only one of the musical numbers from the original Dillingham production—the melodious "Who?"—is being retained for the picture. Jerome Kern, who composed the score for the first "Sunny," has written three new songs for the screen production. Mr. Kern is now under contract to First National and will lend his personal aid to the making of the picture. Otto Harbach, author of the book of the musical comedy, is also at the studio. The screen continuity and dialogue are by Henry McCarty and Humphrey Pearson. "Sunny" will be Miss Miller's second starring picture. Her first, "Sally," was one of the outstanding screen successes of last season.

ZANE GREY

Good picture ideas are in such demand today in filmdom that "best-sellers" hardly have time enough to get on the market before they are purchased by some film organization.



Zane Grey

Although Zane Grey's latest book, "The Shepherd of Gaudaloupe," has been on the bookstands less than a month, M-G-M now announces that they own the property and will put it in production as soon as a screen adaptation is made.

The sheep area of the West, rather than the cattle country, provides the background for this tale of a veteran of the World War who goes West to rehabilitate both his body and his fortunes. Book company reports are that it jumped into the "best seller" class the first week of its publication and all indications are that it will set up a new record for the record-breaking Mr. Grey.

"The Cat Creeps" Is New Title for "Cat and the Canary"

"The Cat and the Canary," one of the most intriguing mystery plays in the history of the American stage, has gone into production at Universal studios and will emerge as an all-talking picture under its new title of "The Cat Creeps."

Though as yet incomplete, the all-star cast being assembled for this hair-raising production already includes such well known screen players as Raymond Hackett, Neil Hamilton, Lilyan Tashman, Jean Hersholt, Montagu Love, Lawrence Grant, Blanche Frederici and Elizabeth Patterson.

After an absence of several years, Rupert Julian has returned to Universal City to direct this picture, which was adapted by Gladys Lehman from the original stage play by John Willard.

This Is His Second Comedy for Pathe on Culver City Lot

Ray McCarey, Pathe comedy dierctor, has just completed the story for "Meet the Widow," a campus comedy, and is searching for two players to play the leading comedy roles. This two-reeler will be McCarey's second directorial effort for Pathe, since his recent promotion from an assistant director.

"Meet the Widow" was suggested from the original Paul Dickey vaudeville act, "The Comeback." Production will start as soon as McCarey assembles his cast.

"BEWARE"



TO WHOM IT MAY CONCERN:

Underworld racketeering in the picture industry is my profession. So beware of impostors. Why not get the real McCoy?

PHONE
AL HILL
HE. 0593 — GR. 4161

"New Moon" Selected From Broadway's Biggest Hits

Construction has been started on elaborate settings in preparation for "New Moon," Metro-Goldwyn-Mayer's forthcoming filmization of the famous stage show, in which Lawrence Tibbett, hero of "The Rogue Song," and Grace Moore, Metropolitan opera star, will be co-starred.

The play, adapted from the musical comedy by Oscar Hammerstein, Frank Mandel and Lawrence Schwab, and one of Broadway's most sensational hits in years, will be produced with the original song hits as well as a number of special songs for both Tibbett and Miss Moore.

Tibbett will appear as "Michael," swashbuckling lieutenant in a romance with a Russian princess, played by Miss Moore. The action will be laid in Turkestan under Russian dominion.

Jack Conway directs, as his first picture since "The Unholy Three," and Oscar Radin, musical director of the stage production, will act in like capacity for the picture. Charles Dorian, who acted as assistant director with Tibbett in "The Rogue Song," will serve again in the same capacity.

Elaborate replicas of the colorful villages of Turkestan are being worked out by Alexander Toluboff, who for 10 years actually laid out towns for colonization in this region for the Russian government, and who, under direction of Cedric Gibbons, is to act as art director for the new production.

APPEAR IN

Toofic Simon's four musicians, tenor and singer, which effective combination had its inception during the Pacific Southwestern Exposition in Long Beach, appear in "Morocco," Paramount's new Moorish picture on which shooting began last week. Josef von Sternberg directs; Gary Cooper, Marlene Dietrich and Adolph Menjou lead the cast, while Jamiel Hassan supervises the technical end.

The well-known Elias Andrews is Simon's tenor; Princess Athena of the pleasing voice is also acclaimed a remarkable dancer. Her husband, N. Karacand, plays the rabbab, Sam Abbott the bazouck and George Paul trills the flute. And lastly, Simon himself is the master of three different kinds of drums. We should get some spicy action and true desert atmosphere from this group.

Tom Moore Comes to El Capitan Aug. 3rd

"To the Ladies" Closes Evening of the 2nd

A suave, sophisticated society comedy, "Tea for Three," starring Tom Moore and Ernest Glendinning, two of the most popular Henry Duffy stars who have appeared at the El Capitan, is scheduled to open Sunday matinee, August 3, following the close of Glenn Hunter in "To the Ladies." Within the next few days Henry Duffy will make important announcement of the name of the actress who is to co-star with Mr. Moore and Mr. Glendinning.

"Tea for Three," written by Roi Cooper Megure, is a comedy in which three characters, a husband, a wife and a candid friend sustain the action. Such successes as "It Pays to Advertise," "Seven Chances," "Under Cover" are also from the pen of Roi Cooper Megrue.

Tom Moore, one of the most popular stars the screen has ever known, scored a big hit recently in two Henry Duffy productions, "This Thing Called Love" and "The Boomerang," the plays in which he made his spectacular return to the stage after an absence of many years.

Remembered by El Capitan audiences as the irrepressible comedian who played with Minna Gombell in "Nancy's Private Affair" recently at the El Capitan, Ernest Glendinning is now considered one of the most popular comedians in Los Angeles. Originally he came West for the one production, following the close of "Candlelight," in which he played opposite Gertrude Lawrence, but the role in "Tea from Three" is so ideally suited to his type, that he decided to remain over for the run of the comedy at the El Capitan.

"To the Ladies," starring Glenn Hunter, is scheduled to close its run at the El Capitan on Saturday night, August 2.

GARBO AGAIN IS "ANNA CHRISTIE"

Back in the same dingy saloon set where she spoke her first words into the microphone, Greta Garbo has started work on the German production of "Anna Christie," the Eugene O'Neill drama in which she made her sensational talkie debut.

Jacques Feyder, noted European director, is screening the German film for Metro-Goldwyn-Mayer.

This is Garbo's first effort in foreign talking fields.

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MARIE PREVOST

Stellar light of comedy, has been signed by Metro-Goldwyn-Mayer to produce laughs, guffaws and giggles with the role of "Rosalie" in "War Nurse."

This is the screen adaptation of the much-discussed novel which has been running serially in a national magazine. Edgar Selwyn is to direct and the principal masculine and feminine roles are to be taken by Robert Ames and Robert Montgomery; June Walker and Anita Page.

"Rosalie" has been built to order for the comic Miss Prevost. The role, that of one of the nurses in a war hospital, is said to have much of the same warmth, strength and humor which characterized the player's work in DeMille's "The Godless Girl."

JOHN M. STAHL

With John M. Stahl directing "The Lady Surrenders," in its second week of production at Universal, Carl Laemmle, Jr., has given him three well known and talented players to complete the cast.



John M. Stahl

Carmel Myers, Vivian Oakland and Franklyn Pangborn have been assigned roles in support of Genevieve Tobin, Rose Hobart and Conrad Nagel. Miss Myers assumes the character of Sonya, a continental actress whose charm causes one of Miss Tobin's suitors to leave her rather unexpectedly. Miss Oakland is seen as Mrs. Lynchfield and Pangborn plays the role of Lawson, an author.

The character of Carl Vaudry, Parisian "man about town," still remains to be cast.

PATSY RUTH MILLER PLAYS MASTER OF CEREMONIES IN SCREEN SNAPSHOTS

The first feminine master of ceremonies in the Screen Snapshots series is played by Patsy Ruth Miller in the Snapshots Issue 25, directed by Ralph Staub for Columbia release. With the aid of a get-there-in-a-hurry machine invented by Miss Miller's husband, Tay Garnett, Patsy introduces to the audience Raquel Torres, Eddie Cantor, Ronald Colman, Samuel Goldwyn, Davey Lee, Dorothy Revier, Matt Moore, Eddie Buzzell, and Evelyn Laye, noted English actress.

Barsky Leaves Columbia---To Produce Own

Says Was Dissatisfied With Productions Given Him

Bud Barsky has left his post of associate producer at Columbia studios, and announces that he is again going to produce for the independent market. He is to direct all of his own products which, he assures us, is to be of the highest type ever attempted for this field. Barsky will locate at one of the rental studios, and intends to use either R. C. A. or Western Electric sound equipment, but no definite tie-up has been made as yet. Financial arrangements have been completed; the use of popular stars has been promised by many leading producers, and Mr. Barsky is ready to start production as soon as his backers have determined exactly what they want. He will release his own pictures, as he did previously. Dissatisfaction with the type of product given him to handle was given as the only reason for his severing relations with Columbia.

FINE TAILORING

Emiel Gansfreid, Hollywood Boulevard's exponent of fine tailoring for men that care, located at Garden Court, 7024 on the Boulevard, announces a full line of imported English fabrics for summer and autumn wear. More than 200 patterns in the latest colors and most popular weaves comprise the store from which the most discriminating may choose.

Some are exacting by nature, others because of good taste, and Emiel, who has catered to the profession's sartorial whims these 12 years since he appeared among us from Fifth Avenue way in New York, declares with vehemence that the most woe-begone speciman of humanity will exemplify snap and up-to-the-minute smartness after ministration at his hands.

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About The *Writing Craft*



Sign Bromfield to Write 'Dracula' Script for Universal

Carl Laemmle, Jr., has added another writing ace to Universal's rapidly growing editorial staff.

Louis Bromfield, Pulitzer prize winner, has been engaged to write the script for Universal's picturization of "Dracula" which Tod Browning is to direct.

"Dracula," one of the most unique stories brought to the stage in years, requires not only a sympathetic understanding of its screen adaptor but the technical skill of a writer experienced in the development of extraordinary dramatic plots.

Laemmle selected Bromfield for this particularly difficult assignment after reading "Early Autumn," a novel which won the author the much coveted Pulitzer award. Bromfield has written a number of "best sellers," including "The Green Bay Tree," "Possession," "The Strange Case of Ann Sprague," "Awake and Rehearse" and recently wrote a Broadway stage hit, "House of Women."

Although born and educated in America, Bromfield has lived in France most of the time since the war making an annual trip to New York to dispose of his writings. He came to Hollywood two months ago.

"Dracula" will serve as Bromfield's first talking picture adaptation.

* * *

Writer, lawyer, actor, Willard Robberson, newest addition to Scenario Row at the Fox studios in Hollywood, is awaiting his first assignment. Robertson was born in Runnels, Texas, spent two years on a tug boat out of New Orleans, quit high school in Washington, D. C., to join a medicine show, became a commercial fisherman in Rhode Island waters and was an attorney for the Interstate Commerce Commission. He has written "The Sea Woman," "Big Game" and "Black Velvet."

* * *

With a bungalow office equipped with two shower baths, in addition to a battery of typewriters, secretaries and other items, Rube Goldberg is busy polishing up his Fox-Movietone story, "Soup To Nuts," which will introduce Ted Healy as a film player. Benjamin Stoloff will direct.

* * *

AT LIBERTY

Francis Powers, who did such splendid work at the Warner studios on some of their best stories last season, is ready once more to go back to work after a nice rest. He is especially capable on dialogue and adaptations.

There Is No Such Thing as Formulas to Write Stories

Text books and formulas designed to teach the art of scenario writing are of less value to the student than constant and unremitting practice of writing, according to J. Grubb Alexander, who has scores of successful photoplays to his credit. His advice to the young writers who apply to him for guidance is chiefly that they persist in writing, using the waste basket for their market until they feel satisfied they have accomplished a style and some ingenuity in plot construction.

Observation and study of human nature and development of the instinct for dramatic values are important to the student, declares Alexander, but above all they should persist in writing about anything and everything that appeals to them with any degree of interest.

"There is going to be no dearth of people to write for the screen judging by the increasing number of young folks who seek advice about the business," asserts Alexander. "To me this is a healthful sign for the industry and everything should be done to encourage it.

"Very few of our successful authors ever sold their first manuscripts, and I fancy a great many of them could resurrect a host of rejected stories, and even a great many they have never even dared to submit. But it was in the preparation of these inferior compositions that they gained the technique and style that is a large factor in their success.

"People ambitious to write scenarios should study the construction of the better pictures and use these as their models. Then they should strive to emulate these by writing and rewriting until their waste basket is bulging over. A tendency to be discouraged because success does not come immediately is fatal to the young writer," concludes Alexander, who has written the screen version and dialogue for such outstanding successes as "A Notorious Affair," "Moby Dick" and others.

* * *

TO SUPERVISE

Sam Shipman, who with John B. Hymer is co-author of the well-known stage play, "East Is West," has been secured by Carl Laemmle, Jr., for a special four weeks' engagement to supervise preparing that play for the screen. Winifred E. Reeve has been assigned to do the continuity and will work with Shipman.

RADIO FLASHES

By CHARLES LEHMAN

Fight broadcasts here in California seem to me nothing more than flashes in radio's pan. The Joey Medill-Billy Townsend fracas petered out after the first round—and we have it on good authority that KFWB's announcer is still beefing over the lack of action. At any rate we have nothing but praise for Nelson Case, who handled the mouthing end of the unhappy Medill-Townsend fisticuff session.

* * *

Two of the five famous Locust Sisters dropped in to see us this week. The quintet played in "Hit the Deck" in New York City, and figured in dozens of broadcasts of a national and local character. Radio Flashes prides himself on the fact that he has never known the given name of any of the sisters, usually referring to them collectively. And this brings us to the point where we are tempted to refer to the five Locusts as "the swarm," though we realize full well each of the talented five comprising this queer quintet of girls is an extraordinary entertainer.

* * *

Precocious kids are forever cropping out here in Hollywood. Radio Flashes doesn't remember a normal boy or girl, and if he happened on one on Hollywood Boulevard the Messiah will have come! The latest budding child seems to be a comely young miss on KNX's programs—Joyce Coad. This youngster has achieved a remarkable following through her broadcasts, and if memory serves, Radio Flashes came upon her working at First National in a feature picture with Lila Lee. Watch out for these imminent professional giants—they'll captivate you ... you don't!

* * *

In our column last week we wrote a little something about Carolina, a young Italian girl who plays her country's airs in front of a quaint little inn down near the Los Angeles City Hall. Nils Asther was there, with a beautiful young lady. Armida put in an appearance later in the evening. And we all had nothing but praise for Carolina, who can handle a folk song or classical piece with equal dexterity. The inn boasts neat tables and benches on the sidewalk, such as those in Paris cafes, and anything from iced coffee to a full-length dinner can be procured. It is situated in the heart of the Mexican colony on Olvera street, and has a fascination all of its own.

Carolina would prove a great bet for radioland, if only some program director would make the trip downtown.

Wavelengths

A certain lady wrote a letter to Charlie Wellman asking him to broadcast a particular program for her daughter—a tap and buck dancer in Chicago . . . Every time Lindsay MacHarrie, KHJ's famous Scotsman, buys a pen or pipe, someone presents him with another gratis, free of charge, sans cost, etc., etc. This week Mac bought a La Salle automobile— . . . Scott Bradley, of KNX, was once musical director for the Four Marx Brothers . . . Ambrose Barker got his biggest thrill the first time he got the "bird" or "raspberry" in the east end of London . . . KFWB is pulling an Al Smith quaint one these days. Its mail to Radio Flashes starts this way: "Dear Radio Editor"! . . . Night baseball may and may not appeal to Hollywoodians. It gets rather chilly at night, and California blood is notably thin. The announcer don't care for the job of painting word pictures in the dark, either . . . Louise Johnson reads the stars over KNX regularly. This station refers to her as an astroanalyst—imagine? . . . Dick Creedon, publicity soothsayer of Station KHJ, hunted for a house with Gene Byrnes recently. They found one, at the ridiculously low price of $35 a month. The boys tossed a coin, and as a result Gene moved to the house and Dick found a park that suited his tastes. Later Dick procured one at the same price. The air is unsullied about KHJ nowadays! . . . Prof. Charles Lindsley's 12-year-old son has been chiding him about his terrible putt-putt playing on the miniature golf courses. Consequently the Prof. hies himself away each evening to a new course near KHJ, and, according to latest reports, he can play four under par! . . . And on this final wavelength, reserved for Radio Flashes' own use, it seems to me that the Rev. Bob Shuler is decidedly more entertaining than a number of so-called broadcasts now flashing through the very, very thin air.

Mayo Ikeda

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Pictures---Reviewed and Previewed

Preview

"THE OFFICE WIFE"

Previewed at the Forum Theatre.

The erotic vagaries that creep into the offices of 1930 business structures, limited or unlimited, are exemplified to a pronounced degree in Warner Brothers' latest contribution to the vocables, "The Office Wife." Larry Fellows (Lewis Stone), a sly old roue of the swivel-chair species, with a peach of a wife to decorate his sumptuous mansion, has a magnetic knack of bringing stenographers into fainting spells when their presumed path to his exclusive favors has been suddenly blocked.

We have never seen anything of a loadstone attraction to Dorothy Mackaill's uncovered knees (when we got a peek-a-boo at them in the movies), yet when she designedly flashes them at Larry Fellows' bleached orbs, he falls with a thunderous thud. "I've got to have those knees," rumbles Larry (mentally), and he gets 'em, even though they have to be carted clear down to the tropical delights of dear old Palm Beach, to swing them on the dotted line.

Ann Murdock (Dorothy Mackaill) is the shaft of perennial sunshine in Larry's office. His wife (Natalie Moorhead), getting hep to his curves, crimps a boy friend for herself. Then complications supervene in these tangled lives, and the satirist seems to have pulled a boner in the denouement when he has the office orchid (supposed to be sixteen) take the full count on Cupid's chin, for the sexagenarian, Fellows.

Stone and Mackaill turn in good performances. Both wage warfare with the "mike" at times; Lewis in the early sequences and Dorothy throughout. Miss Mackaill's excellent work is marred now and then with slight lisping, sibilating and tight-lipped enunciation. Blanche Friderici, one of the screen's most versatile artists, is a pip in the role of a novelist with mannish propensities. Natalie Moorhead scores heavily as the aggrieved (with a reverse English) wife. She is one of the most fascinating blondes in the vocables. Others that turn in good performances are Joan Blondell, Brooks Benedict, Hobart Bosworth, Dale Fuller, Walter Merrill and John Rogers. Lloyd Bacon's directing and William Rees' camera work were the last word in their respective arts.

"The Office Wife" is one of the best satires on the human comedy we have ever run up with. It is put on superbly in every phase of the cinema art. The diamond-tipped dialogue is replete with side-splitting shafts of wit; the situations diverting throughout, and the picture, by and large, one of the most elaborate ever projected by Warner Brothers. Here is a darb that is sure to make the old shekels jingle at all the famous brothers' box offices. Don't miss it, for you are sure to laugh your young and old heads off.

Preview

"THE RECORD RUN"

Previewed at the Belmont Theatre.

Giving a fresh impetus to the Iron Men films, which enjoyed considerable of a vogue during the reign of the silent pictures, RKO swings into a synchronizing of the whirling monsters, in the studio's latest audible effusion, "The Record Run." We make bold to declare it is the best railway yarn ever twirled into celluloid. As we sat back in our coign of vantage we gave a loose to the perfect illusion and, for a long spell, thrilled to the rhythmic rumble of the record run. There we sat at the window of the coach, dazzled by the flickering blurbs of scenery that shot past us in the wake of the speeding iron man, who was evidently frightened, as it were, into the highest stretch of celerity by a fancied pursuit of hobgoblins, gnomes and swart fairies of the mines.

For us, it was a traveling treat that out-topped the pleasure of the concrete article. The story features Louis Wolheim, Robert Armstrong and Jean Arthur, and each is excellently cast. Dan Thorn (Wolheim) is a hard-boiled, bluff, stolid superintendent of the railway yards. He dominates the men with an iron hand, and is relentless in his aggressive disciplinary methods. At bottom, however, he has a soft spot for Mary Ryan (Jean Arthur), and soon becomes her fiance.

Then along comes Larry Doyle (Armstrong). It's love at first sight between him and Mary. An elopement is planned. In crossing a railway track Larry's foot is caught in a frog. In the distance looms the light of the limited express. Thorn, to whom the elopement had been tipped off, rushes up just in time to save Doyle, but is himself hit by the locomotive and almost killed. Only one thing will save his life—an expert surgical operation—an operation that must be performed inside of five hours. Then the record run to Chicago with Larry at the throttle. But, dear reader, we shall leave the thrilling denouement for you at first-hand.

Wolheim's Dan Thorn was a sterling bit of work, and the same can be said of Armstrong's Larry Doyle. Jean Arthur was sweetly convincing as Mary. We notice that her enunciation is improving fast. One of the outstanding hits of the picture is Hugh Herbert's tramp portrayal. His subtle comedy is a knockout. It is the classiest takeoff on a panhandler we have ever run up with, and was greeted with gusts of laughter. Others that turned in good performances were Frank Sheridan, James Farley, Allan Roscoe and W. P. Brent

George B. Seitz's directing was letter-perfect, and the photography of Karl Struss and John Boyle a work of art in every particular. We have never seen better twirling in its peculiar line. "The Record Run's" tempo is fast throughout and the suspense pulsating. It is sure to catch on well with both the young folks and adults. Don't miss it—it will give you over an hour's stretch of gripping, fast-fire dramatic situations and is sure to hit the box office hard.

Preview

"MANSLAUGHTER"

Previewed at the Paramount Studio.

Featuring Claudette Colbert and Frederic March (an excellent pair to draw to), Paramount fares forth with a high-class talkie in "Manslaughter." The yarn is right up to date, deriving its motif from superheated spark plugs, and a society siren whose whirligig brain leads her to step good and hard on the gas, night and day. She is immune from "good morning, judge," through a reckless spreading of sumptuous jewels to conniving motorcycle cops. Finally one of the cops is killed when his motorcycle collides with her speeding car as she turns an impossible angle in the highway.

She is indicted for manslaughter, convicted and sent up for a good stretch. Several years of prison discipline completely quells the high-geared spirit of Lydia Thorne (Claudette Colbert), and she emerges with a contrite soul, on probation, materially brought about by the kind offices of District Attorney Dan O'Bannon (Frederic March), who is madly in love with her, and who was principally instrumental in bringing about her conviction.

The revulsion from black hatred to the white light of love, in the final sequence, is wondrously depicted by Miss Colbert as she runs madly in the darkness of night after the broken-hearted O'Bannon, shouting, "I love you." We have never before heard the three most difficult words to pronounce in the audibles delivered so beautifully and with so soul-searching a sweetness.

Claudette Colbert is superb as the sophisticated, wayward and pampered Lydia Thorne, who scoffs at the conventions of society. Her multiple play of emotions throughout has an insinuating patina of repression that gives an added zest to her dramatic genius. We are almost tempted to place her as the runner-up to Ruth Chatterton, in the highest stratum of the thespic art.

Frederic March's Dan O'Bannon discovers this sterling histrion in a character that seems to have been created for him. The portrayal in its variegated moods was absolutely flawless. Irving Mitchell has a splendid speaking voice, and worth watching. Richard Tucker was excellent as Albee, and the decorative Natalie Moorhead sweetly convincing as Eleanore Bellington. We have also words of high praise for Emma Dunn's Benny, and Hilda Vaughn's Evans.

No other director could have turned in a better bit of megaphoning than did George Abbott, and Archie J. Stout's camera work was distinctly clever. "Manslaughter" is one of the best films we have previewed in some months, and we are fain to say that Paramount possesses a gem of a box-office appeal in it.

ED O'MALLEY.

Stage Review

"MERTON OF THE MOVIES"

The performance of Franklin Provo as Merton in "Merton of the Movies" is one of the finest things the Pasadena Community Players stage has seen in months. This clever young chap is so sincere, so pathetic and so funny that an evening spent in watching him is well occupied.

George S. Kaufman and Marc Connelly have transferred the meat of Harry Leon Wilson's comedy of the silent films into four acts and six scenes, but in doing so they have achieved a rather disconnected whole. In fact, were it not for the splendid work of the characters, the play would be rather dull. The dialogue, for the most part, is far from brilliant.

So, to the work of the actors a reviewer must inevitably return. For in this play not one but half a dozen excel. Franklin Provo we have already mentioned. Betty Jenks as the Montague Girl proves herself the most interesting ingenue the Playhouse has seen. Thomas Henry as Sigmund Rosenblatt, the director, is nothing short of a bombshell in the comedy line.

The famous Harold Parmelee is impersonated beautifully by Patrick McCann. Beulah Baxter haughtily sweeps through the scenes impersonated by Margaret Tupper. Mr. and Mrs. Jas. N. Hawks, Jerome J. Jerome, Ruth Cherrington and Claude N. Settles are worthy of praise. A score of others fill their parts well.

The settings are excellently done by Ruth Burdick, especially the ship scene.

HAROLD WEIGHT.

Review

"PETER THE PIRATE"

At the Filmarte Theatre.

Adapted from the novel of the same name by Walter Hageler, the latest German film is showing at the above theatre, the home of "foreign films."

Rather old-fashioned in its treatment and players, this must be one of the "old-timers" taken "off the shelf" for release.

Aud Nissen, Paul Richter, Robert Garrison, Jacob Tielke, George John, Rudolf Rogge and Lydia Polechiana comprise the cast and they all "emoted" valiantly, in the old style.

Several remarkable locations at the sea-shore with a rock-ribbed ancient castle were shown.

"Lady Killers," a Triangle-Keystone comedy, was shown also but the best thing on the bill was Kinograms "built like a newspaper." One can always enjoy the newsreels.

"Asphalt," an Erim Pommer UFA Production, is promised for next week.

A notable cast, featuring Gustave Froelich, who will vividly be remembered for his work in "Metropolis."

ARTHUR FORDE.

Frank Richardson, featured Fox-Movietone player, has left Hollywood on a personal appearance tour which will keep him East of the Rockies until September.

M G M Signs Marjorie Rambeau for "Dark Star"

George Hill Slated to Handle Marie Dressler Talkie

Having finished her first feature talkie at Pathe studios where she shared honors with Helen Twelvetrees in "Her Man," directed by Tay Garnett, and in which she created a very fine characterization, Marjorie Rambeau has been signed by M-G-M for "The Dark Star," which is to be Marie Dressler's next starring vehicle and which George Hill is preparing to direct.



Marjorie Rambeau

The Harry Weber offices handled the details of both engagements for Miss Rambeau and feel confident that she will prove a still greater attraction on the screen than she has been on the stage where she developed herself into one of the finest personalities the legitimate theatres has had for some time.

Press and Public Jus' Love Him

There is an old but true saying that the press can make or break one. The same goes for the public, and when an actor has both press and public with him, why he just can't help but be a success.



Victor McLaglen, Fox Film star, has worked hard and earnestly to win the admiration and respect of both parties, and to say that he has made a god job of it, would be putting it mildly.

This week's cover reveals a closeup view of the good-natured, smiling personification of good fellowship, Victor McLaglen. He recently returned from an eastern tour, at which time he met President Hoover and other statesmen in Washington, D. C.

Fox Films have some very fine plans for him in the very near future. The talkies are made to order for him, and he just loves to emote in 'em, no matter if they are comedy dramas or the real heavy dramatic situations.

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"DIXIANA" PLEASES BLASE L. A. THEATREGOERS



LUTHER REED

When Bert Wheeler and Robert Woolsey appeared in "The Cuckoos," directed by Paul Sloane, R-K-O billed them as the world's greatest comedians on all of the billboards they could rent in town.

Tuesday evening the self same comedians came back in another fun-film, this time "Dixiana," directed by Luther Reed, the man who gave us such a fine piece of directorial work in "Rio Rita," starring Bebe Daniels with John Boles playing opposite Miss Daniels.

"Dixiana" will go a long ways further than "The Cuckoos" and "Rio Rita." It has more box-office appeal and a greater cast than its predecessors, thanks to the great showmanship of Luther Reed.

Bebe Daniels again proves that like Gloria Swanson the talkies have proven a great help to her screen work. It has improved her personality and box office value 100 per cent. Director Reed seems to understand her work better than any one has up to date. The same might be said for what he did for Everett Marshall, a newcomer to the screen, who will improve with each picture.

Ralf Harolde plays a mean heavy; that is he holds and commands the strictest attention of his audiences the minute he steps on the screen. Dorothy Lee, more charming and vivacious than ever, clicks once more in this one. The old reliable Joseph Cawthorn came through like the seasoned trouper that he is and scored many a laugh. Edward Chandler, Georgia Herman, Raymond Maurel, Bruce Covington and others please.

Jobyna Howland, who was much in evidence in "The Cuckoos," again comes in as a fine acquisition to this one, and can be used very handily as a foil for Messrs. Wheeler and Woolsey in many more pictures.

Bill Robinson added a little color to "Dixiana." There is only one "Bill." There were no carbon copies when he loomed onto this old world.

Others who helped the "Dixiana" show along were Pearl Eaton's girls, who danced their way into your heart; the tuneful songs and music which Harry Tierney created clicked way above par; settings and costumes well arranged by Max Ree chalked up a high standard. Luther Reed proved that the bigger the picture the better he can handle it.

Theatregoers will continue to fall harder and harder for Bert Wheeler and Robert Woolsey. Ray Hunt photographed the picture beautifully.

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EDDIE QUILLAN

Russell Mack is once more to direct the famous funster, Eddie Quillan, for Pathe. He made such an excellent picture of "Night Work" that E. B. Derr, in charge of the West Coast studios, decided to let the noted director handle Eddie in "Looking for Trouble," which is now in preparation and will start shooting within a week.

"DOUGH BOYS" TITLE FOR KEATON PLAY

"Dough Boys" is the title of Buster Keaton's next talking screen appearance.

This is the title chosen by Metro-Goldwyn-Mayer for Keaton's new comedy of army life, filmed under the working title of "Forward March."

The cast includes Sally Eilers, Edward Brophy, Frank Mayo, Cliff Edwards, Arnold Korff, Victor Potel, Pitzi Katz and others.

BETTER BOOKING

Spanish and South American countries demand pictures that are supervised by a man who knows the customs and dialects of the respective parts where the story takes place, according to Enrique Vallejo, a native of Mexico. Mr. Vallejo tells us a number of pictures could have a better booking and longer run if more care was exercised in such technicalities. Producers of Spanish pictures would do well to abide by these inside facts and call this able assistant and first cameraman, Enrique Vallejo, Telephone GL. 0022.

NEW YORK JULY 26, 1930 SECTION

HOLLYWOOD filmograph

Warner Bros. Celebrate Silver Jubilee

First National Takes Part in Their Festivities

Twenty-five years ago a group of young men filled with ambition and a knowledge of the motion picture business as it then existed, opened an exchange in Pittsburgh for the distribution of pictures to exhibitors. They proposed to be the liason between the producer and the exhibitor.

The Warner Brothers comprised the members of this ambitious group and in celebration of their quarter century in the film industry August is to be heralded wherever motion pictures are shown, which means throughout the entire world, as Warner Brothers' Silver Jubilee Month.

In the 25 years that Harry M., J. L. and Major Albert Warner have been in the motion picture industry they have seen the business of producing screen entertainment grow from almost nothing but a weak promise into one of the largest industries in the world. They have seen many revolutions take place in the industry and they, themselves, have been responsible for nearly all of them—at least for everyone of any moment. They were the first to bring order out of chaos by opening an exchange as the intermediary between producer and exhibitor; first in holding that the public, used only one and two-reel pictures, would accept five and six-reel pictures, and first to see in successful novels—the best sellers of their day—material to be transferred to the screen.

Great as were these innovations, however, the greatest was to come in 1926 when the Warner Brothers introduced the first successful Vitaphone pictures on the audible screen, creating so big a revolution in the industry that all the producers had to scrap their old equipment and begin afresh with a new technique in orde rthat they might remain in business.

To have done all this is assuredly enough honor for any firm, but the youthful Warners showed that they were not through with their innovations by being the first to produce pictures in Technicolor.

During the opening week of the jubilee there will be an added reason for celebration inasmuch as on August 5 occurs the fourth anniversary of the birth of talking pictures which took place at the Warner Theatre in New York.

In honoring the Warner Brothers throughout the month of August the film industry will be paying tribute to men who have made more motion picture history than any other firm in the business. The Warners have had their ups and downs—it has not always been smooth sailing with them—and through their daring in the field of pioneering they have built up their firm until it stands today with its subsidiaries as one of the largest motion picture organizations in the entire world, having distributing agencies throughout Europe and the continent.

To insure the success of the Silver Jubilee Month, Warner Brothers and First National will release 12 of their most impressive productions for presentation beginning on August 1. These releases embrace the most prominent stars and featured players in both organizations.

The list of Warner Brothers' releases include:

"Sweet Kitty Bellairs," adapted from the Belasco stage success, with Claudia Dell in the title role. Alfred E. Green directed the picture.

"The Matrimonial Bed," a rollicking farce with a cast headed by Lilyan Tashman, Folrence Eldridge, James Gleason and Beryl Mercer, and directed by Michael Curtiz.

"Recaptured Love," which treats of a gold-digging wife in a witty comedy that has as its principals Belle Bennett, John Halliday and Dorothy Burgess. John Adolfi directed.

"Three Faces East," the super mystery play in which Constance Bennett and Eric Von Stroheim have the leads.

"Viennese Nights," a glorious picture of the night life of Austria's old capitol, by Sigmund Romberg and Oscar Hammerstein, 2nd, which is one of Warner Brothers' de luxe offerings for the season, and "Dancing Sweeties," based on the story, "Three Flights Up," in which Sue Carol and Grant Withers are featured.

First National Pictures, Inc., leads off its unusual array of entertainment for the Silver Jubilee Month with Richard Barthelmess' newest starring vehicle, "The Dawn Patrol," which deals with the British Royal Flying Corps. An all-star cast surrounds Barthelmess.

"Road to Paradise" not only makes a bid for popularity because it contains all of the powerful elements of crook melodrama, but because it co-stars those young lovers of the screen, Loretta Young and Grant Withers.

"Numbered Men" has the distinction of being the first story of a prison outbreak ever recorded in the celluloid. Crookdom is well represented by a fine cast of players, including Conrad Nagel, Ralph Ince and Raymond Hackett.

"Bright Lights," a drama, contains stark realism and all of the fascination of the latest murder mysterdy. The cast includes Noah Beery, Frank McHugh, Daphne Pollard and Tom Dugan.

"One Night at Susie's" shows an utterly different seamy side of the underworld, presenting, as it does, a crook drama of a strange love and self sacrifice with Billie Dove, Douglast Fairbanks, Jr., and Helen Ware in its cast.

"The Way of All Men" promises to present a new idea in drama which is brought to a climax when all of the characters are brought face to face with death in a flood. Frank Lloyd directed the production.

The list of releases is certainly promising and it is certain that there will be no lack of most promising screen entertainment throughout August in all parts of the world due to the celebration of Warner Brothers' Silver Jubilee.



EDWARD CLARK

EDWARD CLARK

who recently established an Academy of Stage and Screen Arts and Little Theatre at 8620 Sunset Boulevard, might be called the "Jack of All Trades" of the theatrical profession. Experience gained as a prominent figure in the amusement world for the past 35 years as actor, playwright, scenarist, director, producer, dancing instructor, lyric writer and composer, has given Clark an invaluable background for the work in which he is now engaged, imparting the knowledge of stage and screen craft to aspirants of the stage and screen.

Among the many noted stars who have appeared in his stage plays and motion pictures are: Louise Dresser, Patsy Ruth Miller, Louise Fazenda, Hedda Hopper, Robert Warwick, Lowell Sherman, Ernest Torrance, Douglas Fairbanks, Jr., and George Bancroft.

In the musical comedy field, Mr. Clark has been teamed in collaboration with such famous men as Rudolph Friml, Otto Harbach, Al Von Tilzer, Lieut. Gitz Rice, Dr. Anselem Goetsel and Oscar Hammerstein II.

* * *

Mr. M. H. Hoffman, president of Liberty Productions, left last night on the Bremen for a short trip to England and the continent where he is establishing distribution offices and affiliations with theatres for the twenty pictures which will be made by himself and Victor Halperin and Edward Halperin during the coming year. Mr. Hoffman is also seeking four stories with continental backgrounds to augment the sixteen already announced by Liberty.

* * *

No sooner does the screen version of "Journey's End" cease its Broadway run, than the stage version is announced to return for a limited engagement at Henry Miller's Theatre. Despite the name, there is apparently no end to this production.

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARI	EMARKS
CHAPLIN—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Unassigned	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
COLUMBIA—HO. 7940 (Cliff Robertson, Casting) HE. 1708 1438 Gower St. Harold Rossmore, Asst.	Holt-Revier Bert Lytell Starr-Mulhall-Nugent	Harry Joe Brown Richard Boleslavsky James Tinling	Sam Nelson C. C. Coleman David Selman	Teddy Tetzloff Joe Walker Ted Tetzloff	"The Squealer" "Last of the Lone Wolf" "For the Love of Lil"	Harry Joe Brown Uncredited Uncredited	Shooting Shooting Shooting
DARMOUR (Darour Casting) GL. 1794 5823 Santa Monica Blvd.	Mickey McGuire Louise Fazenda	Albert Herman Lewis Foster	Paul Malvern J. A. Duffy	H. Kirkpatrick Len Powers	"Mickey's Musketeers" "Pure and Simple"	Uncredited Uncredited	Preparing Shooting
EXCELATONE 1611 Cosmo St. GL. 1151-1152	Horkheimer Prod.	H. M. Horkheimer	Harry Braker	Unassigned	Western Stories	Uncredited	Preparing
JAMES CRUZE HO. 2806 7250 Santa Monica Blvd.	All-Star	James Cruze	Unassigned	Unassigned	Untitled	Uncredited	Preparing
FIRST NATIONAL GL. 4111 Burbank, Calif. (Bill Mayberry, Casting) He. 1151 10-12 A. M. Bob Mayo, Asst.	Dorothy Peterson All-Star Marilyn Miller Edw. G. Robinson All-Star Unassigned Frisco-Gribbon Munson-Lyon James Rennie Unassigned Unassigned	Hobart Henley John Adolfi Wm. A. Seiter Mervyn Le Roy Wm. Beaudine Alfred E. Green Bryan Foy Clarence Badger Frank Lloyd John Francis Dillon Unassigned	Ben Silvey Irving Asher Wm. Cannon Perc Ikerd Al Alborn Unassigned Scott Beale James B. Dunne Unassigned Unassigned Unassigned	Gilbert Warrenton Frank Keeson Ernie Haller Tony Gaudio Arthur Miller Unassigned SidHickox Sol Polito Unassigned Unassigned Unassigned	"Mother's Cry" "College Lovers" "Sunny" "Little Caesar" "Father's Son" "The Man in the Sky" "The Gorilla" "The Hot Heiress" "Captain Blood" "The Reckless Hour" "The Honor of the Family"	Lenore J. Coffee Douglas Doty Humphrey Pearson Robert N. Lee Hope Loring Kern-Harbach Spence-Orkow Herbert Fields Waldemar Young Francis E. Faragoh Lenore J. Coffee	Shooting Shooting Shooting Shooting Sh Sh Sh Pre Prep Prepa
FOX—HO 3501—HO 3000 (J. E. Gardner, Casting) Dave Todd, Asst. Jack Phillips 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast Office CR. 3151 M. Rice, Casting	All-Star Unassigned Baxter-Loy J. Harold Murray O'Sullivan-Garret Healy-McCoy Unassigned O'Brien-Huntington Unassigned Unassigned	Raul Walsh John Ford Victor Fleming A. F. Erickson David Butler Benjamin Stohl Sidney Lanfield A. Wuerker Chandler Sprague W. K. Howard	Archie Buchanan Unassigned Wm. Tunnel H. L. Hough Ad Sthaumer Lew Breslow Unassigned C. Woofstenhulme Unassigned Unassigned	Lucien Andriot Unassigned Wm. O'Connell Geo. Schneiderman Earnest Palmer Joe Valentine Unassigned Ross Fisher Unassigned Unassigned	"Big Trail" "Up the River" "The Renegades" "The Red Sky" "Just Imagine" "Soup to Nuts" "Hot-Numbers" "Fair Warning" "Play Called Life" "Scotand Yard"	Walsh-Evarts Uncredited Jules Furthman Tom Berry De Sylva-Brown-Henderson Rube Goldberg Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Shooting Shooting Shooting Shooting Preparing Shooting Preparing Preparing
MACK SENNETT—GL. 6151 4204 Radford Ave. N. Hollywood, GL. 6155	Clyde-Irwin	Mack Sennett	Babe Stafford	Max Stengler	Untited	Uncredited	Shooting
METRO-GOLDWYN-MAYER REp. 0211 (Benjamin Thau, Casting) Paul Wilkins EM. 9133 9:00-11:30 9 to 12	Greta Garbo Marie Dressler Moore-Tibbett Marion Davies Joan Crawford Harry Carey Unassigned Dressler-Moran Greta Garbo All Star	Fred Niblo George Hill Jack Conway Robert Z. Leonard Harry Pollard W. S. Van Dyke Chas. Brabin Chas. Riesner Jacques Feyder Harry Beaumont	Harry Bucquet Unassigned Chas. Dorian Unassigned Red Golden Unassigned Unassigned Unassigned Al Shenberg Sandy Ross	Gordon Avil Unassigned Oliver Marsh Unassigned Hal Rosson Clyde De Vinna Unassigned Unassigned Wm. Daniels Merritt Gerstad	"Red River" "The Dark Star" "New Moon" "Rosalie" "The Great Day" "Trader Horn" "The Great Meadow" "Reducing" "Anna Christie" German Ve "Those Three French Girls"	Fred De Gresac Marion-Jackson Thalberg-Butler Uncredited Uncredited Van Avery-Schayer Uncredited Uncredited Uncredited Thalberg-Butler-Woodhouse	Preparing Preparing Shooting Preparing Shooting Shooting Preparing Preparing Shooting Shooting
METROPOLITAN 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111 (Bobby Webb, Casting) Harold Lloyd Co.	Paige-Montgomery Joseph Schildkraut Halperin Prod. Triangle Prod. Harold Lloyd Brown and Nagel J. Hennaberry Prod. Robert Bruce Prod. Sono-Art Sono-Art Phil L. Ryan Prod. Caddo Educational-Christie Liberty Productions Liberty Productions Liberty Productions Liberty Productions Liberty Productions	Edgar Selwyn Al Rogell Victor Halperin Unassigned Clyde Bruckman Creatore Unassigned Robert Bruce George Crone George Crone Unassigned Unassigned Bill Watson Victor Halperin Unassigned Unassigned Unassigned	Earl Taggert Unassigned Unassigned Unassigned Gaylord Lloyd Unassigned Eddie Baker Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Roscher Ben Klein Unassigned Unassigned Walter-Lundin Unassigned Unassigned Unassigned Harry Jackson Unassigned Unassigned Unassigned Gus Peterson Unassigned Unassigned Unassigned Unassigned	"War Nurse" "Aloha" "Mother's Million" "Mickie" "Feet First" Musical Shorts Untitled "Talking Scenics" "Honeymoon Lane" Untitled Untitled "Front Page" "Johnies Week-End" "Davy Jones' Locker" "East Lynne" "Valley of Adventure" "Whoopee Girl" "Thee Ape"	Uncredited Howard M Bana Uncredited Grey-Adler Uncredited Uncredited Uncredited Eddie Dowling Uncredited Uncredited Uncredited F. McGrew Willis Richard Barry Uncredited Uncredited Uncredited Uncredited Uncredited	Shooting Preparing Preparing Preparing Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing Preparing
PARAMOUNT—HO. 2400 5451 Marathon 11 A. M. to 1 P..M. Joe Egli, Casting GL. 6121 Melvin Ballerino, Asst.	All-Star All-Star Chatterton-Brook Maurice Chevalier Francis-Haston Richard Arlen All-Star Cooper-Dietrich All-Star	Edwin Carewe George Abbott Dorothy Arzner Ludwig Berger Cukor-Gardner Brower-Knopf John Cromwell Josef Von Sternberg Gardner-Knopf	Bob Lee Chas. Barton Wm. Kaplan Russell Mathews Unassigned Ivan Thomas Unassigned Unassigned Unassigned	Harry Fischbeck Archie Stout Chas. Lang Henry Gerrard Unassigned David Abel Unassigned Unassigned Unassigned	"The Spoilers" "The Sea God" "Anybody's Woman" Untitled Untitled Untitled "Tom Sawyer" "Morocco" "Social Errors"	Beach-Cormack Russell-Abbott Akins-Morris Lawrence-Heath Zilahy-Brown Evarts-Mintz Twain-Adkins Benny Vigny Davis-Heath	Shooting Shooting Shooting Shooting Preparing Shooting Preparing ting
PATHE—EM. 9141 Harold Dodds 9:30-11:30 (Chas. Richards) EM 4131	Ann Harding Wm. Boyd Eddie Quillan	Unassigned Howard Higgin Russell Mack	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Greater Love" "The Painted Desert" "Looking for Trouble"	Uncredited Uncredited Uncredited	
RKO—HO. 7780 780 Gower St. Rex Bailey, Casting Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Wheeler-Woolsey Unassigned Everett Marshall McCrea-Wolheim Amos and Andy Richard Dix Unassigned Joseph Cawthorn Marion Nixon	Paul Sloane Luther Reed Luther Reed Geo Archainbaud Mel Brown Wesley Ruggles Herbert Brennon Unassigned Lowell Sherman	Ray Lissner Fred Fleck Unassigned Tommy Atkins Fred Tyler Dorian Cox Unassigned Unassigned Unassigned	Nick Musaracka Unassigned Unassigned Leo Tover Edw. Cronjager Edw. Cronjager Unassigned Unassigned Unassigned	"Half Shot at Sunrise" "Babes in Toyland" "Heart of the Rockies" "The Silver Horde" "Check and Double Check" "Cimarron" "Beau Ideal" "Old Accordian Man" "The Losing Game"	Creelman-Wood Uncredited Uncredited Uncredited Uncredited Howard Estabrook Herbert Brennon Uncredited Uncredited	
ROACH—EM 1151 Jack Roach Casting	Charley Chase The Boy Friends Our Gang	James Horne Geo. Stevens Robert McGowan	Harry Black Art Duquet Don Sandstrom	Art Lloyd Unassigned Unassigned	"Dollar Dizzy" "Ladies Last" Untitled	Uncredited Uncredited Uncredited	ng ring ting oting
TEC-ART—GR. 4141 5360 Melrose (Individual Casting)	Louis Lewyn Burton King Disney Bros. WillisKent Prod.	Louis Lewyn Burton King Wm. A. O'Connor	George Jeske Unassigned Mandy Shaefer	Otto Himm Andy Anderson Verne Walker	"Voice of Hollywood" "Rose of Santa Barbara" "Mickey Mouse Shorts" "Ten Nights in a Barroom"	Louis Lewyn Uncredited Norton S. F	
TIFFANY PRODUCTIONS 4500 Sunset Blvd. OL 2131	Unassigned Unassigned	Bert Glennon Emory Johnson	Unassigned Unassigned	Unassigned Unassigned	"The Barbarian" "The Third Alarm"	Uncredited Jack Natt	reparing reparing
UNITED ARTISTS 11-12 A. M., 3-4 P. M. Freddie Schuessler, Casting Bob Palmer, Asst. GR 5111—GL 4176	Unassigned All-Star Unassigned Joan Bennett All-Star Mary Pickford	Unassigned Unassigned Unassigned Unassigned Roland West Sam Taylor	Unassigned Unassigned Unassigned Unassigned Heman Smith Pickford-D'Orsay	Unassigned Unassigned Unassigned Unassigned Ray June Geo. Barnes	"Sea Dogs" "Reaching for the Moon" "The Bird of Paradise" "Smilin' Through" "The Bat Whispers" "Forever Yours"	John W. Berlin Uncredited Uncredited Roland West Benjamin Glazer	eparing reparing reparing Preparing Shooting Shooting
UNIVERSAL CITY—HE. 3131 10 A. M. to 12 A. M. (Phil Freidman, Casting) B. Brown, Asst. HE. 3151	Dorothy Jannis Nagel-Hobart Francis Bushman, Jr. Unassigned Langdon-Summerville All-Star Velez-Ayres All Star	Harry Garson John Stahl Robert F. Hill Rupert Julian Wm. J. Craft Mal. St. Clair Monta Bell Al Kelley	Unassigned Bob Ross Joe McDonough Unassigned Norman Deming Unassigned Wm. Reiter Fred Frank	Wm. S. Adams Jackson Rose Geo. Robinson Unassigned Jones-Hickson Unassigned Jerry Asbe Jerry Ashe	"Ourang" "The Lady Surrenders" "Spell of the Circus" "The Cat Creeps" "See America Thirst" "Boudoir Diplomat" "East Is West" "Leatherpushers"	Reeves-Bernstein Richman-Lehman Ian McCloskey Heath Moore-Luddy Uncredited Lothar-Gottwald Shipman-Reeves Uncredited	Shooting Shooting Shooting Preparing Shooting Preparing Shooting Shooting
WARNER BROS. HO. 4181 5842 Sunset Blvd. GL. 5128 Joe Marks Bill Forsythe, Asst.	Lightner-Brown Varconi-Fay Wray All-Star Delroy-Hall Withers-Astor Schilling-Gregory Stanwyck-Rennie	Lloyd Bacon Allen Crosland Alan Dwan Roy del Ruth Wm. Wellman Allen Crosland Archie Mayo	Justin McCloskey Jack Boland Tenny Wright Eddie Sowders Jimmy Dugan Unassigned Unassigned	Bill Rees James Van Trees Ira Morgan Dev Jennings Bob Kurrle Unassigned Unassigned	"Sit Tight" "The Gay Caballero" "Barber John's Boy" "Divorce Among Friends" "The Steel Highway" "Children of Dreams" "Illicit"	Taylor-Wells Rosener-Wells Joseph Jackson Caesar-Thew Maude Futon Hammerstein-Romber Harvey Thew	Shooting Shooting Shooting Shooting Shooting Preparing Preparing

Let's See··· Who's Who

By HARRY BURNS



...Y DEL RUTH

...d's Privileges," now in ... at Warner Brothers' stu... has been retitled "Divorce Among Friends," it is announced today. The picture is adapted from an original story, "Two-Time Marriage," by Jack Townley, former newspaper man and well known scenarist.



Roy Del Ruth

Irene Delroy, famous musical comedy star whose popularity with screen fans has been the envy of other newcomers since her appearance in "Nancy From Naples," has the feminine leading role in the drama, with James Hall as the husband. Natalie Moorhead and Lew Cody are the fascinating "other" woman and man who complicate the situation by putting a few high waves in the path of the couple's marital bark.

Screen adaptation from Townley's story was made by Arthur Caesar and Harvey Thew, Warner scenarists, and Roy Del Ruth is directing. High entertainment ir the intermingled comedy and dra na is promised from ... on.

...ER PERCIVAL

... De Forrest claims that G... n and Thomas Meighan we... speak in talkies in a short reeler that he made and exhibited at the Metropolitan Opera House in New ...rk. Adolph ...or at that time ...ed Miss Swan... and Mr. Meig... r the short ... xperiment. ...hile this happened in New York, Warner Brothers made their first talkie here, "Lights of New York," di...cted by Bryan Foy. The first actor ... speak in the first feature length 100 per cent talkie was Walter Percival, who is well known on stage and screen as one of its most versatile heavies and who should be kept busy because he knows his stage as well as his screen, a likeable chap who always can be relied upon to give his best in whatever he does.



Walter Percival

HARRY GRIBBON

Is listening to interesting overtures to return to Broadway this fall in one of the brilliant revues where his various talents would have full scope and also an equally flattering offer to headline in vaudeville. In the former he would be featured as the principal comedian. Finding it difficult to make his choice, Gribbon is trying to arrange matters so he can do both. Ben Bard, who is a practiced hand at writing clever acts and sure-fire stuff, has been engaged to write an "act" for Gribbon and May Emory (Mrs. Gribbon) and has his work well under way. The comedian and Miss Emory have always been associated as headliners and prior to Gribbon's return to Hollywood and pictures, they were headline favorites for three years. That Bard has a knockout "act" is the opinion of Gribbon. Bard, it will be recalled, wrote one of the "hits" for the Masquers' Revels this year when Bert Wheeler and himself scored so conspicuously in it.



Harry Gribbon

Harry Gribbon is just completing a long and important engagement in the "Gorilla" playing the riotous role of Mulligan, the detective. Bryan Foy directed it for First National.

REGINALD DENNY

Teaming Reginald Denny and Fifi D'Orsay in the featured roles, Harry Beaumont has completed casting on "Those Three French Girls," to go into production at the Metro-Goldwyn - Mayer Studios.



Reginald Denny

Denny, fresh from his triumphs in "Madam Satan" and the Grace Moore film based upon the life of Jenny Lind, plays the part of the English adventurer who seeks amusement and romance in Paris. Fifi D'Orsay, who showed Will Rogers the sights of the French playgrounds, will supply the demand for Denny.

Cliff (Ukulele Ike) Edwards, Edward Brophy, Yola D'Avril, Sandra Ravel and George Grossmith also appear.

ESTELLE TAYLOR

Has been signed by Radio Pictures to play the role of Dixie Lee in Cimarron," the Edna Ferber novel of the rise of Oklahoma to statehood, according to an announcement by William LeBaron, vice-president in charge of production.



Estelle Taylor

Miss Taylor is said to have swept past a dozen ambitious aspirants for the role, among whom were several of the foremost stars in Hollywood. LeBaron, Wesley Ruggles, the director, and Richard Dix, the star, are said to be enthusiastic about her selection.

This is, without doubt, one of the choicest assignments ever won by Miss Taylor in her screen career; for "Cimarron" is one of Radio Pictures' most important screen productions. Over a million dollars has been budgeted for the production which calls for literally, the recreation of an epoch in American history, the use of thousands of extras, over thirty-five hundred horses, a thousand covered wagons, and a completely self-sufficient production unit under Wesley Ruggles who will exercise command over the biggest staff of assistant directors and cameramen ever assembled for any one production.

Miss Taylor's height of five feet, four inches; her brown eyes and dark hair all fitted smoothly into the requirements of the role. Miss Taylor has been seen in such productions as "Don Juan," "Dorothy Vernon of Haddon Hall," "Ten Commandments," "Singapore Mutiny," "Honor Bound," "Lady Raffles," "Whip Woman," "Where East is West," and others. She is the wife of Jack Dempsey, former heavyweight champion of the world.

The screen adaptation of "Cimarron" has been done by Howard Estabrook.

NATALIE KINGSTON

Has just finished her work at Fox studio in "The Last of the Duanes." Miss Kingston was a Wampas star and has been noted in Hollywood for several years as a beauty and a dancer as well as a capable dramatic actress.



Natalie Kingston

After her appearance as a Wampas star she immediately signed a long-term contract with Universal studio. Upon the expiration of that contract she was signed by Sennett and later by Paramount studio.

Her work in "The Last of the Duanes" has brought a new Natalie to the screen.

She is now a free lance player and is happier than she has been for a long time.

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